

TECHNIQUE OF
OPENING THE THIRD EYE
(Shivayoga)

Shivayoga

By –

His Holiness Mahatapasvi Shri Kumarswamiji

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Shivayoga

FOREWORD

The present booklet *Shivayoga: Technique of Opening the Third Eye* is a concise, precise and authentic interpretation of Prachina Yoga, Animisha Yoga, Piyusha Yoga or Shivayoga. In the following five chapters, His Holiness Mahatapasvi Shri Kumarswamiji, on the basis of his profound experience, sound knowledge and deep concentration, has not only dealt with the history, practice and philosophy of Shivayoga, but has also proved that Shivayoga is strictly in accordance with the principles of electricity, light and magnetism. It is not a matter of devotional practice only, but its results are entirely scientific, logical and universal.

According to the views of Shri Swamiji, Shivayoga existed as a discipline of self-culture in chalcolithic age. The people worshipped Mother Goddess – the Energy Quantum and a male deity Shiva. The seals, images, carvings and other signs discovered during the excavation of Mohenjo Daro and Harappa, indicate that the learned Minas, who led ascetic life and dwelt in caves, practised Shivayoga.

In the process of Shivayoga, concentrated gazing on the reflected light in Ishtalinga is of vital importance, for it generates magnetic force which helps to galvanise into activity the dormant pineal gland. The pineal gland, which is the relic of the third eye, can be awakened and galvanised into activity.

Shivayoga brings about invisible changes in the life of a person by slowly and gradually developing his faculties, purifying his mind and widening his horizon. It directs a devotee away from the world of noise into the inward stillness, into the interior silence of the Reality, which transcends space and time.

In olden days, conscious efforts were made to retain the secrecy of the theory, practice, philosophy and knowledge of Yoga, Mantra, Tantra and a number of allied subjects. Teachers were accustomed to warn disciples, “Keep your secrets to yourself. Leave no stone unturned to retain their secrecy. Never leak them out to a layman”. Pujya Kumarswamiji, a modern saint, sadhaka, philosopher and a Yogi, is of the opinion that, “Shivayoga is democratic. Everybody is eligible to practise it, irrespective of caste, colour, creed, rank, age, sex and position.”

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Today, we find that the world is too much with us. The entire human race is suffering from countless sorrows. There is no harmony in science and religion. Sage Parampujya Kumarswamiji is preaching the lessons of Shivayoga and Prayer Yoga in such a disturbed atmosphere with the noble idea that

// Sarve Bhavantu Sukinah

Sarve Santu Niramayaah.

Sarve Bhadrani Pashyantu

Maa Kashchit Dukhabhag Bhavet //

“May all be happy,

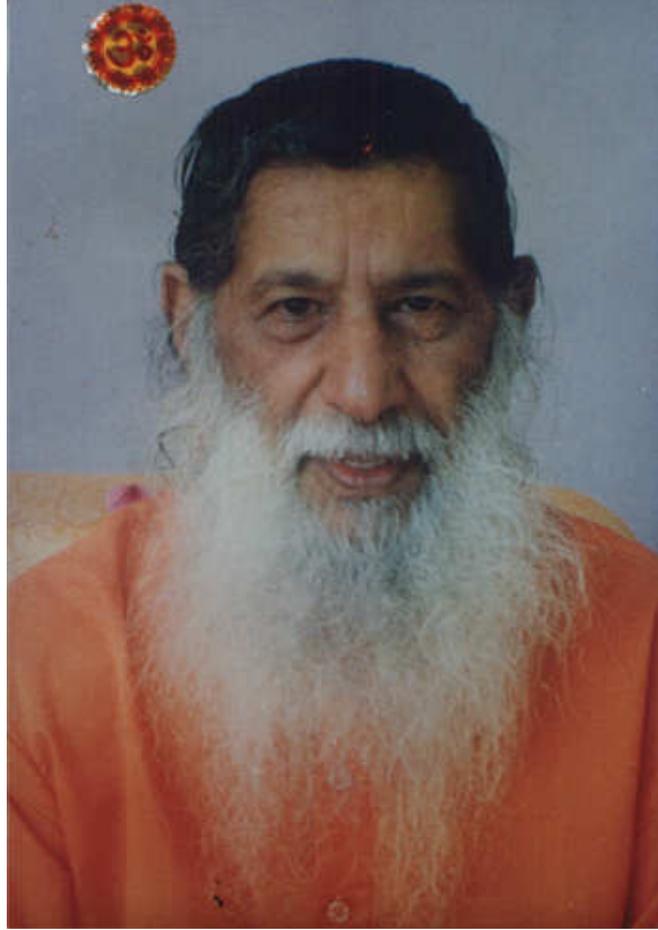
May all be healthy,

May all experience what is good

And let no one suffer.”

This booklet will surely encourage a number of disciples of Mahatapasvi Shri Kumarswamiji and the readers in general to know how “Atmanam Atmana Viddhi” – Know the Soul through the soul”.

