

# TRANSFORMATION

## Part 3

(1)

Transformation for the European medieval alchemist consisted of releasing the uncommon gold, aurum non vulgi that was actually imminent in all things, by a psycho-metaphysical transmuting process. Within the vas hermetiacum, the retort hermetically sealed, processes were initiated that were intended only to accelerate and fulfill, not to oppose, the travail of nature, which was normally to render from the element of its soil a 'golden flowering' of the spirit. The vessel on the left shows the rain from a cloud being transformed by a winged monster through a hermaphroditic process. The result is poured onto the centre retort, a spiritual beginning of a virgin birth of a new man. The distillate from the transformed rain condenses in the heated vessel on the right, out of whose sulphur rises a living caduceus of the world axis, surrounded by copulating snakes.

(2) 1:58

The channel through which transformation takes place is the connecting line between you and divine otherness, between you and whatever else other than you there actually is. The connection is established through the act of surrender to that otherness so that one can receive or become conscious of that otherness. By duplication of that otherness one obtains a nature' or substance that gradually evolves to a perfect copy of the original otherness. The process of surrender automatically leads to the transformation of one's own substance through the agency of the sushumna nadi or central energy channel between oneself and God.

(3)

In this figure we see the lunar Queen and the solar King with the waters beneath. The text explains that techniques alone are unable to initiate transformation independent of nature, that the philosopher's stone, the 'lapis philosophorum.' is something situated midway between a perfected and unperfected body, and that nature herself initiates this by technique carried to perfection. The text goes on to say, "What is perfect does not transform but vanishes; however, what is imperfect does indeed transform," In C.G. Jung's later years, his search for complete transformation led him to make this statement about this King and Queen; "If no bond of love exists, they have no soul," In this picture, the bond is effected by the dove from above and the water from below. Thus the underlying idea of psyche proves to be a half-bodily, half-spiritual substance, an "anima media nature" as the alchemists call it, a hermaphroditic being capable of uniting the opposites, but who is never complete in the individual unless also related to another individual. An unrelated being lacks wholeness, for he can achieve wholeness only through the soul, and the soul cannot exist without its other side, which is always found in another you.

(4) 5:05

Sacrament is the philosopher's stone that transforms ritually the physical to the Divine. This biblical miniature from 1413 AD shows the sacrament of baptism; the dove above seen as the Holy Spirit and the male and female principles in reverent surrender.

(5)

Alladin's lamp, through the sacrament of his incantation was made magical, so that as he rubbed the lamp, he liberated the genie of transformation.

(6)

Rising from the sacramental waters and expanding its petals, the lotus is the most beautiful evidence offered to the eye of the self-engendering fertility of the mud below. Here the Goddess of the Lotus, or Kamala, sits enthroned elevating a lotus in her right hand and resting her left foot on a lotus footstool in such a way as to expose the lotus of her sex. The elephants of desire pours heavenly waters upon her from jars lifted in their trunks.

(7) 6:42

This Roman bas relief depicts the Goddess of Love, Aphrodite, being raised from the sea by two half-horse, half-humans who gaze at nymphs listening to celestial sounds. Thus raising from the waters of desire in response to sacrament, symbolized here by the angels stroking of the animals, is born divine love, the transforming power, the Kundalini.

(8)

In Sanskrit the word for enabling energy is shakti. Shakti is the power of action. Whatever it is that makes water fall, light shine, fire heat, things move, is shakti. When shakti enters a body, a plant body or animal body, it quickens it. It brings it to life. Shakti is the power or breath of life. Shakti in living form is called prana. Living shakti or prana flows through the ida and pingala and the 330,000 other energy channels in the body causing the wheel of life to turn and to purify. However, when Shakti enters the central channel due to sacrament, to grace, to purity or wisdom it becomes the transforming energy, the evolutionary power, Kundalini.

(9)

The male aspect of the primal androgyne is shown here as Adam and his generative powers awakened by the arrow of Mercurius, the element of change or transformation, piercing his side.

(10) 8:58

His spouse, Eve, the female aspect of the primal androgyne, has this transforming energy awakened by reflection on death. So in her case the tree springs from the head; the tree is the tree of wisdom.

(11)

From the third millennium B.C. of the Indus Valley this stamped seal shows a horned goddess in the midst of the pipal or sacred fig tree being worshipped by another horned deity, Pashupati, the Lord of the Animals. He is accompanied by his pet bull, Nandi. A row of seven onlookers have long pigtailed on their heads. Through sacrifice to the tree of life the golden door of transformation is opened; that is, the goddess Kundalini awakens.

(12)

Pharaoh and his queen venerate the Tree Goddess with sacrificial gifts. Pleased, the goddess pours from her uplifted urn the nectar of transformation, which is then received in her uplifted hands by the Pharaoh and Queen.

(13)

When kundalini awakens, sexual energy becomes intensified. This sculpture of the second century A.D. on a Buddhist stupa in Mathura, depicts this yogini supporting with her left hand her breast, while with the right hand indicating her sex.

(14) 10:56

The rear view of the same sculpture depicts the yogini merged into a tree with fruits and two birds. A story from the Rig Veda describes;

"Two birds of fair plumage, friends close bound,  
Grasp close the self-same tree.  
One of them eats its luscious fruit,  
The other, not eating, watches.  
There where those two fair-plumaged ones  
flutter in ambrosial pasture.  
The Lord Protector of this whole world comes  
To me; to this fool, the all-wise.  
Of that tree where those fair-plummaged ones.  
Enjoying its fruit, come to rest, the top-most  
tip bears the sweetest fruit.  
to which no one, not knowing the Lord can attain."

Lust can be transformed only by true knowledge of God.

