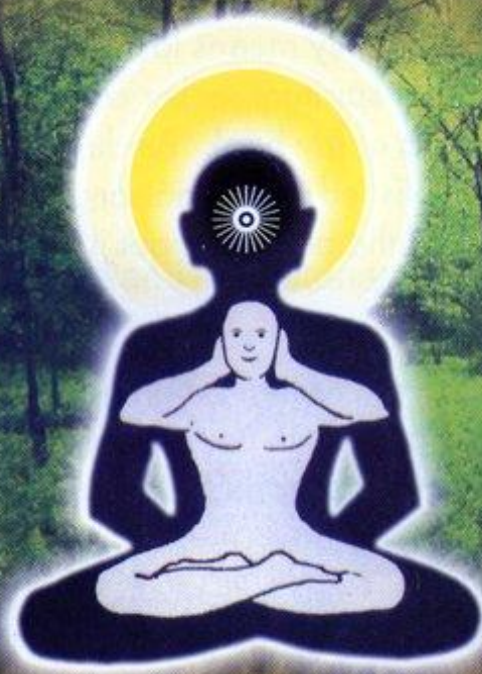


Yoga of Inner Light & Sound



Swami Achyutanand

Blessings

Om Sadgurave Namah!

Meditation on Bindu & Nada occupies the highest pedestal in Santmat, for this meditation is the only means to scale the dizzyest of heights that a spiritual seeker can ever aspire for. Several editions of my book “Bindu Nada Dhyan” have been published. Some Satsang lovers translated and got the book published in Bengali also. Very recently it has also been translated into Marathi language.

Now Prof. Pravesh Kumar Singh has translated it into English. I thank him heartily for the noble task and pray to my most adorable Guru Maharaj for his progress. Jai Guru!

Achyutanand

Ram Navami

12th April 2011

Yoga of Inner Light & Sound

Author

Swami Achyutanand

Translator

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The Secret Pathway to God's Abode...

- *A Poem by Maharshi Mehi Paramhans Ji Maharaj*

A scintillating point-light is sighted in the Sushumna (the centre of the Ajnā Chakra) |

Behold (this point), O brother, with the curtains of your eyelids down ||1||

(The spiritual practitioner) who stills his sight in the Third Til (Sushumna, or the centre or the Ajnā Chakra), |

Moves beyond his body and enters into the macrocosm. ||2||

The inner sky, studded with sparkling stars, is laid open (to such a practitioner). |

Light resembling that of the earthen lamp-flame (that is seen within) dispels the darkness (of the inner sky). ||3||

The inner horizon is illumined with incomparable moonlight. |

The dazzling divine light of the youthful (mid-day) Sun brightens up the inside. ||4||

Melodies of myriads of sounds and the primeval unstruck sound |

Are grasped by the surat (individual soul) that has acquired the divine supernatural vision. ||5||

Catching hold of such (divine sounds) with the focussed attention (which is referred to here as the string or thread of surat), |

O soul! Walk back to your true home (the Soundless State where God alone dwells) ||6||

I have essentially revealed, says Maharshi Mehi, the secret (of the way to God's Abode) |

One, who serves his Guru, attains to the Supreme Soul (God) who does not need any base or support. ||7||

Look Not in the Five Directions, Look Instead Ahead in the Centre of the Sixth!

- *A Poem by Maharshi Mehi Paramhans Ji Maharaj*

Discard looking in any of the five directions – downwards, upwards, to the right, left and rear |

And still your sight at a point in the centre of the sixth direction (i.e. in the front). ||1||

Fly ahead in the inner firmament like a bird through the radiant point that appears (as a result of your focused gaze). |

Swim upstream from there like a fish, clasping the myriads of sound that are perceived (in that light). ||2||

Thus, assuming styles of both the bird as well as the fish, march on and on, O Mind, an endearing friend that you are! |

The mind thus grows indifferent (towards worldly objects) and the soul ascends to perceive the Primordial Udgātha Sound ||3||

Also known as Sfoṭa, Om, Sat Dhvani, Praṇava, Unbroken/Incessant Sound etc. |

Which is reverberating very loudly, hidden in the Domain of Sound. ||4||

Move ahead from one sound to another till you catch the Quintessential, True Praṇava Sound. |

Holding onto this Unique Om or Satānām Sound, swim across the ocean of existence. ||5||

Blessings

Revd. Maharshi Santsevi Ji Maharaj

This is the second book authored by Swami Achyutanand Ji Maharaj. The first book he wrote was “Santmate kī Bātein” (Pearls of Santmat) and this, “Bindu – Nāda Dhyān”, is his second book. Santmat literature accords a pre-eminent status to “bindu dhyān” (also “Drishti Yoga” or the Yoga of Inner Light) and “nāda dhyān” (Yoga of Inner Sound). Surat Shabda Yoga (also ‘nādānusandhāna’ or the Yoga of Divine Sound) comes after or above the “Mānas Japa (Jap)” (also ‘simran’, ‘sumiran’ or mental chanting of a sacred mantra given by the Guru), “Mānas Dhyān” (Mental Visualisation of Deity’s or Guru’s Form) and “Drishti Yoga” (Yoga of Inner Light). Thus, Surat Shabda Yoga or Nāda Dhyān is the highest or superlative meditation in Santmat.

The author has quite diligently presented the above expedients or means in an easy format. The simplicity of the language used in the book makes it pretty easy to comprehend. I believe that the sincere spiritual seeker would benefit greatly from the book.

I express my sincere thanks to the learned author and hope that he would author many more such books in future on the various other topics of Santmat!

Santsevi

27.09.1990

Blessings

Revd. Shri Shahi Swami Ji Maharaj

Respected Shri Swami Achyutanand Baba,

I got to read the 48-paged book titled “Bindu – Nāda Dhyān” written by you. I read most parts of it. The book is worth its name. After reading the book I said to me, “It is, in fact, Guru Gitā (Divine Song of Guru)!” You have sung it melodiously in lilting tune & rhythm; have decorated the book quite aesthetically. I am very happy to go through it.

I believe that the book would delight its readers and provide much needed support & guidance to the travellers of the spiritual highway. I expect of you many more similarly brief books dwelling upon miscellaneous aspects of devotion written in an interesting & simple language!

Shahi Swami

Karnal (Haryana)

5.10.1990

Foreword

I would congratulate Pravesh Singh on his excellent English rendering of the basic Sant Mat practices, translated largely from the Hindi Book “Vindu Nāda Dhyān” authored by Revd Swami Achyutanand Ji Maharaj from India who is a direct disciple of the great sant Maharishi Mehi Paramhans. The English is of an excellent quality and resonates true to the teachings of the lineage of Sant Maharishi Mehi. The fluency of the text would be an excellent introduction even for someone not familiar with Sant Mat. I believe this is an exceptional source for a non-Hindi speaker and is true to the original fidelity of the tradition, providing yet another fine English introduction to Sant Mat and its beautiful teachings. Pravesh Singh’s efforts are to be commended for his exceptional work and service.

Best Wishes,

Don Howard

USA

Humble Submission

“*Bīndu – Nāda Dhyān*” (Meditation on Inner Light & Sound) has been reckoned by the Old Scriptures – Vedas, Upanishads, The *Rāmāyaṇ*, *Gītā*, Shrimad Bhāgvat – and sayings of sants to be the loftiest mode of worship. Due to the deafening & blinding influence of the times we are living in very few people know of this form of devotion. Santmat especially strives to propagate this way of meditation.

In fact, only sants, true Gurus and genuine practisers are competent to shed light on the Yoga of Inner Light & Sound. For me I can only say, in the words of my Gurudev, “There is none else more lacking in spiritual resources & devotion!” Yet, I have tried to present in this book whatever little I could understand from the satsang (noble company) of my most adorable Guru, august company of other teachers and study of Holy Scriptures. It is possible, therefore, that wise readers might find deficiencies or discrepancies in the book. I humbly request such readers to kindly point out the errors so that they could be rectified in the next edition of the book.

I wish to make a special mention here of the financial assistance lent by Revd Baba Shri Shahi Swami Ji Maharaj to publish the book. I express my heartfelt gratitude to him. Jai Guru!

Achyutanand

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Preamble

How did different levels of creation come into being? Scriptures and sants are in unison over this question. Vedas say that initially God and God alone existed. Once he had the '**mauj**' (playful mood): *"I am one, let me be many!"* This mauj took the form of the primordial vibration/ word/ sound a reference to which is found in the Bible also, *"In the beginning was the **Word**. The **Word** was with the God..."* As great Santmat Guru Maharshi Mehi Paramhans observes, *"There cannot be a vibration that is without a sound or word just as there can not be produced a word or sound without vibration. Vibration & sound, thus, are inseparable companions."* This word or vibration or sound is a conscious one, permeates through each & every pore of, and is the base, essence or soul of all that exists in all planes of creations. As this primordial vibration sprang forth directly from the God, it cannot be said to be the product or result of collision or striking of two or more objects, for when it was created none or nothing save God existed. Therefore, this primeval unstruck melody has been termed as **"Anāhat Nāda"** ('anāhat' means "without any striking, collision or hurt" and the word 'nāda' means sound). Since this was the first sound to be produced ever, it is also called **"ādi shabda/ nāda"** ('ādi' meaning original or primeval and 'shabda' or 'nāda' meaning word or sound). The same word has been termed as the much renowned **"Om"** or **"Praṇava"** or **"Sfoṭa"** by oldest scriptures and rishis (sages).

Since this quintessential vibrations/sound springs fourth directly from the God, it is imbued with the qualities of God and it bestows its own qualities upon its perceiver also, and has a natural propensity to attract its perceiver (soul) to its source thereby effecting the complete merger of the soul into the Supreme Soul that is the God. That is why, meditation on the inner sound has been reckoned by sages and scriptures to be the loftiest of all forms of meditation. However, it is generally not easy to practice the meditation on the primeval quintessential sound straightaway, for our sensory perceptors are very limited in their capacity to grasp, are too gross to perceive that finest sound current. Hence, it is verily logical and sensible that we started our meditation from a relatively elementary level befitting our current capabilities. To understand this we have to understand that creation has flowed from the subtlest to the grossest. Five major planes or spheres of creation may be broadly identified. Starting from the subtlest they are: **Chetan** (conscious), **Mahākāraṇ** (supra-causal), **Kāraṇ** (causal), **Sūkshma** (astral), and **Sthūla** (gross) planes in the decreasing order of subtlety. The last four planes of creation are collectively called '**aparā**' or '**jaḍa**' (non conscious) creation because they don't possess consciousness of their own. The first level of creation namely, **Chetan** is also called **kaivalya** or **parā** (conscious) creation as it is the sphere of that quintessential unstruck vibration which is conscious, devoid of any of the three qualities or attributes (namely, '**sat**', '**raj**' and '**tam**') and is unchangeable.

"This quintessential vibration or sound", says Maharshi Mehi Paramhans, "is all – pervading and is incessantly throbbing for sure through all creation and is the essence of all creation". Maharshi Mehi writes in the fourth part of his marvellous book "Satsang Yoga", "for any sphere to be formed, its centre must first be established. The centre of Kaivalya or the conscious sphere is the God Himself (as the Word has emanated, is emanating, from Him). The centre of the supra-causal sphere is the meeting plane between the supra-causal and

the conscious sphere. The meeting plane between the causal and supra-causal spheres is the centre of the causal sphere, while the centres of the astral and gross spheres are similarly the meeting planes of astral & causal spheres and meeting plane of the astral & gross spheres respectively."