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His Holiness Mahatapasvi Shri Kumarswamiji (1909 – 1995)

CHAPTER ONE

The recent findings of Mohenjo Daro and Harappa have proved the existence of an advanced stage of civilisation of a people that flourished in the Indus Valley. They exhibit that the Indus people who belong to the chalcolithic age which goes as far back as 3000 BC are in possession of a highly developed culture in which no vestige of Indo-Aryan influence is to be found. Sir John Marshall in his *Mohenjo Daro Indus Civilisation* devotes one full chapter to the religion of the Indus people. Therein he concludes that those people worshipped Mother Goddess, Shakti, and a male deity Shiva. He identified the male deity with Shiva because of the prominent characteristics of the deity having three eyes and being a Mahayogin as represented on seals, images, carvings and other signs discovered in different sites. Thus remarks Sir John Marshall:

“In the religion of the Indus people there is much of course that might be paralleled in other countries. This is true of every prehistoric and of most historic religions as well. But taken as a whole, their religion is so characteristically Indian as hardly to be distinguishable from the still living Hinduism or at least from that aspect of it which is bound up with the animism and the cults of Shiva and Mother Goddess – still the two most potent forces in popular worship.”

The term Minakanna, obtained in the same inscriptions, suggests the early idea of yogic discipline. In those remote days, the yogis noted for their asceticism and discipline were addressed as Minas. That life of asceticism was practised in the Proto-Indian period is evident from the fact that one of the inscriptions mentions, “the learned Minas who dwell in the caves”. Cave dwelling was not ordinary in those days when beautifully built brick houses were common. The learned Minas dwelling in the caves could not be but ascetics. Shivayoga was sponsored by these learned Minas dwelling in the caves. “One marble statue has the head, neck and body quite erect and half shut eyes fixed on the tip of the nose. Another is draped in the *upavita* fashion passing over the left shoulder and under his right arm. His shawl has rosettes having a form of the Bilva leaf, the most sacred material for worship in the Shiva cult. The philosophy of the age crystallised in the discipline known later as Brahmacharya. Sexual restraint is in evidence in the *urdhvamedra* representation of Shiva on the seal. It is not phallic orgies but their conquest that constituted the essence of Yoga at that time.” Shivayoga has a historical background though we are unable to formulate all the details of Shivayoga prevailing at that period. In course of time, the practice of Shivayoga and even the shape of Linga seem to have undergone changes. Shivayoga is democratic in the sense that everybody is eligible to practise it, irrespective of caste, colour, creed, rank, age, sex and position. It is scientific in the sense that it is entirely based upon the laws of light and electricity.

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Shiva is addressed as Lingodbhavamutri, the self-existent truth. The image of Shiva, called Shivalinga, found in all the Shaivite temples is only a plastic representation of this self-existent truth. In the Proto-Indian period, the worship of Linga in the temples as also the worship of Linga worn on the body was in existence. As time rolled on, a distinction arose in the mode of worship. The worshippers of Linga worn on the body were known as Virashaivas. The Linga worshipped in the temples goes by the name of Shivalinga or Sthvaralinga and the Linga worshipped and worn on the body goes by the name Ishtalinga. "The only explanation applicable to them (the Lingas found in the Indus Valley) is that they were sacred objects of some sort, larger ones serving as anconic amalgamate, the smaller as amulets to be carried on the person, just as miniature Lingas are commonly carried by Shaivites today." Ishtalinga is a miniature of Shivalinga; it is worshipped by placing it on the palm of the left hand so raised as to bring it in line with the centre of the eyebrows. Ishtalinga is made of light, grey slate-stone and to be kept intact it is coated all over with a fine durable paste prepared out of certain ingredients. The colour of the paste is blue-black or indigo; the colour of Ajnachakra, situated in the centre of the eye-brows, is also indigo. The colour of the covering of Ishtalinga and that of Ajnachakra, being akin in nature, they act and react upon each other thus enriching the magnetic force or intuitive power.

The term Minakanna is pregnant with meaning. In after days, it was translated into Sanskrit as Animishadristi or unblinking gaze. Crystal gazing is as old as the hills and the belief that it generates magnetism is also equally old. It was only in 1850 that John Reichenback discovered this magnetism and described it as odylic force. He announced that odylic force could be generated by crystal gazing and by crystal magnets on the human body and human hands. His experiments were conducted in the natural waking condition of a subject. Since then odylic force has been photographed and there are reasons to believe that magnetic crystals and human bodies send forth emanations which can be felt and sometimes seen by sensitive persons. Ishtalinga which is an indispensable means of Shivayoga is a stone with a glazing covering; since the steadfast gaze on Ishtalinga generates magnetism, Ishtalinga is a crystal magnet.

The crystal gazing enables one to observe the emanations extending from the etheric body and to determine the state of a person's health by the colour and intensity of the aura. The etheric body sends out longer and shorter or positive and negative vibrations and this is why the appearance of those vibrations outside the physical body is known as the etheric double. The aura depends upon the etheric power which the etheric body sends out, permitting greater ease in the transmission of those rays where the vibrations tend to neutralise, the negative long vibrations tend to curve in and contact the positive vibrations causing short circuiting which makes the aura dull and spotted. The etheric body is

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the connecting link between the physical body and the ego, when the main positive-negative vibration at the glabella, that is, at the centre between the eye-brows is neutralised, the silver cord connecting the body and the ego is said to have broken loose. The steadfast gaze on the speck of light reflected in the coating of Linga placed at the palm of the left hand so raised to come in line with the centre of the eye-brows, keeps the silver cord intact making the body disease free and ego care-free.