(15)

Rati, Erotic Delight, is the Balinese goddess of maternity and fertility. Heinrich Zimmer said of this image that "She is indicating with a traditional two-fold symbolic gesture, the two main functions of the female/male principle. One forearm lifts the breast, that nourish the creatures she brings forth, while the other hand, placed at the lower abdomen, immediately above the organ of generation, presses the ever-pregnant womb. The figure exhibits, Zimmer goes on to say, frankly, all the innocent shamelessness of archaic mother figures, but in addition, or so it seems, the challenging, calm, watchful, and consciously exhibitionistic attitude of a curiously demonic, superhuman harlot."

(16) 13:15

In order to transform the energy of prana into the energy of kundalini, one must come face to face with this power, and with the wisdom of God, master it. Chained by ignorance of truth, man is trapped, terrified and controlled by the monster snake power, kundalini. This power has been recognised around the world as the power which must be mastered before immortality can be reached. Many have failed in the attempt; as we see by their skeletons.

(17)

At the base of the spine, the ancient yogis found the centre of kundalini power. The yellow linga or phallus in the centre is encircled three and one-half times by Kundalini. Her mouth controls the entrance to the grey sushumna nadi. Framing both is a red inverted triangular yoni, female passion, pointing at the seven-trunked elephant of desire. The elephant's top trunk is lifted toward the four-headed god of the creative energy, Brahma, seated on and holding lotuses. To Brahma's left on the opposite side of the elephant is Brahma's spouse. Brahmani, holding a sword, a trident a skull and a shield, embracing the combination of linga and yoni is the Sanskrit letter, 'Lam'. 'Lam' pronounced is the gross sound of the subtle vibration of the energy of the muladhara chakra. All these are contained in the orange square of heavenly order joined to earth. Looked at from the front, the pranic energy circles clockwise. This spinning energy resonates in four standing waves or petals, producing, the sounds clockwise from the upper right 'Vam, Sam, Sham, Sam,' the sibilants. To develop this energy centre or chakra one worships; the elephant-headed Ganesha with wealth and 'OM'.

(18) 16:05

The alchemist, Nicolas Flamel, describes these two serpents as fixed around the staff of Mercury, by means of which Mercury wields his great power and transforms at will. Evolution in the alchemical tradition, involves the unfolding of the subtle energies of sulphur and quick-silver. When these energies are untamed they oppose each other and are poisonous.

(19)

But when Mercury separated the serpents with his staff, a third, or equilibrating element was introduced. The dove is that balancing power. In Matthew 10:16, Jesus says, "Be thee therefore wise as serpents and harmless as doves."

(20)

With a caduceus as altar, this Aztec worshipper is offering gifts and incense to a serpent deity.

(21)

This relief of the third century A.D. in Mexico, displaying the elegance of classic Mayan art, depicts the Feathered Serpent, Kukulcan, rising from a vessel to receive the offerings of a priest.

(22)

Here is a stone disc of about 1400 A.D. from Moundville, Alabama. In the centre is the compassionate eye of mercy. The open-palm pose is the 'fear-banishing gesture' of abhaya mudra. The hand is framed by a pair of rattlesnakes knotted on opposite sides, representing ascent and descent.

(23) 18:18

The centre of this Navajo sand painting represents the four parts of the mind; memory, thought, consciousness, and ego. From each section a spiraling serpent reaches to one of the four directions. Around them the world serpent rests.

(24)

Here are seven Jewish amulets of 'The Anguipede,' a snake-footed form of Yaweh from the second century B.C. A careful perusal reveals the elements of nearly every symbolic device used in the world of iconography; weapons, shields, animals, stars, staffs, flags, crowns, moons, suns, letters, chariots, flames, erections, eagles, roosters, lions, but most of all, snakes.

(25)

When the people complained to Moses that they had been brought out of Egypt to die in the wilderness, their rebelliousness was punished by fiery serpents sent by Yaweh. They bit the people and many people of Israel died. The people then repented and asked Moses to intercede for them and Moses prayed for the people.

(26)

And Yaweh said unto Moses. "Make thee a fiery serpent and set it upon a pole and it shall come to pass, that everyone that is bitten, when he looketh upon it, shall live."

(27)

"And Moses made a serpent of brass, and put it upon a pole; and it came to pass that if a serpent had bitten any man, when he beheld the serpent of brass, he lived." Since that time, the serpent and staff have been a symbol of healing and regenerative life.

(28)

The Gnostic Christian believed that Moses' lifting up of the healing serpent and Christ's crucifixion were alternative manifestations of the same transcendent power, as indicated by their placement on the two sides of this renaissance coin.

(29) [21:16](#)

Piero Del Cosimo's painting of St. John the Evangelist shows the chalice of the Catholic Mass as "an inexhaustible vessel, whence the blood of redemption pours without cease. And therein, the wine of this earth, transubstantiated, becomes itself, that saving blood. "No one has ascended into heaven," said Jesus to Nicodemus, the Pharisee." but by he who descended from heaven, the son of man. And as Moses lifted up the serpent in the wilderness, so must the son of man be lifted up; that whoever believes in Him may have eternal life."

(30)

About 230 years after the birth of Christ the Christians in Greece used this communion bowl. In the centre, the forward part of a winged serpent, the left wing is lost, coils around a hemisphere, from the base of which radiates spikes of flame. Sixteen naked figures, nine female and seven male, all regarding the winged serpent stand in attitudes of worship. Apparently we are viewing here the interior of a cult sanctuary of the highest heaven, where the cycling serpent, having ascended from the lower plane, through the golden sun door, is beheld in the likeness of a winged solar serpent, radiant with its own light. The mound or hemisphere in the centre, about which it has wrapped itself, is the summit of the Cosmic Egg.