Each of the aforesaid five spheres has its own central sound or vibration that is responsible for its creation. These sound currents keep constantly flowing in a direction downwards (towards less subtle spheres) and, therefore, a given central sound always pervades its own sphere as well as all other spheres that are relatively less subtle. And herein lies the trick of the trade so to speak. As we have seen earlier, every sound possesses a natural property by virtue of which it pulls its perceiver towards its centre. Thus by grasping the sound that is central to the gross sphere, one gets drawn to its centre which is, as mentioned above, the junction of the gross sphere and astral sphere. Here the perceiver gets to catch hold of the central sound of the astral sphere which, in turn, escorts the perceiving soul to its own centre where the central sound of the causal plane is grasped. The process continues till one gets drawn to the centre of the primordial sound that is none else than the God Himself in His pure state. Thus **bhakti** or devotion becomes complete.

Thus, it would emerge that the inner divine sound is the surest means to self (God)-realisation. Maharshi Mehi Paramhans says, *"...of all the symbols or signs of God, word (sound) is the best symbol ... the current of the quintessential sound permeates, in an unbroken way, the whole of creation..."* But this is a word made not of alphabets or words that can be written, that is a phonetic word. That word is a support or helping arm extended to us by God and we must clutch on to that support. Where this support is made available? That support (word/sound) is grasped in the **Ajnā Chakra**. Ajnā Chakra is kind of gateway to the inner or divine realms. We live in gross creation and the Ājnā chakra (variously termed as the **Til Dwār**, **Tisrā Til**, the Third Eye, the Tenth Door, Lord Shiva's Eye, **Shahrag**, the Lamp of the Body etc.) is the door that opens inwards and allows us to enter into the inner worlds. '**Ājnā**' is a Sanskrit word that means order or permission. When in meditation we are able to concentrate or fix our attention at this chakra, it is as if the God is pleased to grant us ajnā or permission to enter into inner divine realms, hence its name, the **Ajnā Chakra**.

As the practiser can focus one's attention at the Ajnā Chakra, he is about to make entry into the astral spheres. Thus the ājnā chakra can be said to be the transition point between the '**Piṇḍa**' (gross body, microcosm) and '**Brahmāṇḍa**' (macrocosm). When attention is completely focused at the Ājnā Chakra, initially a shining black point is sighted followed by the sighting of a refulgent white point. The practitioner also gets to see numerous other kinds of mesmerising lights, flashes of lightning and also hears countless varieties of sounds that are inaudible to the external ears. First, light is seen and then the sound is heard. Maharshi Mehi would explain this by a beautiful analogy. He says that God has left a clue of this in the outer world as well, *"...first we see lightning during rainy days and then the thunder of clouds is heard. Similarly, within you there is light, there is lightning and there is sound..."*

Practising, therefore, the yoga of light equips its practiser with a sound footing for practising the yoga of sound. However, in order to master the yoga of light, one's attention must be completely focussed, perfectly concentrated in a point within, a process known as **bindu dhyān** (meditation on a point or yoga of light). The **bindu** or a point, as we know, is formed by the intersection of two lines. It is impossible to form a point in the outer world, even if it is done so using the sharpest of tips available, even sharper than the tip of hair. Absolute point can be visualised in the inner sky only. In fact, the current of consciousness present in each of the eyes is a perfect straight line having no width or thickness whatsoever. If we can

still our currents of consciousness present in both the eyes to meet in a single point, a bright radiant point appears. This scintillating point, light form or luminous symbol of God, is so charming that it completely captures the attention of the perceiving **surat** (individual non-liberated soul yet mixed with mind etc). The very same mind, which had been roaming hitherto, greedily, from one after another object of senses, now gets the taste of the divine bliss, is purified and becomes ever eager to taste that bliss again and again whenever it gets opportunity; rather it is always anxious to steal time from daily routine to meditate so that it could experience that unique bliss again.

However, it is not so easy to revert the mind, which has been in the vicious grip of a chronic habit, spanning over innumerable lives, of hankering after sensory pleasures, inwardly and focus it. It requires rock-solid unwavering concentration and some amount of prior preparation, therefore, comes definitely handy here. Santmat, therefore, teaches to begin meditation with mental recitation of a sacred mantra given by the Guru. Emphasis here is on mental recitation called "**mānas jap**" ("**mānas** meaning 'with mind' or mental and 'jap' meaning chant or recitation) or **simran** or **sumiran**. Scriptures talk mainly of three types of **jap** or chanting. They are (i) "**vāchika jap**" that consists in chanting the given mantra loud enough to be heard by others in the proximity, (ii) "**upānshu jap**" in which though lips and the tongue move but the mantra is uttered in so feeble a voice that no one else, except the chanter himself, can overhear the chant, and (iii) "**mānas jap**" or "mental chanting" in which the mind itself becomes completely absorbed in chanting the mantra while there is no movement either of lips or of the tongue. Out of these three kinds of **jap**, mental recitation is regarded as the best as it, if done perfectly, ensures utmost concentration of attention which does not leave any scope for the mind straying to utterance of any other words or organs of the body or thoughts. It is an effective tool in stopping the mind chatter.

Once the mind gets relatively steadied, and is able to concentrate over the mantra, without digressing to any other thoughts, it should try to shift from words to the form of the favourite deity or Guru, a process called as **mānas dhyān**. **Mānas dhyān** consists in trying to visualise initially the whole body and subsequently only the face of the desired deity or Guru in a manner taught by the Guru. By way of **mānas dhyān** the mind is able to focus attention, shifting from words, on a relatively subtler form and thus becomes readied to practise what is known as **drishṭi sādhan** or **bindu dhyān** (yoga of inner light).

Drishṭi Sādhan (also called **Bindu Dhyān**, or **Shūnya Dhyān**) and **Nāda Dhyān** (also called **shabda dhyān**, **shabda sādhanā**, **nādānusandhān**, or **surat shabd yoga**) are the two highest categories or forms of meditation Santmat preaches and takes greatest pride in. These two forms of meditation find profuse references in ancient Hindu scriptures, mainly Upanishads and are also found in all major religions of the world of all times.

The heavy emphasis that Santmat lays on these two forms of meditation is not without very strong reasons.

If we look at the universe we will appreciate that light and sound form the very basis of the whole of the universe surrounding us including our own bodies...the creation, the Scriptures remark, is essentially "**nām – rūpātmak**" (that is, with name or sound and form or light) in nature. If these two elements are somehow removed from the universe, the universe would collapse or get dissolved or even more appropriately put, would simply cease to exist. This process is known as involution or '**laya**' (in Sanskrit), as opposed to evolution. Light and sound form the very basis of life. Consider, for instance, our own body. It is alive so long as light and sound indwell it. If I die, the doctor comes, examines and finds that the body has turned cold implying that heat (heat is a manifestation of light energy which is why we feel

heat under the sun or even the bulbs, tube lights and flames - light and heat always co-exist together just as vibration and sound always accompany each other) or light has moved out of the body. He further checks my pulse and finds it has stopped beating (pulse beats are due to the vibration or sound component of consciousness that pervades each and every pore of our body that is alive) which means sound (vibration) has left the body. The body gets its consciousness from these two - light and sound components – or else why is it that the body has turned dead even though nothing has changed physically; all its parts - hands, legs, eyes, ears, nose - are still very much there and yet the body is dead. This is why the body is called '**jaḍa**' (that which does not have consciousness of its own and yet appears to act like a conscious one so long as it is pervaded by the current of consciousness). An illusion is created of the body behaving as a conscious entity because it is permeated by that consciousness. The currents of consciousness in the nature are manifested in these two forms namely, light and sound which form the basis of creation. That is why to revert to our own true nature of consciousness we need to take support of, or meditate upon, these two - it sounds very scientific and logical.

Besides, as if to underscore the significance of these two components - light and sound - almost every religion has some tradition of symbolically including the light and sound in their places of worship. In Vedic tradition we can see lamps burning (light) and ringing bells (sound) hanging in a temple. In a church and Buddhist monasteries also candles and gong or chimes can be found. In mosques also the loudspeakers for **azān** (prayers) and incense sticks or **chirag** (lamp) are seen. These are just symbols but they do leave some hints at the importance of light and sound which are both in fact varied forms of energy. The subtlest of these energies is that Word or the Quintessential energy or **anāhat nāda**, **Om**, or **sār shabd** or the Word that springs forth directly from Him as discussed earlier and, hence, is the most suitable or appropriate guide or escort to take us along to Him.

That quintessential sound pervades all creation - gross, astral, causal as well as supra-causal. Nothing can be formed without it. For example, even if I want to make a small ball or pellet out of clay while moulding it in a particular shape I impart some sort of vibration (& heat as well) to it. If I want to draw a picture, I need to impart vibration to paper through the pen. I want to talk or walk, sit or stand - vibration is required in every case. There is simply nothing we can do without it. That is why this great and compelling emphasis on these two can be found in almost all the religions of the world.

Bindu (Absolute Point) and **Nāda** (vibration/sound/word) are the two signs or symbols of God. They have been described metaphorically as the two arms, as it were, of the God. He who wishes God to embrace him must strive hard to get hold of these two arms of the God that is, practise **bindu dhyān** (yoga of inner light) and or **surat shabda yoga/ nāda dhyān** (yoga of inner sound).

Bindu or infinitesimal point is the smallest of marks that can be seen, that which has no length, breadth, or thickness and yet it exists. All alphabets, all pictures, all forms, everything that has a shape, form or can be seen, are made of collection of points only. That is why, the **Dhyānabindūpanishad** says, that **bindu** is the seed of all alphabets and forms, and that nāda is perceived after visualising that **bindu**, the tinier-than-the-tiniest form of the Supreme sovereign God. This point can never be found or seen in the outer world. It becomes visible to him (her) alone who can still his sight in the **Sushumnā** (the central or the principal psychic or yogic nerve out of the three nerves namely **iḍā**, **pingalā** and **sushumnā**), or the **Ājñā Chakra**. This calls for a motionless, still gazing ahead right in front of the centre of the two eyes in the inner dark void that results or is seen upon closing our eyes gently. The trick, tact or art of gazing in the inner dark vastness so that the currents of

consciousness present in the two eyes meet in a point, the gaze gets fixed in a point in absence of any base within has to be learnt from an accomplished Guru and practised regularly with utmost faith & sincerity. It must be noted here that sants warn strictly against any kind of imagining of the presence of a point within. Whenever the two currents meet, a bright point is automatically seen, it does not have to be imagined. Whenever this happens, breathing stops automatically, awareness of own body and surroundings is lost even as the meditator is fully alert and conscious internally. Ascension or transcendence is a direct corollary of concentration, collection or shrinking of attention. As a result, thus, of awareness shrinking completely in an absolute point the '**jiva**' or '**Surat**' (non-liberated individual soul that is combined with the mind etc.) pierces through or transcends the gross sphere, and ascends into the astral plane where countless varieties of sounds called **anahad** ('ana' meaning 'no' and 'had' meaning limit or boundary) **nāda** (sounds) are heard. Brilliant lights, innumerable worlds, stars, moon, sun, advanced souls etc etc are seen by the practiser, who has become completely oblivious of, or has left behind the gross universe (that his gross body exists in) behind him. The soul keeps flying in the inner sky sighting all the magnificent scenes like a bird. Hence bindu dhyān or yoga of light is also known as the "**vihangam mārg**" (**vihangam** means bird and **mārg** means path). The perceiver becomes indescribably enthralled, ecstatic by the mesmerising sights. But he has to move on resisting these temptations, rise further to accomplish his ultimate Goal which is self-Realisation or God-Realisation.

It is important to mention here that he who has moved into the realm of light acquires the ability to see distances, anywhere in the universe, as the **Yogashikhopanishad** says, "*stillness of gaze in the Absolute Points naturally yields the ability to see far (in space & time)*".

The soul has now to concentrate on the sounds that are heard ricocheting within, by practising **nāda dhyān/surat shabd yoga/nādānusandhāna** (Yoga of Inner Divine Sound). Countless varieties of sounds including the ocean's roar, thunder of clouds, melodies resembling those of musical instruments like drums, sitar, lute, flute etc. are heard. These sounds are so captivating and pleasing that the soul forgets everything else. These sounds become more & more melodious as one moves into higher & higher realms. By learning the right tact from a true Guru one can grasp the five central sounds, as described above, one after another and go on rising further and further. All these words or sounds are flowing from higher realms and clasp on to them it is very much possible for the perceiving soul to keep ascending, just as a fish can swim against the stream or current.