Minakanna or Animishadristi came to be identified with Samyama. Samyama or the concentrated gaze is the secret upon which the whole of Patanjali sutra hinges. When one has succeeded in mastering this Samyama one will come into the possession of occult powers. But Samyama is to be practised stage after stage, the higher one is to be resorted to only after the lower one has been won. Samyama should pass from the gross to the subtle, from the subtle to the causal, from the outer to the inner, from the inner to the innermost. This gradation has been recognised by Shivayoga. In Shivayoga the process is threefold which involves Samyama on Ishtalinga, Pranalinga and Bhavalinga – the outer, the inner, the innermost. The concentrated gaze on Ishtalinga reveals the inner light which is known as Pranalinga or Jyotirlinga. The gaze on the inner light leads one to the realisation of the innermost light or Bhavalinga; when this innermost light is realised by the yogin, the knowledge of subtle things will be intuitively revealed. The Shivagamas and the Vachana literature of the 12th century which preserve intact this ancient culture of Shivayoga, speak of its glory and greatness in eloquent terms.

The decipherment of the Mohenjo Daro inscriptions helps us to have a glimpse about the religion and philosophy of Proto-Indians or Dravidians. The self-existence of God is evident from the name of God Iruvan, the one who exists. The early idea of yogic discipline can be perceived from the images of the figure of An, the male deity, seated in a yoga posture. The female deity is called Amma. Amma is the common word for mother in Dravidian languages and a good number of clay statues of Mother Goddess have been found in Mohenjo Daro and Harappa. The concept of Linga among the Indus people was in the sense of union, the union of male and female principles or Shiva and Shakti. Father Heras observes thus: “Before ending we must refer to another link still existing from those ancient days between Mohenjo Daro and Karnataka. The modern Lingayats of the Kannada country depict a sign on the walls of their houses, the meaning of which does not seem to be known to them – the sign X of Linga. This sign is often found in the inscriptions of Mohenjo Daro and Harappa. It reads Kudu and means union. The sign very likely refers to the union of male and female principles which is so prominent in the religious tenets of the Virashaiva sect.”

The concept of Linga as the union of positive and negative principles is conspicuous in the Shivagamas. The attempt to identify Shakti with woman and Shiva with man is a blasphemous error. As a matter of fact, they are neither male nor female nor even neuter, for the Shivagamas declare in

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unmistakable terms, that Shiva is the Sat¹ aspect of reality while Shakti is its Chit² aspect. Shiva and Shakti are, as it were, the transcendent and immanent, the static and dynamic, the personal and impersonal aspects of the Reality. But the Agamic seers have endeavoured to resolve the verbal opposition between these two aspects not by taking these apparently incompatible aspects one after the other, but by ascending to a height of spiritual intuition at which they are melted and merged in the unity and perceived as the completing opposites of a perfect whole. Linga is therefore the unifying principle of Shiva and Shakti, of Sat and Chit aspect of Reality.

The Indus people believed in the Supreme Being whose quiescent attributes were omniscience, benevolence and power of generation and destruction. The Supreme Being had three eyes and eightfold form. His names were Iruvan, Enmai, Tandavan, Munkan. The Dravidians worshipped Linga in the temples, the Linga which was the amorphous representation of Shiva. They worshipped Linga by sprinkling it with water or milk, by offering prayers, by meditating on the deity. Shiva had the emblems, namely, the trident, the snake, the axe which are still the characteristic emblems. They had an idea of death and judgement after death which was the basis of moral life. But to crown all these, they had a concept of the Triad – An, the Supreme Godhead; Amma, the Goddess; and Anil, the Son. These are the later day Shiva, Shakti and Sharana of the Agamas.

Madame Blavatsky in her *Key to Theosophy* says that theosophy means divine wisdom or Brahmavidya and it comes to us from the Alexandrian philosophers called the lovers of truth. The name theosophy dating from the third century A.D. began with Ammonius Saceas and his disciples who started eclectic theosophical system. They were also denominated Neoplatonists. But its origin is much earlier as it is attributed to the Egyptian priest, Pot Amun, who lived in the early days of the Ptolemaic dynasty. Diogenes says that the name is coptic and signifies one consecrated to Amun, the God of wisdom. Here we venture to say that Amma, which is the correct form of Amun, is not originally the Egyptian deity. In reality it belongs to India and especially to Dravidians in whose trinity Amma constitutes the middle term. Amma, Uma, Maya, Mata are all cognate terms implying the divine power and wisdom of An or Shiva, the transparent reality.

Another name of Shiva is An which becomes clear from the evidence obtained in the Puranas and Epics. The *Mahabharat* refers to Anu which means Shiva. The words Anu, Sthanu and Anudharma imply the religion of Shiva. Father Heras observes: “The word An – Shiva – travelled to Sumer, Egypt and other countries. The word Anu, in the feast of the striking of Anu in Egypt, is actually connected with the followers of An – Shiva.”

¹Pure existence.

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Dravidians lived not only in the Indus Valley and the Deccan but were spread all over India. They had developed their civilisation and language and had commercial relations with Egypt, Chaldea and other Mediterranean countries. It has now been proved that the names of certain articles which King Solomon's trading ships brought him, were not originally Hebrew. These articles are sandalwood, ivory, peacocks, apes and teak, which could easily be traced through the Hebrew corruptions, have all along been set down as Dravidian words. In the ruins of the ancient Ur of the Chaldeas, built by Ur-Ea, the first king of the united Babylonia who ruled 3000 years BC, was found a piece of Indian teak and it is to be noted that teak grow on southern India from where it was exported to Babylonia. These facts simply point to a well-established commercial intercourse between the Dravidian India and Babylonia. It is but natural that with the export of commercial commodities, the cultural ideas must also have been exported into Chaldea from the Dravidian India. One of the cultural ideas that dominated the Chaldean mind was Minkan. In the Dravidian religious life Minkan or Fish-eyed represents the Supreme Deity. We read in the story of Chaldea that Fish-God is the civiliser of Chaldea.