(31)

From the root centre the kundalini serpent rises to the sex centre. There the full power of the goddess is transformed.

(32) 23:36

The second chakra is pierced by the grey sushumna. This centre is called Svadhishtana, her special abode. The central Sanskrit letter is `Vam', the syllable for water. Beneath `Vam' the water monster Makara, here confounded with a crocodile, is the symbol of the God of Desire, Makara is one of the nine Treasures of the god of Wealth and Success, Kubera. Just below Makara is a crescent moon representing a curved seed pod. All this floats on a circle of blue water `Vam' is the seed sound of Varuna, the Vedic God of the waters and Lord of the Rhythmic Order of the Universe, Ritam. Here his incorporation, Vishnu, rides his mount, Garuda, or prana, Vishnu is in the pride of his youth in this chakra. He holds a noose in his hand. To his left, across the sushumna, is his shakti or energiser, Rakini, bearer of the blue lotus, a sharp battle axe, a shield and a sword. She is double-headed symbolising the exalted state reached from drinking ambrosia. The rhythmic vibration of the waters due to the clockwise circulation of the energy shown by the arrows sets up six sound waves or petals. Clockwise from the top are bam', 'bham', 'mam', 'yam', 'ram' and 'lam'

(33)

From Caligula's temple to Isis of the first century A.D.. Rome is this relief of a sacramental basket resting on a fire, with crescent moon on its side and a coiled snake on top. When the Kundalini is active in the second centre, the whole aim of life is in sex. Not only is every thought and act sexually motivated, either as a means toward sexual ends or as a compensating sublimation of frustrated sexual zeal but also everything seen and heard is interpreted both consciously and unconsciously as symbolic of sexual themes.

(34)

The serpent queen Kundalini, here wrapped around the pillar of life, is held captive by her own grip. She will not relax her hold and let go. The first task of the yogi then must be to break, at this level, the cold dragon grip and release the jewel maid his own Shakti for ascent to those higher spheres where she will become his spiritual teacher and his guide to the bliss of an immortal life. This is the Greek hero Cadmus fighting the dragon.

(35)

The figure on an Oseberg bucket from Norway before A.D. 800 shows a meditating man in a pose meant to activate the second chakra. By the downward pressure of the feet on the legs, blood flows into the genitals, forcing the Kundalini to become active.

(36) 28:04

The Swedish rock engraving of about A.D. 1000 shows our hero, Sigurd, on the right driving his sword through the monster Fafnir, who is represented by a long serpentine band with a runic inscription. In the centre, tied to a tree, is Sigurd's steed, Grani. On the tree are perched the two birds that have come to warn Sigurd. On the left of the horse is Sigurd again roasting Fafnir's heart over a fire and raising to his mouth a finger that he has

burned by touching the heart to see if it's ready. Thus he unintentionally tastes the monster's blood and will henceforth understand the language of the birds, the language of nature which protects Sigurd from evil.

(37)

Here Eros, the God of Passion, embraces Suhay, the Goddess of Consciousness. The trick is not to kill passion but to release and transform it.

(38)

This Greek vase painting shows Dionysus, the God of Ecstatic Freedom. Here Dionysus is offered a libation by a Maenad, a possessed follower.

(39)

The Greek sculptor Praxiteles, has depicted here the God of Transformation, Hermes, holding the infant, Dionysus.

(40)

This mosaic in the Delos courtyard shows Dionysus mastering a leopard. The animal desires are not to be controlled by suppression but are to be released and sublimated up the sushumna.

(41) [30:37](#)

Venus, Cupid, and the passions of love naturally bring absolute concentration.

(42)

The triumph of Venus is her capacity to capture the attention and energy of the greatest of men. Here she is enwrapped in her own golden organ.

(43) [31:48](#)

Released sexual energy and full concentration set the stage for the cosmic dance of Shiva. Through Shiva's, The Purifiers, dance, the magic of transformation occurs. In his upper right hand is the drum called damarin which makes the sound when Shiva dances of "ram, ram, ram". The dance represents the same yogic process as does the churning of the milky ocean.

(44)

While being supported on the back of the turtle of yogic sleep, the sushumna acts as the churning rod of the sexual fluids. The gods on the right pull the fluids up the sushumna and the demons of desire pull them down.

(45)

On the wall of the east gallery of the temple of Ankor Wat in Cambodia this section of a carved relief of the Titan's pulling on the giant serpent, Shesha, depicts the same story.

(46)

Far to the right the team of gods pull the other way.

(47)

While in the centre Vishnu is balanced on Mt. Mandara, the spine. This churning of the sexual fluids eventually produces the nectar of immortality, the ambrosia of the gods, amrita, the golden apples, the rhinegold, the alchemist's gold of transformation.

(48)

But there's a catch. Before nectar is produced, a black poison called kalakuta is spread up and down. The gods feeling afraid pleaded with Shiva. "Save us from the fiery poison which is spreading all over the three worlds." Becoming compassionate; as is his way, he took the poison on his palm and drank it. Therefore, it is necessary to worship Shiva in order to overcome the obstacle of kalakuta poison.

(49)

As the churning of the milky ocean continued, a form of Vishnu appeared carrying a jug filled to the top with nectar. Called Dhanvantari, he started the science of medicine curing all diseases with the amrita in his jar.

(50)

In the centre of this Akkad seal from about 2300 B.C. is a large jar, the contents of which the worshippers are stirring, preparing the nectar for the sacred drink.