Tiny fishes especially are skilled enough to swim upstream even against very strong turbulent currents. The ascension of soul in the reverse direction of flow of streams of sounds can thus be compared to the swimming of fishes. Hence the yoga of sound has also been referred to as "**mīna mārg**" (**mīna** meaning fish and **mārg** meaning path). Thus, climbing further & further, leaving all the five spheres behind one after another, the soul finally transcends even the domain of the quintessential unstruck sound and merges into the '**anāmī**' (nameless/ soundless) or '**kaivalyātīta**' (beyond Kaivalya or Conscious) state to be one with the Supreme Godhead, to be the God Himself. Thus yoga or union or bhakti (devotion) gets completed.

Practice of **Bindu Dhyān** (Meditation on the Inner Infinitesimal Point), **Drishṭi Sādhana** (Meditation on Inner Light), **Shūnya Dhyān** (Meditation in the Inner Void or Sky), or **Sushumnā Dhyān** (Meditation in **Sushumnā**) is also termed as the practice of 'dama' (subjugation of sensory organs). Thus, the one who masters or achieves perfection in the Yoga of Inner Light gains complete control over, or is able to subjugate his sensory organs.

The mind becomes purified, begins to seek bliss in the inner realms and becomes thus naturally turned away from worldly objects. But the mind is still very much there and the soul has yet to get rid of it. Control of mind comes only with the practice of '**shama**'. '**Shama**' or conquering of mind can be affected only with the practice of '**nāda dhyān**' or the Yoga of Inner Sound. Mind is a '**jaḍa**' (devoid of consciousness of its own) entity and, hence, it is not possible for its existence to extend beyond the **jaḍa, aparā** or non-conscious spheres. Therefore, the mind ceases to exist beyond the **kāraṇa** or the causal sphere. The **mahākāraṇa** or the supra-causal sphere is also **jaḍa**, but it is the equilibrated state where all the three **guṇas** (attributes or qualities namely, '**raj**', '**sat**' and '**tam**') are in perfect mutual equilibrium. Therefore, there is no disturbance, no agitation, no activity and no creation in this (supra-causal) realm and, therefore, the mind can't accompany the soul into this sphere. It is why, once the central sound of the causal domain is caught hold of, and the soul swims across into the supra-causal sphere, the mind is automatically left behind and the seed for compulsory rebirth or transmigration is destroyed; the laws of karma fail to apply to such a yogi as he has transcended all the spheres of action. The soul that has grasped quintessential sound is freed of the transmigratory cycle. However, complete or ultimate salvation or liberation is attained only after the soul has merged into the **anāmī** (nameless or soundless) state. This is the gist of the Santmat way of meditation or **bhakti**.

The above discussions, it is hoped, place meditation and the significance of the Yoga of Inner Light & Sound in proper perspective. We currently live in gross (dark) sphere whereas our original abode, our ultimate destination lies in that Soundless/Nameless Realm. Maharshi Mehi says,

"You have descended into darkness, while He lives in the Soundless Sphere. Hence, this separation (that keeps us from seeing Him)! Revert, therefore, and journey back into that Soundless State!"

This is the crux of true worship. We have to do what it takes to reach back and realise our true Self. Whence will we start? Quite naturally, we would start from where we are, currently. We are currently dwelling on the gross plane and, therefore, have to begin from there only. Now the question is: where do I live in this body? Sant Kabir answers, *"The soul (in waking state) resides in the (centre of) eyes and reaches out to all the nine doors (two eyes, two ears, two nostrils, one mouth and one opening each for excretion of waste) of the body."* That place is the **Ājñā Chakra**, the **Sushumnā**, the Third Eye, the Tenth Door, the **Shahrag**. We have to begin meditation by focussing at this Third Eye. The mind, which is fidgety or restless by its very nature, requires being calmed before it becomes capable to focus itself at the Tenth Door. **Mānas Jap** (mental recitation of a sacred mantra) and **Mānas Dhyān** (visualising within the form of the desired deity) are, as a matter of fact, preparatory exercises for attaining the ability to practice the **Drishṭi Sāadhan (Bindu Dhyān)** or the Yoga of Inner Light and **surat shabd yoga (nāda dhyān)** or the Yoga of Inner Sound. Yoga of Light helps us in ascending into the Kingdom of Light (astral sphere) from that of the darkness that we usually live in. How does that happen? It is because of the marvellous design of creation by the God. Maharshi Mehi writes in this context:

"There is a very strong relationship between our body and the world around us. The universe is formed of the very same elements of which our body is made. Just as there are gross, subtle, causal and supra-causal planes or spheres or realms inside our body, these same planes, spheres or realms are to be found in the universe, too. So, we (at any given point of time) lie in the same realm of the universe as that of the body. If we lift ourselves within beyond a particular sphere of our body, we lift ourselves beyond the same sphere of the universe also. Thus, one who can raise himself beyond all the realms of the body will also rise above or transcend all the realms of the universe. The one, therefore, who has freed himself fully from his body, has freed himself of the universe(s), too."

Among all the planes or spheres, the realm of **“sāra shabd”** or the Quintessential Unstruck Sound occupies the highest echelon. Arriving (rising) into this sphere by practising the **surat shabd yoga** (Yoga of Inner Sound), the Soul can see the God clearly, although a very thin veil still, says Maharshi Mehi, separates the two one from the other. And it is only after even this sphere of **Kaivalya**, or the Realm of Primordial Unstruck Conscious Sound is also transcended that the Soul unites or becomes one with the God, becomes the God. Yoga or Union thus becomes complete.

Therefore there is a crying need to shed light on the various aspects of **Bindu Dhyān** and **Nāda Dhyān** for gaining true insight into the precepts of Santmat. Such a task could be authentically executed by only such a person who has had the experience of these inner realms. That way the book **“Bindu-Nāda Dhyān”** is an invaluable gift from Swami Achyutanand Ji Maharaj. Revd. Swami Achyutanand Ji Maharaj has crafted an exquisite & eloquent explanation, in his book titled **“Bindu – Nāda Dhyān”**, of the Yoga of Inner Light and the Yoga of Inner Sound, in which Santmat takes utmost pride. He has dealt with the highly esoteric concepts in his typical inimitably simple and lucid style, dwelling upon the method as well the significance of inner meditation. This book, full of priceless pearls of wisdom, is a must-read for any spiritual seeker as it has been written by a person who had the rare fortune of living for more than two decades in very close association with Maharshi Mehi Paramhans (28.04.1885 – 08.06.1986), one of the greatest ever sants and Gurus in the Santmat tradition, and thus of learning the finer secrets of Santmat’s way of meditation. Maharshi Mehi had also appointed him the editor of **“Shanti Sandesh”**, the Hindi spiritual monthly published from Maharshi Mehi Ashram, Kuppaghat, Bhagalpur, India, a post he held till a few years after Maharshi Mehi departed. This also provided Revd. Swami Achyutanand Maharaj the vast exposure to Santmat literature worldwide and the golden opportunity to delve deeper into the treasure-trove of the wisdom of Santmat. He was initiated into the Yoga of Inner Light, and subsequently also into Sound Meditation, by Maharshi Mehi himself. In this book, replete with quotes from scriptures and sants, he has masterfully put in perspective all the facets of **“bindu-dhyān”** (Yoga of Inner Light) and **“nāda-dhyān”** (Yoga of Inner Sound) that constitute the bedrock of meditation in Santmat.

This book proved a right away hit among the Hindi speaking lovers of the Santmat. Some people, however, felt the need of translating the book into English for the benefit of English speaking people from India as well as overseas where there is an acute scarcity of Santmat literature especially from Sant Tulsi Sahab – Sant Baba Devi Sahab – Maharshi Mehi – Maharshi Santsevi lineage. They approached me for taking up this task. I was, however, reluctant to accept the responsibility in realisation of my limitations...I considered myself not competent enough for the job. However, the insistence increased and when Revd. Swami Achyutanand Baba himself instructed me, I had no other go. I undertook the task hesitatingly, but had the solid backing of my friends and family members, especially my father, wife and brother, who lent me the much needed support. I had some very valuable inputs from my respected spiritual brother, Mr. Don Howard and spiritual sister, Mrs. Veena R. Howard from Santmat Society of North America. As I kept on posting, from time to time, excerpts from the translated works to my spiritual yahoo group **“sant_santati”** (the Progeny of Sants) at http://groups.yahoo.com/group/sant_santati and other Santmat groups, I got splendid encouragement of friends like James Bean, who runs Spiritual Awakening Radio in the USA and many other spiritual groups related to Santmat, Radhasoami and others. My brother, Rajesh Kumar, my wife, Suman Singh, and spiritual brother, Sri Choudhary sacrificed hours in proof-reading. My sons, Abhishek and Prasoon, lent me wonderful emotional support. I acknowledge here with a sense of immense gratitude the contribution of each & everyone who helped me in any way in seeing the book through the press.

Translated by a man with his own limitations & frailties, there are bound to be discrepancies & shortcomings, which are all & wholly mine, in the book. I beg for sincere apologies from the wise readers and would indeed be indebted if they could convey their invaluable suggestions and feedbacks to improve the book in future. Lastly, I offer my humblest obeisance at the holiest feet of my Sadguru Maharshi Mehi Paramhans Ji Maharaj but for whose compassionate grace whatever little I have been able to do would never be accomplished. I seek his continued grace & blessings. Jai Guru!

- **Pravesh K. Singh**

(http://groups.yahoo.com/group/sant_santati
<http://groups.google.com/group/SantmatFraternity>
<http://profiles.yahoo.com/praveshksingh>
<http://my.care2.com/praveshksingh>
<http://twitter.com/praveshksingh>
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Yoga of Inner Light (Bindu Dhyān)

Yoga of Inner Light (bindu dhyān) has been variously referred to as 'drishti yoga', 'jyoti yoga', 'drishti sādhan' etc. by sages & saints. The smallest possible mark is called point (bindu). A bindu or point is defined as that which exists but does not occupy any space. A point drawn with even the sharpest possible tip of a pencil or pen would surely occupy some space. Thus, it is not possible to draw a point in the outside world, because however finely or minutely a point is drawn, it would certainly possess some length, breadth & thickness, whereas a real or absolute point must have neither of these. Two lines intersect each other in a point. However, it is equally impossible to draw a real line either, because a line is that which possesses length but must not have any width or thickness. Such a line is not possible to draw in the outside world. It is why in geometry lines and points are assumed to exist – we say, for example, "Let (say) A be a point or vertex", "Let AB be a line", or "Let ΔABC be a triangle" etc. To put in a nutshell, all lines in the outer gross world have to be imaginary, unreal, fictitious or conceptual. The real line is the current or line of our sight (drishti). How long the current of sight or vision (drishti) can be is beyond imagination. Our drishti reaches stellar objects such as the sun or stars. Had it not had this reach, it would not have been possible for us to see them. A point is formed where the two currents of sight (of two eyes) meet. Such a point is a luminous or radiant one. This is so because the current of sight also is a radiant one. Even in the outside, the colour of a point formed on a paper depends on the colour of the ink in the pen or the colour of the pencil-lead – red ink will produce a red point and black ink will produce a black point. Going by the same logic, where two luminous currents of vision meet together, a lustrous brilliant point is created, because our drishti itself is lustrous, is permeated with light. This is why the point that is sighted in the inner sky also is a shining or radiant one. Authors of Upanishads have described the 'bindu dhyān' (meditation on the radiant point within) as meditation of higher order:

"Meditation upon the dazzling point, which is the universal soul and is located in the (yogic) heart, is meditation of the highest order."