Apart from this historical significance, Minkan has a metaphysical meaning fruitful for investigation. Minkan signifies ever vigilant vision that carries with it ever vigorous execution. Shiva is therefore the Godhead that has the inherent power of effective will and intuitive knowledge which unmistakably refers to the divine Shakti or Amma as a counterpart of An or Shiva. The Agamas wax eloquent upon this inherent relation of Shiva-Shakti and Linga represents the unifying principle of Shiva-Shakti, of being and becoming, of truth and will. The Agamas evidently emphasise the dynamic principle Shakti which is integrally associated with Shiva. But Shiva transcends Shakti in the sense that the remains calm while Shakti is the moving principle. Shakti is immanent in Shiva and it is the force of projection in creation and the force of withdrawal in liberation, through the emphasis on the principle of becoming. The Agamas, unlike Bergson, insist upon the locus of becoming to a centre. Becoming or dynamism is the ideal unfolding of the divine but behind this ideal unfolding stands Shiva – the Supreme consciousness which energises this ideal unfolding. Shakti is the source of all possibilities – spiritual, psychic and vital, both cosmic and individual. Shiva is beyond all actuality and possibility.

In mystic experience there is a tendency in man to become God and a contrary tendency in God to become man. Without these tendencies there can be no spiritual life in the concrete. Indeed the mystery of concrete spiritual life implies a fulfilment through contradiction. Virashaivism which preserves the triad of An, Amma and Anil in the crystallised form of Shiva, Shakti and Sharana, also exhibits this contradiction. The son, Sharana, becomes God Shiva; the divine Mother Shakti reveals

²Pure knowledge.

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the Shivahood, where the sonship is sincere and complete. The son becomes the father even as the father becomes the son through the intervention of the Mother. Allama Prabhu, the Virashaiva master mystic was the best representative of this sonship. One of his sayings runs thus: "Father produced me through the Mother and I became identified with the Father through the Mother." This cryptic saying suggests that the Son or Sharana who is the divine individual, has to attain Shivahood who is the transcendent Divine, through the medium of Shakti, the universal Divine.

CHAPTER TWO

The word Attam, though last but not the least, is found in the inscriptions of Mohenjo Daro and Harappa. It means the lower world or phenomenal creation. An, Amma, Anil and Attam respectively stand for Shiva, Shakti, Sharana and Sristi. The shape of Linga which will be deciphered now represents the integral association of these four great terms. Attam is Aparaprakriti or Adhas-Sristi; it is the lower creation characterised by the consciousness of multiplicity. Multiplicity is the play of the one, shifting in its terms, divisible in its view of life, by force of which the one occupies many centres of consciousness, inhabits many formations of energy in the universal movement. It is this Attam upon which a Virashaiva looks as an objective world-process, as an evolutionary process of the divine will working through history towards ever greater and ever higher expression of delight. Wherever there is movement, life and mind are seen to be present involved or evolving. Therefore life and mind have some kind of material form as the initial condition of their activities. In this lower creation there are three principles – matter, life and mind or in more popular Indian philosophical terms – Tamas, Rajas and Sattva which, when represented by diagram, appears as a triangle. Attam or Adhas-Sristi is



therefore represented by

Amma or Chit-Shakti is Paraprakriti or Urdhva-Sristi. It is the higher creation characterised by the consciousness of unity. Unity is the fundamental fact without which all multiplicity would be unreal. Multiplicity is implicit or explicit in unity without which unity would be either a void or non-existent or a state of blank repose. In this consciousness of unity all is in all, each in all and all in each, inherently by the very nature of conscious being who is Sat, Chit and Anand – existence, knowledge and bliss. Amma or Paraprakriti, who is the very soul of conscious Being, is described as Sachchidanandamayi. To represent this higher state of consciousness again a triangle is needed. But one should mark the subtle difference and the shade of meaning between Amma and Attam. Attam is Sattvarajastamomayi, while Amma is Sachchidanandamayi. Yet these are not isolated from each other, but integrally associated with this difference that the triangle which represents Amma is placed upon the triangle represented by Attam in a vertically opposite direction. When thus represented the diagram will assume this form



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Between these two creations linking them together is the world or organisation of consciousness of which the intuitive truth of things is the foundation. There is a difference between intuitional idea and intellectual concept. Intellectual concept not only tends towards form but determines itself in the form of the idea and once determined, distinguishes itself sharply from all other concepts. But intuitional idea sees itself in the being as well as in the becoming. Its nature is Dristi, seeing not conceiving; it is a direct, immediate and intuitive seeing. Viewed from this standpoint the intuition of change or duration of Bergson, the stream of consciousness of James, an all-complete experience of Bradley and the religious insight of Whitehead cannot give us a vision of reality which is only presence and reveals to us as in intuition. One who has attained this Dristi or intuitive eye is called Anil or Sharana or the seer who is represented by a straight line since he runs at a tangent to the vicious circle of birth and death, to the trivial round of old habitual ideas and associations. In the third stage the diagram takes on this