(51) [34:53](#)

This Olmec god carries in his right hand a pail possibly of nectar. He rides on a feathered serpent which combines the natures of the two traditional animal vehicles of Vishnu, the serpent Ananta, on which he dreams, and the sun-bird Garuda of the upper worlds.

(52)

Adored by celestial rishis, Brahma exhibits a lustral spoon, a rosary, a boon-bestowing posture and in his upper left hand a jar of ambrosia, the nectar of the gods.

(53)

From an Assyrian cylindrical seal of the 8th century B.C. this impression shows two winged genie sprinkling nectar on the Tree of Life.

(54)

An engraving by Albrecht Durer from about A.D, 1500 shows Christ on the cross being watered by a worshipping female at the lower right.

(55)

Here, Dionysus on the left, shares the immortal ambrosia with his virgin mother, Semele.



The non-dual relationship is the key to transformation.

(56)

Dionysus riding his pet bull holds his inexhaustible cup of nectar. When the realization of the non-duality of heaven and earth is attained and assimilated, life's joys will pour from all things. Once ego is sacrificed, life's joy is given back, and the waters of deathlessness are released to be carried in all directions.

(57)

This fresco of the catacombs portrays Christ as the good shepherd bearing pails of the milk of paradise.

(58) [37:32](#)

Shiva, worshipped by gods and humans alike, has the immortal fluid of transformation spouting from the top of his head. From Heaven above, Brahma, Vishnu and Maheshwara throw flowers because they are so pleased with Shiva. Parvati places a flower garland around his neck. Shiva holds in his right hand a lotus while the fires of yoga burn on the square vedi or altar. What is this nectar of immortality? How is it made? What in the microcosm of the human body is the fluid of transformation.

(59)

Here the testes of a 20 year old man are isolated. The sperm cells are manufactures inside.

(60)

The formation of sperm cells or spermatogenesis takes place on the tissue linings of the tubules under the influence of a pituitary hormone. The total length of the tubules is about one-half mile.

(61)

This drawing shows the tubule.

(62)

A cross section of one tubule shows in the white centre a hollow tube surrounded by flagella. In the dark area we see nearest the flagella the spermatozoa, the finishes product of sperm manufacture. And then the different stages of development of the sperm, the beginning stag being at the outer rim of the tubule at the far left.

(63) [39:50](#)

These drawings exhibit the stages of development of a sex cell, whether it be the sperm cell on males or the ovum in females. The important thing in this type of cell division is that the amount of genetic material in the cells at (12) is one-half the amount found in the cell at (1). Thus when the cell is later combined with another sperm cell or ovum the full amount of genetic material for the directing of the formation of a new being is available. Through this complicated process of sexual reproduction, unique beings are constantly being made. This, in the presence of environmental selective factors, results in a slow evolution of beings.

(64)

However, the secret of transformation or rapid evolution is a combination of intense sexuality and celibacy. In yoga the usual process of meiotic cell division is stopped at stage (9). The sperm or ovum are never completely formed and thus never leave the testes or the ovary. If celibacy alone is followed and the sexual energy is suppressed, then stages (1) through (9) do not occur and the gonads atrophy. If ordinary sexual activity is followed then stages (1) through (12) happen and the sperm and ovum are lost. In yoga stages (1) through (9) happen because of released sexual energy or kundalini but celibacy blocks the last 3 stages. The meiotic division of stages (1) through (9) must happen in order for the transformation or evolution of the being to take place. What is this process?

(65)

One is the initial or resting state of the cell nucleus; the long lines with little circles on them are the genetic material or chromosomes made up of DNA. Half of these chromosomes have come from the being's mother and the other half from its father. In stage (2) each half pairs up with its complementary half. In ordinary cell division this sexual pairing does not happen. It occurs only in the presence of sex hormones. At stage (3) the paired chromosomes exchange DNA sections.

(66)

The more intense the sexual energy gets, the more sexual hormones are produced, the more breaks develop, and the more the crossing over and recombination of the genetic information occurs, thus accelerating the transformation or evolutionary process. However, in the average adult, these evolved patterns are lost through sexual activity. In yoga after the the kundalini is awakened and celibacy is observed, these evolved patterns are retained in the aspirant's body and absorbed into the blood stream.

(67)

In the head these evolved cell nuclei are stripped of their membranes, cross the blood/brain barriers and move into the cerebrospinal fluid especially at the arachnoid granules at the top of the skull.

(68) [44:34](#)

The cerebrospinal fluid circulates. This fluid with the addition of the evolved genetic material, DNA, is the nectar of immortality, the fountain of youth, the Mercurios of transformation, the rhinegold, ambrosia, amrita. In its first phase the transformation affects the nervous system which in turn affects the pituitary gland which in turn excites the gonads further causing more meiotic cell division and if celibacy is sustained, further transformation takes place.

(69)

This transformation of one's own body by internal sexual means is the virgin birth. The central figure here is Phanse, the Shining One. He is also known as Aeon. Aeon was born to the virgin goddess, Kore, the Greek equivalent of Isis. On January 6, the day of Epiphany, the Greeks customarily celebrated the virgin birth of Aeon. Here he holds in one hand a

thunderbolt, in the other his messenger staff. He is winged. The interior of the shell from which he is bursting forth is in flames and on his breast is a lion mask. From his left side emerges the head of a ram and from his right that of a deer.

(70)

The virgin birth of Christ is the basic premise of Christianity.

(71) [46:40](#)

Here the goddess Tlazolteotl, is giving birth to the Aztec sun god.

(72)

The Egyptian goddess Nut each day swallows and gives rebirth to the sun.