There are three ways of practicing 'bindu dhyān', as has been referred in Maṇḍal Bindu Upanishad:

"There are three ways of looking at that – 'amā (or amāvasyā) drishti', 'pratipadā drishti' and 'pūrṇimā drishti'.

To gaze fixedly i) with both the eyes fully closed is called 'amā drishti', ii) with both eyes half open is 'pratipadā drishti', and iii) with both eyes fully open is known as 'pūrṇimā drishti'.

The target at which the drishti is focussed should be in the front of the nose. Practising this yoga quietens the mind. It also causes the respiration to cease."

Out of the afore-mentioned three methods of seeing namely, amāvasyā/ amā, pratipadā and pūrṇimā, the first one namely, amādrishti (which means concentrating one's sight keeping both the eyes fully shut) is easy and harmless. It is, however, important to keep in mind here that we should abstain from laziness and being lulled in to sleep. In the practice of amā drishti

no physical or mental risk is involved. On the other hand, there are many difficulties and troubles linked with the other two methods of keeping eyes half-open and fully open. In this regard words of caution uttered by the great sant Baba Devi Sahab are worthy of consideration:

"... the Yoga of Light (drishṭi sādhan or bindu dhyān) refers to that meditational practice which is carried out with the help of eyes. Hundreds of ways and methods of practising this (drishṭi sādhan) are in vogue in India and other countries, but many of these are such that they make the eyeballs crooked or distorted (squint eyes), while some others lead to the loss of eye sight, and there are yet others which damage the pupils of eyes (causing blurred vision) beyond redemption - even if these are treated by hakim (term used for doctors, generally Muslim, practising treatments based on the old Yunani or Greco-Persian System), vaidya (term generally used for Ayurvedic or traditional Indian doctors) and doctors (term generally used for modern-age Allopathic or Western doctors) lifelong. The right way to practise drishṭi sādhan or Yoga of Light has nothing to do with the (gross or material) eyes and eyeballs, neither does drishṭi mean "eyes" or "eyeballs" - a confusion which leads to losses or difficulties as referred to above."

-Satsang Yoga, Part II, Maharshi Mehi Paramhans

Significance of Yoga of Inner Light (Bindu Dhyān)

Extolling the importance of the Yoga of Light (bindu-dhyān or drishti-yoga), Baba Devi Sahab writes,

“Drishti means ‘sight’ or ‘vision’; it is not made up of flesh and blood. This power to see or the sight is a powerful thing which has revealed a lot of hidden disciplines of learning & scientific knowledge to the world; the secrets of the various types of supernatural attainments or extrasensory powers (siddhi) can also be known or acquired by no other means than this. Drishti is the first step or technique of the Science of Yoga (yoga-vidyā); the technique of the Yoga of Light (drishti-sādhana or drishti-yoga) is so wonderful that it does not cause any discomfort, difficulty or pain to any part of our gross or material body. By means of this, the practitioner is able to quickly realise the clues or secrets which have been eulogised in sacred or divine books on God, and then, all the rules & principles governing the world, which can not be attained by mere reading and listening to all the books albeit lifelong, keep standing in humble subservience, attendance or slavery before such a person.”

- Satsang Yoga, Part II, Maharshi Mehi Paramhans Ji Maharaj

Goswami Tulsidas Ji has written,

"The nails of the lotus feet emit dazzling light matching that emanating from a heap of jewels or gems ... Meditating upon which (the practitioner) acquires Divine Vision."

Explaining the above couplet, our most adorable Guru Maharshi Mehi Paramhans has very exquisitely driven home the significance of bindu dhyān:

“This (Yoga of Light, drishti yoga, drishti-sādhana or bindu-dhyān) is extremely easy of practice. Such troubles & diseases, as may arise out of stubborn efforts at fixedly looking in the middle of the eyebrows by overturning or upturning the pupil & the eye ball with our eyes open or closed, staring at the lower tip of the nose, focusing at a mark in the outside world etc, are not at all caused in the practice of drishti yoga. Some persons do not apply any pressure on the pupil and the eyeballs but keep on imaginatively looking in the central region of eyebrows. This is not drishti yoga either; rather this is a kind of imagining (mental visualization, mānas dhyān). Steps or components of yogic breathing exercises called prāṇāyām (like rechak, pUrak and kumbhak) get automatically executed during drishti yoga. As one advances in the practice of drishti yoga, the process of respiration gets automatically slowed down. Prāṇāyām gets inherently performed for the practitioner of drishti yoga who is thus saved the troubles and tribulations that might result from exclusive practice of prāṇāyām alone. Drishti yoga is such an exquisite means that the sixth chapter of Shrimad Bhagvad Gita portrays it alone as being capable of producing the inner divine calm.

Drishti yoga or the Yoga of Inner Light refers to the process of converging the currents of consciousness, emanating out of the two eyes, in a point. In doing so it is entirely undesirable to apply, in any manner, any extra or undue pressure on the eyeballs or

pupils; to the contrary, such an attempt might lead to trouble or pain in eyes, which might, if the practice is not stopped, cause disease or distortion of eyes. Shrimad Bhagvad Gītā instructs (the practitioner) to look in the front of the nose (nāsāgra). Any effort to stare constantly, by tilting the eyes, at the lower or upper portion of the nose, may result in ocular troubles or maladies. In fact, unless and until the two currents of vision meet in a point, drishti yoga will not be effected. Whatever is seen by way of looking at the lower tip or the upper portion of the nose can not be a point, for a point is defined as that which exists but does not have any length, breadth or thickness. A mark made even with the tip of a hair will surely occupy some space, albeit extremely small. Therefore, a point cannot be formed by approximation. That which possesses merely length and no width or thickness is termed a line. Even a line can't be drawn by approximation, because a line drawn with even the narrowest hair-tip would surely have some breadth. Two lines intersect in a point. This (drishti yoga) is the only technique that can make the two currents of sight converge in an absolute point. It is not permitted by Guru to detail this method further; this skill can be learnt from a true adept and only then the true import of the term 'nāsāgra' of Shrimad Bhagvad Gita can be understood correctly & exactly."

-Ramcharit Mānas Sār Satīk,

Maharshi Mehi Paramhans

However much one mastered the art of bindu dhyān or drishti yoga in the outer material world, it would never yield the benefits that can accrue from the drishti yoga or bindu dhyān done internally (with eyes closed). A context in the epic Mahabharata is worthy of consideration here. A bird is sitting in a tree. Guru Drona, the royal teacher of military skills, asks each of the Kaurava & Pandava princes, one by one, to take an aim at the bird's eye. None except Arjun gave a satisfactory answer when asked what it was that they were seeing. When none could satisfy him, Drona finally asked Arjun who was aiming at the bird's eye, "what is it that you are seeing?" Arjun replied, "Only the eye of the bird and nothing else, Gurudev (*a term used for reverential address to Guru*)!" Drona commanded him to shoot, and Arjun pierced the bird's eye with his arrow. Such was the extent of concentration Arjun had acquired; so concentrated was his sight! And yet, the same Arjun piteously pleads before Lord Shri Krishna in the theatre of war, Kurukshetra:

"O Krishna! This mind is extremely restless and highly turbulent. Just as wind (breath) is so difficult of control, I find it too obstinate to be subdued easily."

This admission of Arjun makes it obvious that even though the outward vision is extremely collected or concentrated, it does not necessarily imply that the mind also can be reined in. But if one turns one's sight inwardly (that is, keeps eyes closed) and practices bindu dhyān, it is certain that the task of controlling the mind would be accomplished to a good extent; and subsequently, if the quintessential sound that keeps ringing be grasped within, the mind would get completely dissolved. Therefore, the method of closing the eyes and meditating upon the inner point is regarded as an easy & absolutely safe or risk-free means to mind-control.

The Upanishad says:

"The Absolute Point (bindu) is the seed of all alphabets or forms. The Divine Sound (Nāda) is perceived above/ after that. Nāda is situated above (beyond) the bindu. Further, the nāda, too, is lost or dissolves in the Soundless State which is the eternal Brahman."

Bindu (absolute point) is the seed of alphabet (akshara) and the nāda or the Divine Sound keeps naturally ringing over there (the bindu). Therefore before the Meditation on the Divine Sound (nāda dhyān) through which the mind can be tamed completely, practice of Meditation on Inner Divine Light (bindu dhyān) is highly desirable. Through bindu dhyān the mind gets completely collected or concentrated in bindu. Concentration or collection leads to vertical ascension as a consequence of which the soul, along with the mind, enters into the astral sphere transcending the gross sphere, that is, reaches into the sphere of light having transcended the sphere of darkness and experiences supernatural bliss by beholding the Divine Dazzle there. It is why the (authors of) Upanishads and sants have extensively extolled the glory of bindu dhyān.

Vision gets collected or focussed by bindu dhyān. Ascension which is a direct corollary of collection enables the practitioner to pierce the cover of darkness and behold divine radiance. The practitioner arrives, thus, at the centre or the point of origin of the gross realm. He comes to wield total control over the entire gross universe. He acquires supernatural powers called riddhis and siddhis. However, in order to be able to attain to this state of **bindu dhyān**, it is highly desirable to practise meditation on the form of the Guru or the desired deity (**mānas dhyān**) first. Having stilled one's sight at the form of the desired deity, bindu dhyān becomes very easy to perform. Our most adorable Guru, Maharshi Mehi Paramhans Ji Maharaj, has written in one of his verses:

*"First, meditate on the form of Guru.
This will purify the (fettered) soul and prepare for the bindu dhyān."*

How would this awareness of bindu (Absolute Point) come about? The very next line of Guru Maharaj's above poem says it all: by focussing the currents of both the eyes in a point.

*"Gaze in your front in the centre of both the eyes.
The Absolute Point appears where the two lines of sight intersect each other."*

Where is this bindu obtained? Gurudev Maharshi Mehi says,

*"(Through bindu dhyān) access in Sushumnā is had where a dazzling point and a star are seen.
So, keep gazing at the Tenth Door."*

It is precisely through the bindu dhyān that one enters into the Central Yogic or psychic nerve or the Sushumnā and the Tenth Door comes into sight to its practitioner. He moves into the Realm of Light, where wondrous, spectacular dazzles are visualised following which the practitioner enters into the World of Sounds:

*"Spectacular lights are seen in the Realm of Light.
(Subsequently) Countless varieties of sounds are heard in the Realm of Sound."*

Anahad shabd/ nāda (inner divine sounds) are of numerous varieties. Subsequently with rigorous practice of anahad nāda, by the grace of the Guru, the practitioner gets wholly absorbed in the True Sound (vibration), the 'Sat Shabd', or the Quintessential Word. This is the only way to swim across the ocean of existence, to get liberated:

*"Amidst countless (anahad) sounds (the practitioner's) attention gets intently fixed on the True or Quintessential Sound.
This alone is the way to swim across the ocean of transmigration."*

This alone is the true way of meditation and is extremely simple & convenient to practise.

*"This technique, observes Maharshi Mehi, is quite easy and genuine.
And becomes available to him who is wholly dedicated in the service of Guru."*

Goswami Tulsidas Ji, while praying to his Guru, has very eloquently expounded the benefits of bindu dhyān in his epic Ramcharit Manas:

"Through meditation or constant remembrance of Guru the inner divine eyes are opened."