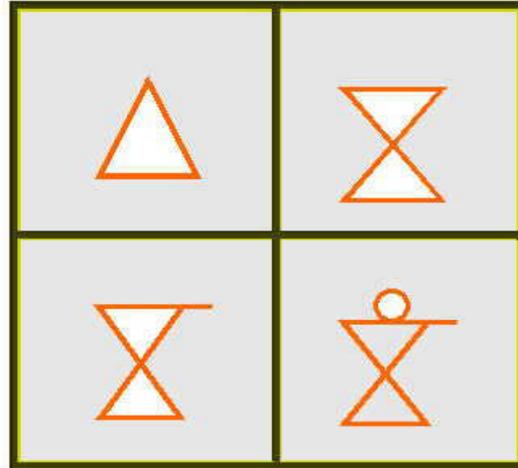
This straight line is drawn to the right side along the line representing Sat or pure existence, since the intuitive idea originates in it with an insistence on the right angle of vision.

The last that remains to be represented is An or Shiva. It is the transcendent Reality, the pure Absolute, the supracosmic infinity. It is itself its own world, its own universe, of any other than itself it can form no concept. It knows not length nor breadth nor height, for it has no experience of them; it has no cognisance even of the number one, for it is itself one and all being is really nothing. How to represent it? Words come out baffled, it defies all definition and description. Yet the humble attempt of human mind to represent it ends in a zero. So it is represented by a zero or shunya. And as it heads the list, the zero or Shunya is placed on the top of the diagram of the thirds stage. The figure in this stage then will assume this form .



This is an appropriate form of a definite and complex thought about God.

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The Four Aspects of Linga as shown in above four diagrams.

The practice of Shivayoga with meditation on the form of Linga attained its fruition and perfection because Shivayoga became an integral Yoga at the hands of the Virashaiva saints of the 12th century A.D. Shivayoga consists of five aspects namely, Shivajnana, Shivabhakti, Shivadhyana, Shivavrata and Shivapuja- Shivayoga and Shivapuja are synonymous, so Shivayoga contains four elements namely, knowledge, devotion, meditation and conduct – all pertaining to Shiva. Shivayoga is integral in the sense that it comprises within itself Jnanayoga, Bhaktiyoga, Karmayoga and Rajayoga.

In the 12th century in Karnataka there was a galaxy of Lingayat saints, the preoccupation of whom was to realise God and to remould the individual life and social institutions by that realisation. The number of these saints or mystics ranged from two to three hundred amongst whom there were about sixty women mystics of whom Akka Mahadevi was the beacon light. Basavanna and Allama Prabhu were the two distinguished names that gave a decisive turn to the religious renaissance of the 12th century. Almost all the saints have sung their realisation in different strains and expressed their views and opinions on men and society in varied sayings. The collection of these sayings is known as the Vachana Shastra – the scripture of the Lingayat faith. The sayings of Basava are characterised by the sublimation of elegance, the apotheosis of merit, the transfiguration of grace. But in reading the sayings of Allama Prabhu we seem to be the spectators of a life drama and onlookers of a Master spirit's progress and development through the stress and stir of the eternal yea and nay. This spirit of detachment and idealism is manifest throughout his sayings whose cryptic expression surpasses in a way that of Carlyle in his *Sartor Resortas*, of Shakespeare in his *Sonnets* or of Tennyson in his *In Memoriam*.

All the saints have realised the goal of life through the practice of Shivayoga which is otherwise known as Lingangasamarasya. The self of the cosmos and the self of man are identically the same and

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so are one. The self or the individual is termed Anga which is Chit-rupa, the pure conscient. The self of the cosmos is termed Linga which is Sat-rupa, the pure existent. And that Anga and Linga are one and the same is proved by the subjective mode of worship, that is, Ahamgrahopasana. The realisation of the one Being in the objective world-process through self-awareness is Samarasya, delight equal and equable. Samarasya is therefore Ananda-rupa. "If there were not", says the Taittiriya Upanishad, "this all encompassing ether of delight of existence in which we dwell, none could live". The world-process then is not a chaos as the materialist holds but a fairly charming cosmos as the mystic observes. "Creation springs from one glad act of affirmation, the everlasting yea, perpetually uttered within the depths of the Divine Nature the whole creation is the play of the Eternal Lover, the living, changing, growing expression of God's love and joy". It is participation in God's love and joy, penetration in the one Infinite Life that is the aim of Shivayoga.

In the Vachana literature, Ishtalinga is sometimes described as a mirror, for a simple reason that its covering is as transparent as a mirror. Moggeya Mayideva explains this concept of mirror to the fullest extent in his *Shatakatraya*. In the initial stage, when the disciple begins to gaze on Ishtalinga, the mirror, he feels conscious of the difference between himself and the mirror. In the next stage, his attention is attracted more by the reflection of his face than by the actual mirror. Thus his mind turns from a definite object to a subject not belonging to this world of time and space. The final stage is reached when his attention is so much absorbed by his reflection that he completely ignores the very presence of the mirror in his hand and he feels himself totally at one with reflection which is nothing but his own face. This identity is achieved through intense gazing.