(73)

Here is Buddha's mother, Queen Maya, the night she conceived the saviour. She thought she saw descending through her sleep from the heaven of the highest Gods the form of a glorious white elephant, radiant with four brilliant tusks, which on reaching the earth, walked thrice around her bed in the auspicious sun-wise direction, struck her right side with its trunk and entered the womb. The virgin birth is a spiritual-physical birth, born of nectar, generated by kundalini and celibacy, out of the churning of the milky ocean by the demons and the gods. The virgin birth is followed by infant exile.

(74)

In the gospel of Matthew, the malice of King Herod sent Mary, Joseph and the infant Jesus into exile in Egypt.

(75)

Fleeing from Seth, Isis hides with her son Horus in the papyrus swamp. They are saved by the Lord of Light, Amon who touches her nose with the sign of life the ankh.

(76)

The infant exile motif has been documented in every quarter of the world. Here Romulus and Remus being suckled by a wolf are discovered by shepherds. The basic theme of infant exile includes the existence of noble or divine parents, a difficult birth, followed by exile by a cruel surrogate father, uncle or king.

(77)

Then the infant is rescued by animals or by simple people. Here Moses is found floating on the Nile by a queen's maid. In the end the hero, now a youth, returns to his proper home, overthrows the evil uncle, king, or step-father, and rules with love and glory.

(78) [49:39](#)

This is the legend of the birth of Krishna. The wicked tyrant king, Kamsa of Mathura, while

at his sister Devaki's wedding was warned by a mysterious voice that her eighth child would slay him. He quickly moved to kill her but was convinced by her husband, Vasudeva, to wait and slay her children instead. So he set a watch over her palace and as her children were born destroyed them one by one to the number of six.

(79)

Whereupon the Earth goddess, incensed by this outrage, assumed the form of a cow, and repairing to the summit of Mount Meru, the City of the Gods, complained there to Brahma of the wickedness of the king. And the Lord of Light, rising from his lotus throne, immediately conducted his whole pantheon to the shore of the cosmic Milky Ocean, where he addressed in prayer the great reclining form of the Lord Vishnu, dreamer of the world illusion, far out on the distant waves.

"O Lord, thou that art distinct from holy writ, twofold in nature, both possessed of form and without form; twofold, likewise, in wisdom; exoteric, esoteric, and the ultimate end of both; smallest of the least, largest of the large, omniscient; inspiring spirit of the arts and of speech; imperceptible, indescribable, inconceivable, pure, infinite and eternal, without name; who hearest without ears, seest without eyes, movest without feet, and seizest without hands, knowing all and art known by none; the common centre of all things, in whom all exist just as fire, though one, is modified in many ways, so doest thou, O Lord, who art of one form, take upon thee all appearances, Thou art that supreme eternal state beheld by the wise with the eye of knowledge. There is nothing, O Lord, but thee. Unaffected by fear, anger, desire, weariness or sloth, thou art both; universal and individual, independent and without beginning. Subject to no necessity, thou assumest forms, neither because nor not because of any cause. Prevader of the Universe, thousand-formed, thousand-armed, many-faced, many-footed, who art nature, intellect, and consciousness, yet other, even, than the spiritual root of these, glory to thee. Do Thou behold this Earth, oppressed, and show Thy favour. Behold us all, these gods, prepared to do Thy will. Only command, and lo' we are at hand."

(80) 53:25

The prodigious sleeper stirred, and his mighty right arm, lifting, plucked from his giant head two hairs - one white, one black - while a voice, infinitely inward, could be heard by all there assembled. "These two hairs," they heard, "shall descend upon the goddess Earth to relieve her of her burden; the white to become the seventh, and the black, the eighth child of Devaki, the chaste wife of the pious prince Vasudeva."

(81)

And indeed, that very night, the goddess Yoganidra, Visionary Sleep of Spiritual Union, descended on the princess Devaki. And she conceived of the white hair, her seventh child. Balarama, an incarnation in human form of the cosmic serpent Ananta. Shortly after which conception, to protect this seventh from the malice of the tyrant king, the same goddess Yoganidra transferred the precious fetus to the womb of Vasudeva's second wife, Rohini, who had been sent for protection across the broad river Yamuna to live there with a tribe of cowherds in the pleasant wood called Vrindavana.

(82)

And so the time came for the work of the black hair, which, rendering Devaki's eighth conception, produced an incarnation of the world-dreamer, Vishnu himself. And on the moonlit holy midnight when that Being of Beings first appeared on this world in the

radiant blue-black from of Krishna, clouds gathering emitted low pleasant sounds and let fall a rain of flowers; heavenly kettledrums resounded.

(83) 55:45

Celestial maidens danced to the pipes of airborne heavenly musicians; and all the earthly seas made a music of their own.

(84)

However, when Devaki's spouse beheld that child-four-armed and bearing in his hands a mace, a conch, a discus, and a lotus, blue-black as a dense rain cloud and with invaluable stones embellishing his golden crown, wearing bracelets, armlets, and a radiant multitude of ornaments, Vasudeva's eyes bloomed wide in wonder. The parents addressed prayers of welcome to the child, but then prayed him for the safety of all to withdraw that holy godly form and put on a shape more human.

(85)

He replied with gracious tenderness and growing silent, assumed before their marvelling eyes the form of an ordinary babe.

(86) 57:07

Moreover, there had been born that night, across the holy river Yamuna, a girl child to Yashoda, chaste wife of the pious herdsman, Nanda. And Devaki's spouse, Vasudeva, moved by super-celestial inspiration, gathered up his own new-born babe, Krishna, and made off with him into the night. There was falling a heavy rain, and the many-headed cosmic serpent, following carefully the father and child, spread above them his numerous hoods. The guards of the city gates had already been charmed by the Goddess of Visionary Sleep so that the company passed to the river bank unhindered, where the Yamuna, deep and wide as it was with numerous dangerous whirlpools, grew still. The waters rose no higher than Vasudeva's knees.