This inner light is so wonderful that by beholding it, the darkness of delusion or attachment is destroyed; fortune begins to smile on him (the beholder):

*"That beneficent light shatters all infatuation.
Extremely blessed is he in whose heart it appears."*

Goswami Tulsidas Ji firmly believes that the sacred or divine inner eyes are opened (through meditation), which results in the follies and sorrows of the worldly night being destroyed. Not only this, he (the beholder) sees all the amazing exploits or plays – direct as well as hidden - of God within himself. The spiritual practitioners who have become adept at this meditation see all the wondrous plays taking place over the earth, forests, mountains etc:

*"The pure eyes of heart are opened up.
All the snags and sorrows of the night (that is, this material world) are destroyed.
Numerous jewels in the form of the feats of Ram (God) become visible.
Those that are manifest as well as those that are hidden.
Just as an adept & learned practitioner applying the collyrium (lamp black) of undivided devotion to his inner eyes.
Sees mesmerising scenarios - mountains, jungles, different earths (planets) - within."*

While narrating his own experience Goswami Tulsidas Ji says that he has attained that pristine divine vision himself by practising meditation and only then set out to describe the story of Lord Shri Ram who is capable of ridding us of the fetters of transmigration:

*"Having made my eyes of discrimination pure with that very collyrium...
I narrate the tale of Ram who can absolve us of all the worldly ties."*

Here it becomes obvious that he who does bindu dhyān acquires supernatural or divine vision, which equips him (the practitioner of bindu dhyān) with the ability to see far off through space (& time). In Upanishads also we find similar reference:

"Absorption of one's mind into the point yields far-sightedness."

In the eleventh chapter of Shrimad Bhagvad Gita Lord Shri Krishna gave Arjuna, who was under the spell of delusion, a glimpse of his grand, supernatural form. Lord Shri Krishna's observation is important as he says,

*"But you cannot see me with your (gross) eyes.
I impart you (therefore) divine eyes (or supernatural vision) to behold My divine majesty."*

There were innumerable warriors present on the battlefield; however, none else but Arjun alone could see Lord Krishna's grand form. The legendary sage, Ved Vyas Ji, of the Mahabharata fame had granted Sanjay, the charioteer of the King Dhritarashtra, the same supernatural vision temporarily (so that he could give live coverage of the ongoing battle of Mahabharata to his blind master, King Dhritarashtra). Therefore, Sanjay, too, could see the supernatural form of Lord Krishna, though sitting in a distant palace, and narrate the same to Dhritarashtra.

Way to Meditate on the Inner Light

Meditation on the infinitesimal point within is done in the inner sky or void. This process is also known as Meditation in the Void or “Shūnya Dhyān” (‘shūnya’ meaning void or empty). Hints of this can be found in the Sixth Chapter of Shrimad Bhagvad Gita, for example:

*"Lay a neat seat/mat in a sacred and secluded place.
That should neither be too high nor too low.
Sit on it firmly and practice yoga with a steady mind.
Sit still holding the trunk, neck and head erect in a
straight line.
And stare steadily in the front of the nose without looking
in any other direction."*

Lord Shri Krishna here hints at looking in the front of the nose abandoning looking in any other direction. This cue needs to be understood well. It is not possible to abandon looking in any direction while one's eyes are open.

Upon closing the eyes one sees dark void or expanse ahead. Whosoever can still one's gaze in this dark void, as directed by the Guru, accomplishes single-pointedness. This is why meditation in void (shūnya-dhyāna) is also called Meditation on the Absolute Point (bindu-dhyāna). Shri Krishna, in the 14th Chapter of the 11th Canto of the Bhāgavat, has elaborated this topic even more clearly to Uddhava (his devotee as well as cousin):-

*"Sit on a level seat with your body held erect in an easy,
unstrained way.
Keep your palms one above the other and gaze in front of
your nose."*

Further,

*"Pulling out his senses, guided by the mind, off their
objects,*

*A wise person should focus his attention solely on all parts
of my body.*

*Further, he should shrink the mind scattered in all
directions and focus it in one place.*

*And then not paying any attention to other parts of my
persona he should concentrate on my smiling face only."*

Thus far it is meditating on the gross form. Subsequent to this, Lord Shri Krishna instructs Uddhav to practice meditation on the subtle form, i.e. bindu dhyān, as is obvious from the following:

"After having successfully fixed his attention at my face, he should then shift attention from there also and focus instead in the void (inner sky) that lies ahead."

To focus one's attention in the inner sky or void means focussing or stilling one's gaze at a point in the sky, or in other words, to practice bindu dhyān. Bindu dhyān, if performed perfectly, automatically precludes all gross forms and all directions. Hinting at this very bindu dhyān, the legendary Sant Tulsi Sahab of Hathras, Uttar Pradesh, India states:

"All the secrets of God-Realisation are hidden inside the point ('til') located in your pupils ('putli'). However, to unravel those secrets look beyond the dark curtain."

The current of consciousness itself or the ability of the eye to see is the pupil ('putli') alluded to by Tulsi Sahab. Where these currents of consciousness meet each other, an effulgent point ('til') arises. Those practisers, who, by practising meditation alertly, transcend the inner darkness, get to see that dazzling point. A direct and spontaneous outcome of having seen this effulgent point is that they come to know of whatever is happening in different parts of the universe; all that is required for this is to watch against straying from the goal and stare alertly within. Tulsi Sahab says in clear words:-

"Events of all the fourteen planes (six layers/ planes of the body (the microcosm or the 'pind') and the seven planes or levels of the macro-cosm (brahmānda)) would be surely revealed unto you.

(But for that to happen) don't lose your focus and keep looking intently at the target (as instructed by the Guru)."

Sant Kabir Sahab also concurs,

"A star, that is the radiant visible form or symbol of the All-pervading and the Invisible God, is sighted between the black and white points (tils)

A bird (or refulgent point) dazzles in the mid of the eyes; and there is a door (opening or passage) in that point.

Whoever trains and stills his sight at that opening, ultimately swims across the Ocean of existence."

That is, the practiser of bindu dhyān on freezing his sight at first sees a dark point, which subsequently turns into (or leads to sighting of) a white point and finally into a dazzling

point. The glitter or shine of pupil ('putli') is to be found only in the eyes of persons who are alive and not in those of the dead. Bindu dhyān calls for the highest order of concentration. In the initial phase of meditation, it is quite natural for our gaze to be unsteady and wavering. However, as our most adorable Gurudev, Maharshi Mehi Paramhans, says diligent & devoted practice of bindu dhyān or drishTi-yoga reduces & ultimately removes the unsteadiness of sight and makes the mind mature. Then the passage through the point ('til-dwāra', the Third Eye Centre on the Tenth Door) opens up. However, to accomplish this, one has to have firm faith and keep constantly & untiringly gazing at the point as directed by the Guru:

"Through regular & rigorous practice of Yoga of Light or drishti yoga..."

The trembling or shaking of attention would automatically go away as attention (surat) would mature slowly (and become absolutely fixed or stilled).

Tenth Door (Til dwāra or the Third Eye) will break open under the piercing thrust of the focused gaze...

So go on gazing at it constantly with all the attention, says Maharshi Mehi Paramhans ji Maharaj."

Paltu Sahab expresses the same idea when he says that the way to look has to be unique. Whosoever stares correctly in the inner sky, would surely receive the love of the Lord:

"No use applying collyrium or lamp black to the eyes, if the correct way to see has not been learnt.

The right way to see is not learnt...for unique is the way to look at.

Whosoever is able to gaze fixedly, becomes beloved of the Lord."

As the sight is stilled, the mind also becomes stilled or tranquil; for the mind permeates the sight like ghee (clarified butter) permeates the milk. The mind quite naturally becomes calm & steady when the ability to fix the gaze has been achieved. And as the vision gets focussed, the practitioner gets to see divine light within. Therefore, Sant Dadu Dayal Ji Maharaj says,

"There is light or dazzle within, right in front.

There is the seat of God within, right in front."

Sant Surdas Ji Maharaj also testifies,

"In front of the eyes and nose, lives the God.

The Eternal dies never, His light keeps shining spontaneously ever."

Talking of bindu dhyān, Guru Nanak dev Ji Maharaj says that he hopped onto the star or the bindu. He practised inner meditation and beheld the Infinitesimal Point which is the witness of Guru within:

"With the grace of God who can make life blissful with a mere cast of His glance, I hopped on to the star (absolute point or bindu) .

The inner light itself that I could behold with the grace of Ram became the witness of the Guru.

Having annihilated my ego, says Nanak Ji, I hopped onto the star."

Lord Shri Ram wandering through the woods during his exile comes to the sage Valmiki's cottage and requests him to suggest a suitable place where he could stay temporarily.

Goswami Tulsidas Ji presents a vivid account of what the great sage Valmiki had to say in reply in the Section called Ayodhya Kand of his famed epic Ramcharit Manas:

That is,

"Those who keep gazing unceasingly like hawk-cuckoo (a mythical bird which is said to keep its eyes fixed skywards in the hope of getting a drop of water that rains down in a particular constellation or asterism)

In the hope of getting a glimpse of the clouds (of a particular constellation)

Disregarding the waters of rivers, oceans or other large water bodies...

Gets ecstatic as it receives a tiny droplet (the droplet here has been used as a metaphor for the radiant form of point visualised by a thirsty spiritual seeker in the inner sky) .

In the blissful hearts of such devotees...

Make your residence, O Lord Ram, along with your brother, Laxman and spouse, Sita."

Our most adorable Gurudev, Maharshi Mehi Paramhans, has very exquisitely explained the above quartets of Goswami Ji. He writes in his commentary:

“In these three quartets the secret of Yoga of Light (drishti sādhan/yoga) has been clearly elucidated. The hawk-cuckoo keeps gazing fixedly at the clouds above in the fervent hope of raindrops that fall in a particular constellation called Swāti, disregarding numerous ponds, rivers and seas. As soon as it gets a glimpse of these raindrops (of Swāti Constellation) it becomes ecstatic and feels deep contentment while accepting these drops. In the same way, a practiser of drishti yoga or bindu dhyān keeps looking at the dark clouds (dark sky) within, keeps perseveringly practising drishti-yoga. He cares not for the spectacular scenes or tapestries that unfold within, but gets lost in bliss as he visualizes the effulgent point. The heart of such a devotee is without doubt a blissful home for Lord Shri Ram or God. Valmiki Ji advises Shri Ram to reside in precisely such a home.”

It is entirely improper to practice bindu dhyān without having learnt its appropriate technique from an adept Guru. The right way of meditating or focussing the sight is a special skill that can be learnt only from a true Guru, in spite of the fact that such clues or hints abound in sacred scriptures and literature of Sants. Sant Kabir Sahab tells in his inimitable style,

"Making the eyes into a room and the pupils into a cot..."

I hung the curtain of the eyelids (i.e. closed the eyes) and thus delighted and charmed my Lord."

These lines again hint at bindu dhyān. In order to save our attention from straying outwards, Kabir Sahab advises us to make our eyes into a room, i.e. to close our eyes by dropping down the curtain of our eyelids and thus to orient our attention inwards, and then to still or focus our attention at a point in the inner void. This is how, he says, we can please the Lord so to bless us with His glimpse.

In another place, Kabir Sahab further clarifies upon the idea:

"Close your eyes, ears and mouth; listen to the countless sounds ringing within.

Merge the two currents of sight into one, and behold the magnificent spectacles."

He again says,

"Without uttering a word (keeping the mouth shut), hang curtains on the outer world (by closing the eyes) and practise chanting of the sacred mantra (a process known as 'sumiran', 'simran' or mental recitation of the charged sacred words or mantra given by the Guru) and dhyān (Yoga of Light) with utmost concentration. This is how the inner veil of darkness can be torn asunder."

Bindu dhyān is also called shūnya dhyān (*meditation in/on void; shūnya meaning void or emptiness*) because this meditation has to be done in the inner void or sky where the target is hidden. That is why, Kabir Sahab utters,

*"The bull's eye (point) lies hidden in the sky.
The Sun is situated to the right and the Moon to the left;
the target is concealed in between the two."*

The life current flowing through the right eye, in the language of yogis, is called the Sun (also known as the Ida nerve or the Ganga River having negative or tamasic attribute), whereas the current in the left eye is known as the Moon (also the Pingla nerve or the Yamuna River imbued with mundane or rajasic attribute). Where these two currents meet within (in the Sushumna nerve, also Saraswati River, having virtuous or sattvic attributes), an effulgent point arises. This is the target that Kabir Sahab refers to in his above poem as being hidden in the inner void.