There is a cryptic saying of Prabhu which runs thus: "The eye is to the eye, the eye is in the eye, the eye is the sight, sight is the light, light is consciousness. Things are lighted by the light of consciousness Lo, in the black iris of the eyeball lurk the fourteen worlds". It is through the eye that attention is focussed on Linga (placed at the palm of the left hand) which serves as a lens to open the third eye.

The eyes are expansion of the optic nerve which is a direct prolongation of the brain. The nerve spreads out into a thin layer called retina in which are situated microscopic bodies called rods and cones. It is the excitation of these rods and cones in retina that sends up sensory impulse to the brain which it translates as vision. The eye-globe is situated in the orbital cavity amidst a cushion of fat and is moved in various directions by muscles. The globe consists of an interior and a posterior chamber and the external coating of the eye in its front portion is called cornea, behind the scleritic coat. The cornea is glassy and transparent; the partition between the two chambers is formed by the crystalline lens being suspended by a circular screen or iris which is hanging like a curtain from a band of ciliary

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muscles. It is this iris that forms the black centre of the eye and the aperture through it is called the pupil. The size of the pupil is controlled by the ciliary muscles. The posterior globe is full of a viscid fluid called vitreous humour. The glassy cornea, the aqueous humour, the lens and the vitreous humour all serve to focus rays of light on the retina so as to form a true image thereon for the brain to perceive.

Of all the organs the eye is the most enigmatic. It is almost spherical and from an occult point of view it has, like the earth, a north pole – the optic disc and a south pole – the surface of the cornea. Dr. Baker, renowned writer on the esoteric knowledge, resembles the eye to the planet earth. Says he: “The linings of the eye (when it is considered by analogy to the planet earth) are related to the three lower kingdoms: sclera – mineral kingdom; choroid – plant kingdom; retina – animal kingdom. In turn, the rods may be regarded as the representatives of the higher animals and the cones correlate with the human kingdom. Those few cones gathered in the macula represent, in this analogy, Man on the path, becoming receptive to extra systemic light (the energy of monad). The cone cells of the fovea represent the initiates all responding to the energy or monad from the fovea; the divinity is seen to rest behind the lens and iris.”

The Yoga science long ago affirmed that the human eyes have hidden potential. That they pour out energy and that this energy can enhance the words spoken, the look that is directed, the teaching that is given. In this sense eye is a creative organ. “Every service rendered to our fellow-men, every glance of compassion, every act of healing is accompanied by a release of energy from the eyes”. Recently Dr. Oscar Brunler has discovered an instrument which enables him to measure something of the energies given off by the human eyes. He proves that not only is this energy very real, but that in any creative act like the painting of a picture or the chiselling of a statue, the energies peculiar to the artists are incorporated in the work of art being produced. His device has been able to measure the energy output of a particular artist in biometric degrees. It is needless to say that he is qualified to analyse the creative energies in this way of many famous people.

That the human eyes pour out energy does not come to us as a surprise in view of the fact that they represent part of the human brain. The eyes, in fact, contain the optic nerves which are themselves the prolongation of the brain and they can be observed with the help of an ophthalmoscope as white discs on the back of the eye at the level of the retina. When the brain radiations are measured, with an electroencephalogram, it is no wonder to measure the energies given off by the eyes as part of the diencephalon.

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This knowledge about the inner working of the eye is of vital importance because it is concerned with the opening of the third eye. The functioning of the third eye requires an intake of energy through the brow chakra which is connected with the pineal gland in the Sahasrara chakra through the optic thalamic nerve. Like all eyes, the third eye requires a lens in order to focus the images with which it is concerned. The lens for the third eye is in front of the forehead and is constructed within the periphery of the magnetic aura. The Linga which is placed at the palm of the left hand for gazing serves the purpose of a lens which increases magnetic aura for the opening of the third eye.

Listen to the sayings of Prabhu which are indicative of his self-experience consequent upon the opening of the third eye.

“Unimaginable the light in the eye
Indescribable the ring in the ear
Incomparable the taste on the tongue
Immeasurable the peace of the central nerve
Everywhere you will find Him
In the minutest particles of dust,
In the hard wood
Or tender blade of grass
Everywhere He is:
The subtle, the imperishable, the unchanging
Guheshwara.
With His breath pulsing upward from the still base,
Penetrates the plaintain grove of flesh,
To the glorious one who moves about,
Where here and hereafter are one
Father than there is the light of the Absolute,
Beyond understanding and beyond change,
The consummation of the ultimate knowledge
O Guheshwara
To Him, the Glorious one who has realised
The Reality, I say hail, O hail!”

CHAPTER THREE

In the course of time Yoga came to have a variety of meanings. It means method or discipline. It is often used in the sense of yoking. It also means tapas or austerities, dhyana or meditation. It signifies restraint of the senses and mind. Though it is sometimes used as a synonym for ecstatic trance or samadhi, it is more often employed to indicate the way of reaching it. According to the *Rigveda*, meditation on the Divine Light is a sacred act of devotion. In the *Atharva Veda* it is said that supernatural powers can be obtained through the practices of the austerities. The Upanishads regard Tapas and Brahmacharya as virtues productive of great power. The *Svetasvetara Upanishad* definitely refers to Yoga as the practical side of realisation. Mahavira and Buddha underwent ascetic austerities and practised the highest contemplation. The Buddhist Sutras as well as Jaina Agamas are familiar with all the Yoga methods of concentration. The *Mahabharat* also refers to yoga. Many of the ascetics of the epic resort to yoga as a means of acquiring supernatural powers. Thus the Upanishads, the *Mahabharat* including the *Bhagavad Gita*, Jainism and Buddhism – all accept Yoga practices.