(87)

And when he had reached the opposite shore where the entire camp of the tribe of cowherds slept deeply under Yoganidra's spell, he silently and swiftly placed his infant beside Yashoda.

(88)

And, taking up her girl child, returned as he had come, so that when the lovely young woman woke, she found that she had been delivered in sleep of a son as black as the dark leaves of the lotus, and together with her husband she rejoiced.

(89)

But now the guards of the city, hearing the cries of a new-born infant in the princess Devaki's palace, quickly informed their tyrant-master, Kamsa, who repairing thither immediately ripped the girl-child from the protesting mother and flung it against a rock where, instead of bursting, it rose, expanding and, assuming the form of a goddess with eight arms, each flourishing a weapon; a bow, a trident, arrows, a shield, a sword, a conch,

a discus and a mace, began to laugh, ever expanding; laughed terribly and laughed again. "What good to you now," the Vision cried triumphantly, "to have hurled me, O Kamsa, to the ground. He who is to kill you is already born."

For it was herself, the goddess Yoganidra, now decorated with garlands, jewels, and emitting rare perfumes, who had assumed this birth for this purpose; and laughing, laughing on, hymned by the choirs of both sky and earth she dissolved in air and disappeared.

(90) 1:00:43

Alarmed, trembling, altogether unstrung, the king returned in desperation to his palace to issue a terrible command; namely, that a search throughout the whole world should be made for whatever newborn infants might be found upon this earth.

"And let every boy-child," he demanded, "in whom signs of unusual vigour appear, be slain!"

(91)

(92)

Manipura, the Place of the Shining Jewel, is the third energy centre. The pure red triangle with swastika marks on its side is in a white field. This is the sign of the All Consuming Fire. Agni is the purifying fire, whose mount is the ram. Just above the ram is the sanskrit seed letter of Agni 'ram'. Agni is a form of the aesthetic yogi Shiva, located just to the right of the letter. He is smeared with the ashes left from the burning up of the impurities of the body, feelings and mind. His shakti is the goddess Lakini with 3 faces. She is fond of meat. Though she is radiant and elegant, her breast is smeared with the grease and blood left from having consumed the body of the transforming aspirant. Her eyes are agog from drinking amrita. The ten dark blue pedals vibrate with the sanskrit sounds of '*dam*' ['dum' cerebral 'd' (with tongue touching the roof of the mouth)], '*dham*' [aspirated cerebral 'd'], '*nam*' ['num' cerebral 'n'] '*tam*' ['tum' dental 't' (tongue at the the back of the teeth)], '*tham*' ['thum' aspirated dental 't'], '*dam*' ['dum' dental 'd'], '*dham*' ['dum' aspirated dental 'd'] '*nam*' [dental 'n'], '*pam*' ['pum'], '*pham*' ['phum' aspirated 'p']. The chakra is at the level of the naval and digests the body itself when activated by the kundalini.

(93) 1:03:12

Here Kali is the goddess Kundalini herself, devouring the guts of her husband, the worshipping aspirant. Her aura is fire. The staff in her lower left hand is topped with skulls.

(94)

While the newly born 'transformation' body is perfecting through the evolutionary power of the nectar of immortality, the excited infant is seemingly consumed by the great purifying power, here represented by Saturn, the equivalent of Agni, the fire god.

(95)

As Kundalini pierces, unfolds, and evolves the first three chakras, basic impurities are transformed out of existence. The transformation of these impurities is the result of the

evolution of the creative energy. This transformation is difficult and is called the untying of the knot of Brahma Granthi, the knot of creation.

(96)

The knot is the gonads, the symbolic form of the Brahma Granthi.

(97)

In the ruins of an ancient temple on the outskirts of Kayavarohana, this broken statue of a yogi was found. With ribs and other bones protruding, his body displays the consumed stage of the transformation.

(98) 1:05:17

Then Kundalini moves on to the fourth chakra, located in the heart of the chest. As would be expected of the chest centre, the wind god, Vayu is the presiding deity. His mount is the swift-as-the-wind antelope. Vayu's seed sound is 'yam', framed by the unite double triangle, the colour of smoke. The ascetic is the Ishvara form of Shiva, the Prevader of all that is. Here dwells prana, the life energy. The Shakti is Kakini, bestowing a boon with one hand and holding a skull with the other. She has four heads, as this is the fourth energy centre. When the evolutionary power, Kundalini, is active in this centre, the aspirant will begin to hear celestial sounds, that are not memory or imagination, not heard through the ears nor made by striking an object. One hears unstuck or divine sounds, the anahata. This opens the part of one's pure consciousness wherein exists the sounds of *kam* ['kum'], *kham* ['khum'], *gam* ['gum'], *gham* ['ghum'], *nam* ['num',guttural 'n' (tongue as for 'k')], *cam* ['chum'], *cham* ['chhum'], *jam* ['jum'], *jham* [jhum'], *nam* ['num' palatal 'n'(tongue as for 'ch)], *tam* ['tum' (cerebral 't')], *tham* ['thum' aspirated cerebral 't')], shown here as twelve orange petals.

(99)

When the heart centre opens, one's love for every person becomes more important than even emotional pain. This drawing from a plaque in the monastery of the Visitation in Turin, Italy, represents the sacred heart of Jesus.

(100) 1:07:42

When the heart chakra evolves, one's whole being is pervaded by the rose pink energy of Shri Hari, the god of divine love, from such love sainthood is born.