Sant Gulal Sahab depicts it as:

*"Revert within and behold the stunning stretches of light
within the body."*

*All kinds of melodies play there without the aid of any
instruments, flowers like lotus and Kachanar (Bauhinia
Variegata) blossom there."*

Sant Gulal Sahb says, "Look not without, look within." Now just think as to how do we look outside? Naturally, we do so by opening our eyes. To see within then, one has to do the opposite that is, to close one's eyes. On doing so, melodies without any instruments are heard. Alongside, numerous varieties of light are visualised as well. To set foot in the inner kingdom the two currents of sight (i.e. the Sun and the Moon) have to be merged into a point. It is thus that entry through the Door to Trikuti (a region described by saints to be situated above the Zone of Thousand-petalled lotus or 'sahasrār' or 'sahastra dal kanwal') would be made. When the left and right currents of vision (or Ida & Pingla nrtves) would meet and be stilled in Sushumna (also called the Saraswati River having sattvic attributes), the realm of inner light would open up. When sight gets focussed into the conduit of Sushumna, the streams of light and sound flowing from above would be caught hold of. These streams of light and sound are, in fact, the true elixir of immortality. Sant Sahajo Bai, the worthy disciple of Sant Charan Das Ji, says,

*"I became intoxicated by drinking the juice of Divine love.
I have offloaded all my burdens onto Him and keep swaying
(under the spell of that divine intoxication) twenty hours a day in
that ecstasy."*

That means that those who have perceived the afore-mentioned streams of light and sound within, they become intoxicated upon that elixir. They remain immersed in that bliss round

the clock 24x7 and, very naturally, become detached from all sorts of worldly cravings. How did she get to sip this Divine Juice? She explains,

"When I transcended Ida & Pingla, I opened the door of Sushumna.

And as I began to sip there the elixir of immortality, some wicked element caused some disturbance.

But undeterred I seated myself again in the centre of Ganga (Ida) and Yamuna (Pingla), and Lo! Flashes of lightning were brightening up the inner sky.

I further ascended into the Spiralling Cave ('bhanvar gufā') where brightness intensified even further."

When she made the Ganga and the Yamuna, the two currents of sight, converge in a point, the Sushumna Gate opened up. She began to relish the elixir pouring down there, but as she was busy doing so, some wicked elements (hinting at agitating waves of mental defilements) hindered her meditation and the continuity of dhyāna got broken as a result. Undeterred, she strived again with renewed vigour and set her sight again in the mid of the Ganga & the Yamuna and saw dazzling effulgence there. Continuing further, she ascended herself into the "Bhanwar Gufā" (the Spiralling/ Whirling Tunnel or Cave). Consequent to her mind getting stilled, the restive monkey mind got tired and all the senses were rendered toothless. For attaining this spiritual state she expresses her deep sense of gratitude to her Guru, Sant Charandas Ji, with whose compassionate grace all (notions of) action and delusions were destroyed.

In connection with bindu dhyān Sant Yari Sahab states that on closing his eyes he could behold light even though no Sun or moon was to be found there. As a result of seeing that light that was emanating there without any lamp or oil he could feel the divine awareness dawn upon him:

"I closed eyes and peeped within; no Moon or Sun was there, neither day nor night.

Light without any lamp, oil or wick could be seen and in that light all the Divine wonders were revealed to me."

Benefits of the Yoga of Inner Light

The Divine Light that is obtained as a result of Bindu Dhyān is much more special in comparison to the worldly light. In the Chapter titled Uttarakanda of Ramcharit Mānas Goswami Tulsidas Ji has superbly described the benefits that accrue out of Bindu Dhyān. Goswami Tulsidas Ji calls that Divine Light metaphorically as the Sun of Ram's Glory. When this Sun rises up on the inner horizon, Goswami Ji narrates in his unique style, it fills all the three worlds (*three worlds in Hindu mythology viz. 'dharatī' (Earth), 'ākāsh' (Sky) and 'pātāl' (Nether World)*) with light – a light that delights many as well as strikes grief in hearts of many others. Describing the ones who get panicky by this light he says,

*"O Garuda (the mythical eagle that serves as the vehicle of Lord Vishnu), since the refulgent Sun of Ram's glory rose...
All the three worlds got illumined with His Light
Evoking happiness in many a heart while causing grief to many others.
I describe first those whose hearts sunk in grief.
First of all, the night of ignorance came to an end.
Owls of sin began to run helter-skelter seeking hide-outs.
Water lilies of lust and anger wilted.
Diverse varieties of actions, qualities, time and character...
These partridges would never feel at ease.
Thieves of jealousy, prestige, attachment and egotism...
Had no havens left for them."*

As all these vices get obliterated, the heart of such a spiritual practitioner gets transformed into a virtuous lake wherein many a flower of divine revelations & wisdom bloom. What happens as a result of all this? A blissful contentment dawns upon such a meditator who gets detached from this ephemeral, illusory world, growing wiser & devoid of all sorts of worries. Goswami Ji writes,

*"In the pond of virtuosity, lotuses of wisdom and knowledge...
Of several varieties began to bloom.
Bliss, contentment, detachment and discretion.
These Sheldrake or Brahminy Ducks (birds traditionally believed to be separated from their mates at night) got freed of all grief
(produced due to the separation).
When this radiant Sun of Ram's glory lights up the heart of a practiser...
The positive attributes enlisted above begin to reign supreme,
whereas those negative tendencies as described earlier meet
with a sad demise."*

In the Eighth Chapter of Shrimad Bhagvad Gita Lord Shri Krishna sheds light on the significance of Bindu Dhyān:

"One should meditate upon the Supreme Being, the one who is Omniscient, the Most Ancient, the Controller of everything, Smaller than the smallest, Maintainer or Sustainer of all, Beyond all material conception, Inconceivable, Refulgent like the Sun, and Beyond all darkness."

He who, at the time of death, is able to fix his life current (alert attention) in front of the centre of the eyebrows, and by the force of Yoga, with a motionless mind, engage himself in the unbroken remembrance of the Supreme Lord, attains to the very Supreme Person or Godhead."

Even in Manusmriti we find reference to this bindu:

"Know that Supreme Person who is the controller of all, tinier than the tiniest, gleaming like pure gold, and unintelligible."

It is not possible to imagine, or create an imaginary form of this bindu (*the tinier than the tiniest form of God*). It has to be seen learning its secret from a true Guru. Sant Kabir hints at this art thus,

"To the right is the Sun and to the left is the Moon, while the target lies hidden in between the two."

The current in the right eye is also called as the Sun and similarly, the current in the left eye is called as the Moon. That point or bindu is hidden in the centre of these two. The practiser, who makes these two currents of vision meet in a point, sees an effulgent point. This very idea is expressed in other words by Kabir Sahab:

"In the centre of the inner sky region, bright light is seen."

The meditator sees dark void ahead when he closes his eyes. Light is seen when attention is focussed in the centre of that darkness. Sant Tulsi Sahab articulates this thus:

"Attention is stilled in the inner sky and remains seated day & night in the window of the til (point)."

That is, the spiritual practitioner who focuses his attention in the inner void enters into the til-window, the Gate of Bindu or the Tenth Door.

The Maitreyi Upanishad narrates an interesting anecdote in connection with the inner Divine light that becomes visible to the practitioner of bindu dhyān. There was a Brahmin (one of the four main varnas or castes in India). He did not perform ritual worship (*including verbal chanting of prayers & Gayatri Mantra (one of the most sacred Vedic hymns), showing incense sticks to the idols or statues of gods & goddesses etc.*) like other conventional Brahmins of the village. He had devoted himself to genuine inner meditation. His wife, however, had to face a lot of taunts & critical remarks from her friends who would vex her saying that her husband was not a true Brahmin and that she, though herself being a real Brahmin, had been married to a Shudra (the fourth caste, the lowest in the so-called order or hierarchy of castes, despised or looked down upon by the other three). They would, as if to lend credence to their criticism, advance arguments like "had your husband been a chaste Brahmin, he, too, would have followed a routine befitting a true Brahmin e.g., having bath on prescribed time, orally reciting incantations & Gayatri Mantra, performing sandhyā or worship thrice a day etc, but, how sad, he does not do anything of the sort!" Returning home, she would report to her husband what others remarked about him. The Brahmin listened to everything patiently, but would not say anything or react. Every time his wife happened to meet her neighbours, she would get to hear the same malicious and mocking remarks again & again. One day vexed to the hilt, she came home extremely dejected and pained, and told her husband with tears upwelling in her eyes, "I have repeatedly made you aware of what our neighbors have to say about you, but you do not pay any heed, everything falls flat on your deaf ears." Seeing the immensity of her grief, the Brahmin said, "O Queen of my heart! Neither do you nor do your neighbours who keep you telling so many things know of what I do! Now just listen to me! What is this that you call as sandhyā? When is this sandhyā performed? Sandhyā as a matter of fact refers to the time when the Sun sets or the transition period when the day ends and the night begins. Similarly the juncture when the forenoon comes to a close and the afternoon begins is called "madhyāhna sandhyā" or the mid-day transition (sandhyā). Again, the meeting moment, when the night comes to an end and the dawn breaks, is termed "prabhāta sandhyā" or morning transition (sandhyā). Thus, we have come to have the concept of three sandhyās – morning sandhyā (prabhāta sandhyā), afternoon sandhyā (madhyāhna sandhyā) and evening sandhyā (sāyam sandhyā). But, when & where there is neither the sunrise nor the sunset, just tell me, how could you perform sandhyā worship? In the inner sky of my heart the conscious sun keeps shining bright all the time, incessantly. It neither sets nor rises. Then how do I

perform a sandhyā worship?" The following hymn (shloka) of the Maitreyyupanishad is worthy of attention:

"The sun of consciousness within my heart keeps on shining and shining, all the time. Neither does it set nor does it rise. How do I perform sandhyā worship?"

Listen further,

*"My mother in the form of ignorance died, and the son of wisdom was born. Tell me, with these twofold or double 'sūtaka'** in force, how do I perform sandhyā worship?"*

*[** In Hindu tradition either the death or birth of a person in the family results in what is called 'sūtaka' for a few days during which regular worshipping activities or sandhyā worshipping are temporarily suspended.]*

Even Lord Shri Ram himself teaches his dearest devotee, Hanuman, to explore this inner light. Hanuman had such a resolute faith in Shri Ram that once he is said to have torn apart his chest to demonstrate that Lord Ram lived in his heart. To even such a fantastic devotee as Hanuman, Ram advises in Muktikopanishad,

"Why do you churn in vain the numerous Scriptures & Stories? You better strive to search, O Hanuman, that Light that lies within you!"

Lord Buddha as well stresses the need to search this inner light:

"What is there (in this world) to rejoice and be happy about? The whole world is burning constantly. Surrounded by darkness, why do not you search for the Light?"

Learn the Tact of Bindu Dhyān from a True Guru!

While teaching how to do bindu dhyān Lord Shri Krishna instructs, in the Sixth Chapter of Shrimad Bhagvad Gita, to keep the trunk, neck and head in one straight line and to look in front of the nose without looking in any of the directions. He also teaches Uddhava similarly, in Shrimad Bhagvat (Canto 11, Chapter 14), to sit straight, erect and comfortably on a level seat and still the sight in front of the nose. Shandilya Upanishad, Chapter 1, too, advises accordingly:

"A wise person should keep his neck & head erect, look in front of the nose and the centre of the two eyebrows and sip the elixir, through his inner eyes, from the moon that is seen by practising thus."

Our most adorable Gurudev, Maharshi Mehi Paramhans Ji Paramhans, has also uttered:

"Sit on a pure 'Asana' (small piece of mat, carpet, cloth or woollen sheet etc.) with your back, neck and head held in a straight (vertical) line.