It is generally believed that Yoga is not so much a system of philosophy as a school of mysticism and magic. The Yoga concept of the self as a transcendent subject which is quite distinct from the body, mind and ego, is far removed from the common sense and the ordinary psychological concepts. As compared with these, the spiritual concept of self in Yoga is apt to be forgotten. Similarly, the supernatural powers associated with different stages in the practice of Yoga can hardly be reconciled with the known laws, physical or psychical sciences. But it is to be remembered that the Yoga scheme of self-realisation has a solid foundation in metaphysics which proves the reality of the self as an eternal principle of consciousness. If one believes in the transcendent self, one cannot but admit that there are deeper levels of consciousness than the empirical one and wider possibilities and higher potencies than those of the sensuous. The society for psychical research and the modern school of psychoanalysis have of late contributed much towards our knowledge about the dark regions of the psychical life hidden from the ordinary view. Yoga goes much further in the same direction, for not only does it explore the deeper regions of the supernatural but also formulates certain practical methods of purification and self-control for the realisation of the self in man.

Dr. S. Radhakrishnan briefly said this about Yoga: “In Yoga we have all reservoirs of life to draw upon of which we do not dream. It formulates the method of getting out our deeper functional levels. The Yoga discipline is nothing more than the purification of the body, mind and soul and preparing them for the beatific vision. Since the life of man depends upon the nature of chitta, it is always within our reach to transform our nature by controlling our chitta with faith and concentration. We can even

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rid ourselves of our ills. The normal limits of the human vision are not the limits of the universe. There are other worlds than that which our senses reveal to us, other senses that those which we share with the larger animals, other forces than those of material nature. If we have faith in the soul, then the supernatural is also a part of the natural.

Most of us go through life with eyes half-shut and with dull minds and heavy hearts, and even the few who have had these rare moments of vision and awakening, fall back quickly into somnolence. It is good to know that the ancient thinkers required us to realise the possibilities of the soul in solitude and silence and transform the flashing and fading movements of vision into a steady light which could illumine the long years of life”.

Vac or word is an important and vital factor in Indian psychology. The origin of speech receives considerable attention simply because all revelation is admitted as verbal inspiration and is transmitted through verbal instruction. Vac is actually made flesh in the different religious speculations, for out of it all creation is supposed to proceed. The Shivagamas, the Tantras and Vaishnava Samhitas – all have their respective theories of Vac or Nada from which the world is supposed to have arisen. Vac is Shabda-Brahma which is avyakta or unmanifest and which corresponds to the avyakta of *Kathopanishad* and avyakta of the *Bṛhadaranyaka*. In what is called avyakta the split between Shiva and Shakti is latent and the resulting nada is also latent. This is called the para or supreme state of sound. Vac or sound has four states and four names: para, supreme; pashyanti, cognitive; madhyama, middle; and vaikhari, gross.

Para Vac corresponds to the Logos. It is Shabda-Brahma, the supreme sound which can be experienced in turiya state or trance. here intuitive power is dominant. The pashyanti form of speech is connected with Mahat or Buddhi. In its cosmic form it is associated with Ishwar. It is the movement towards ideation goaded by jnanashakti to display the universe in its seed form. The madhyama form of speech is connected with the mind and is experienced in dream, as the pashyanti form is experienced in deep sleep. In madhyama form Ichchashakti is dominant. From this form begins the distinction between the individual and the cosmos. In its cosmic form madhyama is associated with Hiranyagarbha. The vaikhari is gross speech which issues from the throat. In it Kriyashakti is dominant and in its cosmic form it is associated with Viraja.

In the beginning there was the word and the word was God. The word has four stages. The word is Shakti and God is Shiva. There are then five states: vaikhari, madhyama, pashyanti, para and paratpara. Corresponding to these five states there are five types of yoga: Mantra, Laya, hatha, Raja and Shiva.

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The potency of sound has been spoken of in high terms by writers of antiquity; of all these Patanjali and Kayyata are the foremost. Both refer to the Vedic passage:

“Chatvari Shranga trayoasyapada
dveshirse sapta hastaso asya,
Tridha baddho vrasabho
roraviti mahodevo martya navivesha.”

Kayyata in his commentary says that this is a description of Shabda-Brahma or Logos under the character of a bull. The meaning of the passage runs thus:

“The four horns are the four forms of Vac.

The three feet are the three tenses – past, present and future.

The two heads are the two natures of sound – eternal and fictitious.

The seven hands are the seven case affixes, trebly bound that is, connected with the three localities: the chest, throat and head.

The bull is called from its showering down enjoyments.

It bellows or makes a sound.”

This description of Shabda-Brahma or Logos in the form of a bull is indeed very significant. The seal of Vrasabha has been found in the inscriptions of Mohenjo Daro and Harappa. Sir John Marshall remarks, “The bull, both humped and humpless, is closely associated with Shiva and daily worshipped by his followers. In prehistoric times the worship of the bull was widely prevalent throughout the middle and nearer East ... That this cult was very prevalent in chalcolithic times throughout Sind, the Punjab and Beluchistan is proved by the large number of terracotta bulls found at Mohenjo Daro and Harappa”. It is gratifying to learn that Vrasabha is the vahan or vehicle of Shiva and by implication it means that Reality is above the Logos. The sound in its passage from the root chakra or Muladhara to the end of the nadis is the stage of para; that of its passage through the nadis to the throat is in madhyama stage; from the throat to the mouth is its vaikhari stage; when the sound enters the Sahasrara or the thousand petalled lotus, it is known as paratpara or Shivatattva.