(101)

Sainthood begins to unfold as the heart unfolds. As the pituitary gland begins to evolve, the auditory centres in the brain begin to change, resulting in internal or divine sound. The pranayama of bhramari begins to vibrate the pituitary as the sound of AUM penetrates into the brain cavity.

(102)

AUM begins in the heart then moves up into the throat. In the throat the subtle sound of AUM becomes manifest as sensible sound. This vibration opens the throat energy centre.

(103)

The lotus of the vishuddha chakra has sixteen petals of a smoky purple hue, each of which is engraved with one of the sixteen Sanskrit vowels, namely, from the top clockwise, `a, a, i,i, u,u,ri,ri, lri, lri e, ai,au,am,ah.' The grey sushumna pierces the blue disc wherein the syllable `ham', of the element ether, rests on the back of a pure white elephant. The patron of the centre is Sadashiva, the eternal purifier. The word vishuddha itself means 'the purified'. Sporting five heads and the weapons of purification, Shiva is balanced by his goddess, here called Shakhini. This centre, we are told in the Kathopanishad, "is the sharpest edge of a razor, hard to traverse."

(104) 1:10:45

A perfect balance between female and male must be achieved in order for the throat centre to evolve. The Ardhanari Shiva symbolises that perfection.

(105)

St. Anthony, on reaching this stage, was assailed by the temptations of potentialities. Once the throat centre has evolved the aspirant receives the ability to become rich, famous and powerful by just letting the purified energy flow. If after being presented with the possibilities one says to God "O my Lord, you have given me nice toys to play with however, I seek only you", then this detachment will lead one to the ajna chakra.

(106)

The six-headed Hakini sits below the universal form of Shiva, the linga, which displays the three white marks made by ashes. From the top of the linga are lines "like a chain of lightning flashes" embraced by Omkara. Here the two petals of the lotus are `ham' and `ksham'. Ajna means power and here one sees the ultimate vision of God. With `ham' one completes the piercing of the vishnu granthi, as the knot of life. Then one's state is saint-like.

(107) 1:12:45

The endocrine gland which is evolved as the vishnu granthi is pierced is the pituitary. The anterior lobe of the pituitary is made up of cells and governs gonad stimulation, breasts and metabolism. The posterior lobe of the pituitary is made up of nerve cells and governs blood pressure, body water, and the contraction of the genitals; it is transformed by the Kundalini power after the anterior lobe. The second lobes' transformation is announced by the sound of `ksham.'

(108)

Below is the world. The golden flame of wisdom shines forth from the centre of the ajna chakra. This intense light stimulates the pineal gland.

(109)

When, spontaneously, attention becomes focused on the third eye, the intense subjective light stimulates the pineal gland by a direct neural connection. The pineal produces the



hormone melatonin, which in turn regulates the anterior lobe of the pituitary. When the pineal body is fully evolved, the chakra at the crown of the head begins to undergo the final transformation.

(110)

The thousand-petalled lotus, or sahasrara chakra, at the cerebral cortex, encompasses all the basic Sanskrit sounds and is presided over by the union of Paravti and Shiva.

(111)

The crown of omniscience is the symbol of the fountain of nectar that flows throughout the cerebrospinal system. This flow leads to the final transformation, to transcendence.

(112)

The ladder from earth to heaven is the sushumna nadi. The rungs of the ladder are the energy centres. The three worlds are the three knots; the gonads, the pituitary gland and the pineal gland.

(113) [1:15:54](#)

A summary of the levels of transformation.

(114)

The yoga temple at Kayavarohana, India contains these same levels within its structure.

(115)

This vertical section of the Temple illustrates the temple sushumna, which is a copper pipe. At its base are buried jewels and gold coins as a sacrifice to the deity of the muladhara chakra, Ganesha. The copper pipe sushumna rises up through Brahma loka, Vishnu loka, and enters Shiva loka under the centre of the Shiva linga of Lakulisha.

(116)

This linga, made up of meteoric stone, is worshipped daily by pouring amrita, the nectar of immortality over it. The amrita, is made of water, milk, honey, yogurt, and ghee, is collected by the yoni at the base of the linga.

(117)

The amrita then flows along the channel on the right of the yoni, passes through the garbha wall, and issues forth through the mouth of Makara into the waiting hands of Mrityunjaya, Victory Over Death.

(118)

His hands receive panchamrita.

(119) [1:17:53](#)

The nectar is god's gift or prasada. The hands are held in anjali mudra. In advanced stages of yoga this pose occurs spontaneously.

(120)

The yogi drinks the ambrosia until his belly is swollen. When the body is saturated with nectar, the cellular transformation begins.

(121)

About 1200 A.D. a great perfect yogi, Jnaneshvara, lived near Poona, India. After the Kundalini had transformed his emotions, nervous system, and the rest of his body, he described the process in chapter six of his Bhavarthadipika.

(122)

He said, "when the kundalini turns upward, it makes the ocean of the bodily humours flow. It dissolves the fat. It even draws the marrow out of the bones."

(123) !:19:17

"It clears the arteries and loosens the limbs; but the aspirant should not be frightened by any of this."

(124)

"The kundalini reveals and purifies out diseases. It stirs up toxins and emotions..."

(125)

"Like a she-serpent bathed in turmeric, coiled up in sleep, the Kundalini lies, very small, curled in three and a half circles, with her head turned downward."

(126)

Jnaeshvara goes on to describe the kundalini as, "a ring of lightning, or folds of flaming fire, a bar of pure gold..."

(127)

"Then, as a star shooting through space, as the sun falling from the sky, or as a point of light bursting forth as a sprouting seed, it breaks its bonds, grips; the body, and appears mounted upon the navel..."