Then keeping your mouth and eyes shut, internally chant the name of the deity you worship (or Guru), and internally visualise the form of your (Guru or) desired deity.

By doing so regularly, with loving devotion & perseverance, the mind gradually gets purified."

That is, the practiser should sit in a comfortable posture holding his body, neck and head motionless in a straight line, shut his mouth and eyes, and first practise mānasa japa (mentally reciting or chanting –without using or moving the lips or the tongue – the sacred mantra, given by the Guru, repeatedly with the fullest attention & alertness). This should be followed by mānasa dhyān (fixedly gazing at the imagined form of the Guru within us, keeping our eyes closed). Practising thus regularly & with sincere love, the mind gets purified.

The mind is, by its very nature, fickle and prone to frequently straying from mānasa japa and mānasa dhyān. If that happens while meditating, it should be immediately brought back to focus on its due target. Thus perseveringly practising pratyāhāra (the process of applying the mind back, again and again, every time it drifts away, to the selected target), the mind slowly gains in strength and is able to hold or stick to its goal. With the mind getting focussed thus, the inner current, the current of light, is subsequently easy to grasp, facilitating the journey ahead. This is why, Gurudev (Maharshi Mehi Paramhans Ji Maharaj) has said:

"The mind (while trying to focus it on a fixed target) often strays to numerous other thoughts. In all such cases when the mind wanders away from the target (as soon as its flight to objects or subjects other than the target is realised), immediately...

Bring it back, again and again, and focus it on your target. Thus practising the 'pratyāhāra' (the process or practice of repeatedly bringing the mind back to focus on its target every time it strays), acquire the state of 'dhāranā' (the state of mind staying focused on the target for a short duration).

Move ahead and ascend yourself, counsels Maharshi Mehi Paramhans, holding on to the current in the inner sky, then move further ahead."

We will have to clasp the current of light that is always there, within our own body. Those practitioners who assiduously practise meditation would behold wonderful spectacles within their own house (body). Those who would properly still their sight would be able to reach up to the banks of Sushumna. Any sincere practiser of drishti yoga would surely ascend to this bank of Sushumna, as has been clearly enunciated in this hymn of our Gurudev, Maharshi Mehi Paramhans:

"Very alertly grasp the prime current in the inner sky. And consciously behold the resplendent wonders or plays there (in the inner sky). Still your gaze, your currents of seeing, at the banks of Sushumna (or the Tenth Door or the Third Eye Centre). And, yes, waste no time at all & swiftly ascend to this wharf, exhorts Maharshi Mehi Paramhans."

Drishti yoga or bindu dhyān has to be practised with full concentration. The sight has to be fixed in the front, as does an archer while taking aim at his target. By dint of perseverant meditation, the spiritual practitioner of drishti yoga acquires the ability to transcend the gross body and move into the astral world. Gurudev in his experience-packed words says,

"Bravely practising thus, rise higher into the 'brahmānd' (Macro or Higher Cosmos/Universe) leaving the 'pind' (our body or micro-cosmos) behind. (For this) make your sight focused and penetrate into the Sushumna, just as an arrow pierces its target."

Practice of drishti yoga calls for utmost devotedness and tenacity of purpose. The practisers who assiduously & patiently practise this meditation would realise that fickleness, or unsteadiness of their vision would gradually disappear and their mind would be tranquil. It is thus that they would, with the piercing thrust of their focused gaze, be able to break open the 'til dwār' (or the Third Eye, or the Tenth Door) – which is why Gurudev, Maharshi Mehi Paramhans, says,

"Through regular & rigorous practice of 'drishti yoga' (Meditation on Divine Light within)... The trembling or shaking of attention or vision would automatically go away as surat (the faculty of attention) would mature slowly (and become absolutely fixed or stilled). Tila dwār (Tenth Door or the Third Eye) will break open under the piercing thrust of the focused gaze... So go on gazing at it constantly with all the attention, says Maharshi Mehi Paramhans."

The practiser of drishti yoga has to stop looking outside, and begin to look within. As the sight gets steadied, the grand expanse of light comes in view. This has been exquisitely portrayed by Sant Gulal Sahab:

"Revert within and behold the stunning stretches of light within the body. All kinds of melodies play there without the aid of any instruments, flowers like lotus and Kachanar (Bauhinia

Variegata) blossom there.

Dive deep within, rein in the Sun (the Pingla nerve or the Yamuna) and the Moon (the Ida nerve or the Ganga) and train your attention at the doors of Trikuti.

In the centre of the Ganga (Ida) and the Yamuna (Pingla) lays the repertoire of elixir.

Merge the currents of Ida & Pingla in the Sushumna, and lo!

The stream of elixir is down pouring from atop.

When the surat (Soul) rises above and gets lost in the inner sky, spontaneously resonating current of sound is heard."

As a matter of fact, the art of drishTi yoga or bindu- dhyān is confidential and has to be learnt from an adept Guru, without whom this is but an extremely arduous task. Sant Kabir Sahab has wonderfully carved this idea in verse form,

"O Guru, in the middle of the eyes lives the Prophet (of God). A star, that is the radiant visible form or symbol of the All-pervading and the Invisible God, is sighted between the black and white tils (points).

A bird (or refulgent point) dazzles in the mid of the eyes; and there is a door (opening or passage) in that point.

Whoever trains and stills his sight at that opening, subsequently swims across the Ocean of existence."

Kabir Sahab also teaches how to accomplish that:

"Shut your eyes, ears and mouth (and lovingly keep gazing in the front).

You would hear myriads of sounds ricocheting there

Merge the currents flowing in both the eyes into one.

And enjoy the mesmerising displays."

He further states,

"Practice meditation (mAnasa japa or mental chanting, mAnasa dhyAna, mental visualisation etc.), uttering nothing from your mouth (i.e. keeping your mouth closed & tongue unmoving).

Lower the curtains of eyes down, and unfold the inner door."

Elaborating more, he says,

"Making the eyes into a room and the pupils into a cot...

I dropped down the curtain of the eyelids (i.e. closed the eyes) and thus enamoured my Lord."

We find in the saying of even our most adorable Gurudev (Maharshi Mehi Paramhans):

"Focussing or joining the currents flowing through both the eyes results in an infinitesimal point which pierces the veil of darkness and produces a refulgent point."

We should learn the tact of this meditation on the Divine Point or Light, known as drishti-yoga or bindu dhyān from a true Guru; this skill cannot be learnt from study of books or Scriptures. To the contrary, self-learnt erroneous practice might rather result

in harm instead of doing any good. Gurudev (Maharshi Mehi Paramhans) has, therefore, very aptly remarked,

"To know this esoteric path, says Maharshi Mehi, without the grace of a sant... has never happened, is still not possible, nor is likely to be so ever in future!"

It has, therefore, been appropriately observed in the following verse,

"This knack is hidden (from common knowledge) and to ferret it out in Scriptures... Is impossible of attainment, hence learn it from a sant."

Yoga of Inner Sound (Nāda-dhyān)

The Yoga of Inner Sound or Nāda dhyān (Nāda meaning sound while dhyān means meditation) is also called nādānusandhān (Exploration (*anusandhān*) of the Sound (*nāda*)), surat shabd yoga (Yoga or Union of the Soul (*surat*) with the Sound (*shabd*)), or shabd dhyān (Meditation on Sound). ‘Nāda’ or ‘shabd’, meaning sound or word, has great attractive power. Suppose a person is in a deep reflecting state of mind, or is listening attentively to something very interesting. However, if a loud jarring or melodious sound is suddenly produced, his attention would be involuntarily removed from the earlier topic and drawn towards this sound. It is said that even cows grazing grass and calves feeding on their mother cows lost their attention when Lord Shri Krishna played his flute. As the story goes, once Lord Brahma was in a state of deep meditation, and people wouldn’t succeed in breaking his concentration. Then it was decided to call for the services of ragas and raginis. The ragas (musical modes or sequences – their personifications) and raginis (modifications of main musical modes – feminine personifications) began to play such melodious tunes that the state of trance of Lord Brahma was disrupted.

There was a sage named Baba Haridas. He was the contemporary of the Akbar, the renowned Mughal emperor. Baba Haridas was an accomplished musician. Tansen, Akbar’s court musician, was his disciple. Akbar, impressed by Tansen’s singing prowess, once expressed his desire to listen to the vocal rendition of His Guru Haridas. Tansen said, “My Guru does never sing at any one’s bidding. He sings only when he is in his own mood to do so, at his inner calling. However, I will try one thing. I will sing a composition in his front and deliberately commit some mistake. Then, may be to correct me, he would sing and you may get an opportunity to listen to him.” Akbar agreed, and both went into the forest where Haridas Ji lived. When Tansen began to sing out of tune, Haridas ji snatched the sitar (a stringed musical instrument) from him and began to sing. Such was the impact of his rendition that Akbar fell unconscious.

It is said that if an accomplished singer would impeccably render the ‘Ter’ raga, herds of deer came as if drawn by an uncontrollable force. Singing the ‘Malhara’ raga is supposed to usher in hovering clouds. When a top is spun, it sets off a vibration. If something is brought within the sphere of this vibration, it tends to get pulled towards the top. Such is the attraction inherent in a sound or word.

No amount of information derived from any other object of the world can match the quantum of information that can be extracted from a word. We get to know about all the disciplines of knowledge through light and sound only. However, the information yielded by a word is even greater or more than that obtainable from light. Suppose, there are some people present in a room; and it is night time. Now if the power supply goes off, the persons present in the room can not be recognized, even though they are of our acquaintance. But if they start talking, by listening to their voices we can identify who all are present in the room. There are many things that can’t be identified even in light for lack of word. It is said that Barbarik, the grandson of Bhima (a mighty Pandav prince in the epic of the Mahabharata), picked up Bhima like a ball and was about to drown him in deep sea, just because he didn’t know him. Coincidentally, Lord Krishna appeared on the scene and exclaimed, “Barbarik, what are you doing? Don’t you know he is Bhima, your own grandfather?” No sooner than Barbarik had listened to these words, he freed Bhima and fell at his feet apologetically. Here Barbarik could be introduced to his grandpa only through the words of Lord Shri Krishna. Had Shri Krishna not spoken anything, the result would surely have not been pleasant.

A newly born babe is entirely ignorant of any object or language. He learns his mother tongue in the company of his parents. Though through his eyes he sees all the objects and sceneries around him, he gets to know them through the words of his parents and teachers

only. Students are imparted the knowledge of various languages such as Sanskrit, Hindi, Urdu, English etc. at schools, high schools, colleges and universities through words only. Through words alone different nations of the world establish mutual political and trade relationships. So much about the benefits that accrue from physical words! Sages and saints have described the spiritual word or the inner sound to be much more significant.

When God came to have the playful mood ('mauj') to make this creation, a vibration was produced in the beginning along with its companion sound. This sound itself was termed 'ādi nām' ('ādi' means the original, the first or the primeval, and 'nāda' means name, word or sound). This word is present in each & every, even the minutest, particle of the creation. That is why, it is also called the 'sarvavyāpinī dhvani' ('sarvavyāpinī' implies all pervading and 'dhvani' means sound). This very sound has been variously referred to by rishis (sages) as Om, Sfota, Udgeeth etc. Subsequently, saints called it Ram nām (name of God), satanām or sattanām (True Name), sārashabda (Quintessential Sound or Word), satashabda (True Word) as well. This sound is perceived by the spiritual seeker in inner meditation to attain to the Supreme Sovereign, the God. The way to meditate upon this word has to be learnt from a true adept, Sadguru (True Guru). That is why, Sant Kabir has said,

"O noble people, meditate upon the Word.. because the whole creation has been formed of the word only.

It is by listening to the very Word, that becomes manifest to the rarest of rare, that one becomes a Guru and a 'shishya' (disciple).