Mantrayoga is of the vaikhari vac and corresponds to the gross plane of matter. The idea involved in the working of Mantrayoga is that certain sounds, when uttered, produce a disturbance in the akasha or ether which is in its turn communicated according to the severity of the disturbance to the higher plane. It is reasonable then to believe that the greater the disturbance, the greater will be the communication to that higher planes. That there exists some relation between sounds and the

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disturbance in the akasha and that certain kinds of sounds produce certain kinds of disturbance is an occult truth.

These sounds are known in Sanskrit by the name of Bijaksharas and they have been classified from the three standpoints of Vishnu, Shiva and Shakti. We have also three different sets of meaning according to whether they are Vaishnava, Shiva or Shakta. Thus there are three ways of interpreting a mantra composed as it is of various Bijaksharas and according to whether it belongs to either Vishnu, Shiva or Shakti. There is another mantra which is more interior than these three, and it is the Atma Mantra which is known as Soham. He who repeats Soham with each inhalation and exhalation gets, as a result of his labours, his mind pacified and his emotions purified.

The aim of Layayoga is to awaken the madhyamavani, for all other forms of speech except vaikhari are latent. By closing the eyes and the orifices of the ears and fixing the tongue on the plate, one can by constant practice awaken the madhyamavani. As a result of its awakening the internal sound is heard. To listen to this incessant internal sound is the object of Layayoga.

The awakening of the pashyantivani is effected through Hathayoga. Hathayoga is rigorous in physical discipline. It is composed of two syllables Ha and Tha which mean Ida and Pingala – the left and right sympathetic nerves. Hathayoga means the joining of these two nerves with Sushumna – the central nerve. Postures, breath control, glandular and intestinal exercises are the requisites for this Yoga.

Asanas make the body light and healthy; breath control removes all dirt and foreign matter that accumulate in the nervous system. Purity of the body is essential for the awakening of the pashyantivac. Supernormal perception becomes a fact in the wake of the pashyantivani.

It is now recognized that cognition independent of the senses and the mind is possible. Such phenomena as clairvoyance, telepathy and the like have been recorded to prove the possibility of the occurrence of extrasensory or supernormal perception. Pashyantivac brings in its wake clarity of perception.

The awakening of paravac is effected by Rajayoga. It is really a psychological Yoga. If by Yoga we mean union or harmony with the supreme object of knowledge, then Rajayoga is the experimental and psychological method for its direct attainment. It is psychological Yoga because its fields of action is the control and mastery of the mind and it achieves its end by concentration. Rajayoga aims at this concentration. In all countries and at all times great artists, men of action and contemplatives have known and practised it instinctively, each in his own way either consciously or unconsciously as

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experience dictated. But the originality of the Indian Rajayoga lies in the fact that it has been the subject for centuries, of minutely elaborated and experimental science for the conquest and concentration of the mind. He who finds the way of concentration can attain enlightenment. The powers of conception are enormously increased by Rajayoga. The knowledge of a Rajayogi becomes freed from the errors of perception and conception.

The awakening of paratparavac is effected by Shivayoga. Vac is Logos, Logos means not merely word as embodied in sound but also as embodied in thought. It implies a trinity of motion or breath, thought or idea and word or form. Considered as the exhalation of the Absolute, the Logos may be taken to mean the potency of sound producing form.

There is an occult potency in sound as a form producer, not merely on the physical plane but also on the higher planes of life with which we are as yet little acquainted. The Logos is the embodiment of thought or idea of the cosmos. It exists in the mind of the Godhead and as such it is the cosmos in its wholeness and completeness, not as a time process nor as extended in three dimensional space or even in space-time, but in that unitary consciousness which may be reached in transcendental experience.

Paratparavani is therefore cosmic thought and the pineal gland is the seat of it in the physical body. The whole process of Shivayoga is designed to awaken the dormant pineal gland, which when awakened begins to vibrate with extreme rapidity. Otherwise stated Shivayoga raises the capacity of mind to respond to higher vibrations, to receive and assimilate a vast number of movements that are going on in the universe. In fact, it makes one a broadcasting as well as a receiving station of radio-activity with mind as the aerial.

Our inner states of consciousness do succeed each other at different rates of vibrations. What escapes us on the slow, steady swing, we seize when the pace quickens. Our perceptions, like our passions, maintain themselves at higher and lower intensities; when our perceptions maintain themselves at higher intensities, we will have a foretaste of the cosmic consciousness. Poets and painters, mystics and musicians often enjoy the glimpses of cosmic consciousness. We may by a progressive expanding of consciousness or by a sudden luminous self-transcendence mount up to the summit of cosmic consciousness. Shivayoga enables one to mount up to the summit of cosmic consciousness where he thinks not of the universe but with the universe and lives in harmony with the universal heartbeat.

THIS IS ONLY A PREVIEW.

COMPLETE BOOK WILL BE COMING SOON.



His Holiness Shri Kumarswamiji presented the Shivalinga to H.H. Pope Paul on 8th Nov. 1972 in the Vatican Palace, Rome.