(128)

"Then holding the apana firmly in its clasp, the fire spreads up and down and begins consuming the flesh. It attacks the palms of the hands and the soles of the feet, and penetrates the joints."

(129)

This statue of a yogini was found in the ruins of a temple of yoga near Kayavarohana, India. Jnaneshwara describes this stage of transformation; "the kundalini draws the

vitality from the nails and, cleansing the skin, causes it to cleave to the bones. It cleanses the hollow of the bones, scours the inner recesses and withers the bodily hair. It drains the ocean of the seven humors, parches the whole body and brings on a state of intense heat..."

(130)

"Then the apana is drawn upward and the prana pressed downward; they are kept apart by the petals of the chakras. Otherwise the Goddess Kundalini would be displeased and would say. "Go back".When the physical impurities and the emotions have been consumed, the kundalini is fully satisfied and being pacified, remains in the sushumna."

(131)

"The poison which in its satisfaction it sends forth from its mouth is the nectar of vitality. The fire which rose from within begins to cool, both internally and externally, and the limbs regain their strength."

(132) [1:22:28](#)

"The nadis sealed, the nine types of prana vanish and the functions of the body cease. The ida and pingala merge into one, the three granthis undo and the six-petalled chakra opens out. Then the two pranas, thought of as the sun and moon, cannot cause even a flicker of a lamp flame. The energy of the mind dies down. The sense of smell which has remained in the nose enters the sushumna and joins the kundalini."

(133)

"Slowly from above the reservoir of the moon, nectar pours itself into the mouth of the kundalini. This nectar fills the nadis and circulates throughout the body. As in a heated mould, the molten wax pours out when the metal is poured in and only the metal shape remains; so is beauty incarnated in the shape of the body, covered over by a veil of skin. As the sun remains concealed under a veil of clouds, but when the clouds pass the sun's light is beyond limit; so the dried surface of the skin flakes off as husks are shed from grain. The beautiful limbs seem like marble or the sprouting of seed-jewels, as if the lovely hues of the evening sky were transferred to the body, or an image were fashioned from an inner radiance of the spirit, which, when it is seen, is like the richness of turmeric moulded from the essence of nectar; it seems to me to be the very incarnation of peace, as if it were made of the colours in a picture of joy, the very form of heavenly bliss or growing saplings of the tree of desire...So appears the body when kundalini has drunk the nectar."

(134)

"Old age vanishes and the lost bloom of childhood reappears... Just as the ever new jewel buds open on the boughs of a tree of gold, fine new fingernails grow; new teeth appear very small, set like rows of diamonds. Over the whole body, tiny new hairs spring forth like small splinters of rubies. The palms and the soles of the feet are as red lotus flowers, and in the eyes there shines an indescribable lustre...the body has the appearance of gold, yet is has the lightness of air, for no earthly or watery particles remain in it."

(135) [1:25:58](#)

"Grasping prana by the hand, ascending the stairway of the ether, Kundalini enters the heart by the step of the sushumna, the energy centre there is awakened, and the sounds are heard... In the space of that sound, in the form of the sacred syllable, lie the four divisions

of speech."

(136)

"So long as air exists, sound arises in the etheric space; that space reverberates with the thunder of AUM and the windows of the crown chakra burst suddenly open in the form of a lotus bud is this great space where consciousness seems to appear. In this innermost cavity the divine Kundalini lays out before consciousness the feast of her own lustre. She offers a morsel garnished with the green of reason in which no trace of duality is visible."

(137)

"Then Kundalini transforms into an image formed out of air from which the golden cloth in which it has been wrapped has been withdrawn; like a streak of lightening which flashes and instantly disappears; like a gold fountain of brilliant light."

(138)

"Now energy, sound, power, time and light cease to exist. Mind control, breath restraint, thought and desire for meditation vanish and are irrelevant now. One body has devoured the others."

(139)

"The gross form of the body disappears, when Kundalini has lost its power. It looks as if it were moulded out of golden air." Thus spoke Jnaneshwara about the transformation of the body, feelings and mind. Lakulisha attained the divine body through this process around the year 25 A.D.

(140) [1:28:39](#)

According to Yogananda, the founder of his lineage, Babaji, also attained the divine body through yogic transformation.

(141)

After Christ rose from death for forty days he appeared in his divine form to his disciples. The Dead Sea Scrolls and the gospels indicate that Jesus had practised a form of yoga meditation. Christ was victorious over death.

(142)

The peacock feather in Krishna's hair symbolises his victory in sustaining the upward flow of sexual energy and fluids.

(143)

In a yogi, the sign of having achieved this upward flow is a white streak down the middle of the forehead. Careful inspection of Swami Kripalvananda's forehead reveals this streak.

(144)

In Shiva, the upward flowing immortal nectar spouts in a fountain from the top of his head.

(145)

In a yogi, the entire body is flooded with nectar flowing through the hundreds of thousands of channels, transforming the body into the immortal form.

(146) [1:30:17](#)

The final stage of samadhi follows the formation of the divine body.

(147)

Krishna, achieved the divine form and vanished in the Krishna temple in Dvaraka, India.

(148)

The Tibetan Buddhist version of the divine body is called the rainbow body shown here under an arching rainbow. The divine body always appears in the peak of youth.

(149)

Shiva is indeed the veritable fountain of youth.

(150)

The naked Jain saint Mahavira achieved the divine form and eternal youthfulness.

(151)

Here he is shown in divine regalia. The angels pour amrita endlessly over the perfect yogi.

(152)

Another perfect yogi, Gautama attained divine body. Yogic scripture mentions many, many yoginis and yogis who have attained the final form.

(153)

In the highest samadhi, the transformation is complete and union with God is absolute.