The sublimity of the Guru-shishya relationship becomes established, only after the secrets of the inner journey have been learnt.

Holy Scriptures like Vedas & Puranas also offer words only, that is, the knowledge contained therein can be internalized through words only.

Deities, hermits and saints also impart knowledge through words only; that word is unfathomable!

It is precisely by listening to word that some of us adopt the life & garb of a sage/ ascetic or, conversely, a worldly person.

The six schools of philosophy (ancient Indian philosophy had six schools) also talk of words only.

This illusory world and its vast expanse have also come into being through word only.

Unique & matchless is that place from where this word originates."

The most venerable Sadguru Maharshi Mehi Paramhans articulates it thus:

"The Supreme Lord is beyond the grasp or perception of our organs, is ineffable, is without either a beginning or an end, and is unborn and the Source of all creation. The very Word that first sprang out of Him came to be variously called 'sfota', 'udgeeth', 'brahma nāda', 'shabda brahma', 'praNava dhvani', 'sār shabda', 'Om', 'dhvanyātmak nām' etc. That sound is beyond all vowels and consonants, not pronounceable, free of all defects, inexpressible and 'nirgun' (attribute-less)".

He writes in one of his poems:

"God is Non-manifest, Beginning-less, Endless, Invincible, Unborn, the First One, Root or Cause (of everything). The first sound, the conscious current that emanated from Him is called sfota

That sound itself which is sfota, is also the udgeeth; that is brahma nāda, shabda brahma, Om as well.

That pranava is extremely melodious current of sound (possessing exceptional magnetism), is the symbol (representative) of God.

That sound precisely is the phonetic name of God, that itself is the essential word, true word.

That is eternal, conscious, un-manifest itself, and that again is pervading all that is manifest.

That is the all-pervading Ram nām (name of God), and that is the amazingly magnetic name of Krishna.

That itself is the most ferocious power; that is the name of Shiva or Shankar also.

That again is the attribute-less name of Ram, indescribable, unintelligible, and fulfiller of all wishes.

That is devoid of vowels & consonants, not pronounceable, ocean of conscious sound, without any fault, weakness or blemish.

That is the one & only Om, sattanām, the name of Lord worshipped by the sages, the name of Guru worshipped by mendicants.

Meditate, therefore, on that very name of God, Om, implores (Maharshi) Mehi."

Goswami Tulsidas ji has called this word as Ram nām and paid obeisance to this very primeval word:

"I bow down to the Ram nām, the all pervading name of God.. the name (word/ sound) which is the cause of fire, moon and sun."

Singing praises of this Ram nām i.e., all-pervading word, he states this to be the cause of fire, moon and sun. Now, sun, moon and fire are within the ambit of creation. When the whole creation has formed of primal word, why wouldn't this be the cause of sun, moon as well as fire? Further, Goswami Tulsidas Ji has remarked,

"This name is the true form of Brahma, Vishnu and Shiva, the soul of Vedas, without a simile, both the treasure trove of all qualities as well as attribute-less or without qualities at the same time."

This phonetic Ram nām is the base on which all that exist rest. This is the precursor to the creation that is endowed with the three attributes; therefore, it has also been called 'nirguna' (without any qualities or attributes). There is nothing in this world that can be said to resemble this Ram nām. Hence, it is also called 'anupam' (incomparable). The legendary Adi Shankaracharya has sung the glory of, and bowed to, this ādi nām:

"I bow to thee, O nāda! Thou establisheth me on the highest pedestal. It is only with your grace that my prāna vāyu (life force) and mind get dissolved in the highest domain of the Supreme Lord."

- Yogatārāvalī

The Bible also heaps all glory on this word,

"In the beginning was the word, the word was with the God, and the word was God; all things were made by Him, and without Him was not anything made that was made."

(The Holy Bible; New Testament, John 1.1-3)

True Nature of Nāda

The very nāda ('ādi shabda', the primordial word or sound) that emanated from God in the beginning of the Creation has been called the 'shabda brahma' (word god). The Amritanāda Upanishad says of this primordial word or quintessential sound:

"The Primeval Sound cannot be pronounced for it is devoid of vowels & consonants, and cannot be uttered with any of the places of pronunciation in the body such as throat, palate, lips, nose, tongue, teeth etc; that sound does never decay, is ever undiminished."

That primal sound echoes all the time in all the bodies, as our most adorable Gurudev, Maharshi Mehi Paramhans, says,

*"Meditate, O Brother, upon the Lord's immortal name.
That true sound reverberates in bodies, one & all."*

The words we speak, depending upon the point within the body these originate from, are classified as 'parā vānī' (the sound emanating from the navel), 'pashyanti vānī' (that originating in the heart), 'madhyamā vānī' (word with its source in the throat) and 'baikhari vānī' (sound produced in the mouth). In a verse of his, our Gurudev (Maharshi Mehi Paramhans) says that that quintessential or primal sound is distinct from these four. The gist of the poem goes like this:

*"The quintessential sound is neither parā, nor pashyanti, nor madhyamā, nor baikhari (the four sounds explained above).
It is different from all alphabetical as well as 'āhat' (produced due to mutual collision or striking of two objects) sounds.
That is 'anāhat' or unstruck melody.
The perceiver of this primal word gains access into the 'Sachkhand' (Realm of Pure Consciousness or Primeval Sound) and does not have to come again into this mortal world.
When single-pointedness has been achieved by diligent practice of drishti yoga learnt from an accomplished Guru, a large variety of sounds are heard within.
However, it calls for intent, concentrated listening practice keeping eyes, ears and mouth all shut.
One sound (that is) heard leads unto another sound which, in turn, takes ahead to yet another sound.
Thus getting hold of several sounds, one after another, one finally gets hold of the most captivating Quintessential Primordial Sound...
And, as even this Unstruck Melody is transcended, the Highest State, the Nameless or the Soundless State (Pure or True State of God) is attained."*

Gurudev (Maharshi Mehi Paramhans) has clarified it further in Part IV of his book 'Satsanga Yoga':

"Pure Consciousness and the Primal Sound emanating from its centre (God Himself) can be said to be 'nirguna' (beyond, or without, the three attributes or qualities namely, 'sat', 'raj' and 'tam') and 'nirākāra' (formless or shapeless). This Primordial Sound was definitely produced before both the Conscious as well as the Non-conscious prakritis (creations) were

formed. This very Sound is variously referred to as 'Om', 'Satyashabda', 'Sārashabda', 'Satyanāma', 'Ramanāma', 'Ādishabda', 'Ādināma' etc.

This is an absolute truth, an irrefutable fact that this Primeval Sound keeps ringing essentially, in an uninterrupted and unrestrained manner through the core of the entire creation.

The 'avyakta' or Un-manifest gave birth to the 'vyakta' or Manifest creation, which means that grossness has come out of the subtlety. A subtle element naturally pervades a relatively grosser substance. Thus, the subtlest Primordial Sound pervades everything else. Getting totally absorbed in this very Sound yogis reach unto the God, that is, this Word leads to the direct experience of the Supreme Godhead, the Lord of All. Therefore, this word is also said to be the Name of the God or the Ramanāma. It essentially permeates everything and is itself unchangeable. That is why it is referred to by Hindi-speaking Sants as the Essential Word (sāra shabda), the True Word, or the True Name. The Upanishadic sages called this very sound as 'Om', a name by which it has become renowned all over the world.

It is a natural characteristic of a sound to attract the perceiving soul towards its Source or Centre. Besides, a sound is itself imbued with the qualities of its source, and in turn bestows the perceiving soul with the same qualities it itself is possessed of."

-Satsanga Yoga, Part IV, Para 27, 32, 34, 35, 36

Sant Dadu Dayal was once asked to answer a puzzling question as to what was it that was created the first, the day or the night, the tree or the seed. In reply he said that God is so competent, so powerful that He created everything – day & night, tree & seed, and the whole creation in one go, simultaneously. He said,

"He is so capable that He created everything through one word (sound) .

Hesitation, or uncertainty in decision-making, is characteristic of the weak."

Sant Kabir Sahab, singing praises of this Primeval Word, writes,

"The Primordial Sound is like the magical touchstone to the dirty iron that is, the mind.

As soon as the mind is touched by this Sound, it gets transformed into pure Gold, is freed of all the bondages & delusions.

**The word, says Kabir Sahab, keeps ever ringing in the body
It is pervading without & within; this alone can destroy all confusions**

**Words though are much different from each other; focus yourself on to the Quintessential Word.
Grasp that (Quintessential) Word for that would take you to the Supreme Lord.**

**Subjugate the mind completely by finding the (inner) sound; this is the 'sahaja' (natural) yoga.
The True or Unstruck Word is our essence; this body of ours is otherwise illusory or impermanent**

*Everyone talks of the word, but that Word is incorporeal.
The tongue can't pronounce it; it has to be perceived within
the body.*

*The soul is blindfolded without the Word, knows not whither to
go.*

Not finding the Word, it keeps wandering again & again.

*The beauty of the Word lies in that it acts like a magnet.
One can't be liberated without the Word however hard one
tried.*

*For him who has perceived that Word there are no doubts left;
as the Supreme Master becomes his eternal Companion."*

Sant Dariya Sahab of Bihar echoes the same idea when he says,

"The True Word is a magnet.

*The Magnet that guides (the soul) to the realm of
Consciousness.*

When the dying hours approach.

The magnet - Word liberates the soul.

The soul experiences no pain as it moves out of the body...

If the True Word has been grasped within."

This is why all sants have showered lavish praises on the Yoga of Sound.

Glory of the Yoga of Inner Sound

It is essential to practise bindu dhyān, drishti- yoga or the Yoga of Inner Light before doing nāda dhyān (meditation on inner sound), because with continued practice of drishti yoga (Yoga of Inner Light) the ability to do nāda dhyān is easily gained. The mind gets completely controlled with nāda dhyān. The mind does not merely get controlled, it rather dies down. Sant Charandas Ji has depicted it exquisitely:

"Since when I perceived the Divine Sound ricocheting within, all the organs became completely exhausted, the mind got dissolved or died, and all the longings were roasted."

How did this happen? He further elaborates,

"on turning the drishti(sight)inwardly (i.e. practising drishii yoga), and on perceiving the inner sound, the body turned motionless, every pore of it got soaked in divine bliss, and all lethargy, quite naturally, fled away."

It is why Kabir Sahab taught,

"Subjugate the mind by finding the (inner) sound; this precisely is the sahaja (natural) yoga. The True or Unstruck Word is our very essence; this body of ours is otherwise unreal or impermanent."

Sant Charandas Ji further says,

"By meditating on the Word, the practiser becomes the same as God or Brahman. Doing this way, says Charandas Ji, all obstacles are removed."

In Nādavindu Upanishad it has been said about the Nāda Dhyān that,

"Sidelining all worries and all efforts... One should mainly focus on the exploration of nāda. By doing thus the mind gets dissolved in the nāda. The mind thus absorbed in the nāda does not crave anymore for the sensory objects."

Nāda itself is Brahma. We should absorb our mind in this very nāda. Adi Shankaracharya has stated in Yogatārāvali:

"Lord Shiva, the propounder of Yoga Shastra, has listed 1,25,000 ways of dissolution of mind. Amongst these nādānusandhāna (meditation on the inner sound) is the best as well as the easiest way. I bow to thee, O nāda! You elevate me on to the highest throne. It is only with your grace that my prāna-vāyu (vital life-air) and my mind get dissolved in the highest echelon of the Supreme Lord. (Therefore,) renouncing all sorts of worries and with an alert & focussed mind..."

Those who yearn for the union with the Highest should meditate on the Divine Sound within."

Balayogi Shri Bala Swami Ji Maharaj has beautifully expressed his views regarding nāda dhyāna,

"This is such a means that enables us easily experience that supreme bliss that is our very own. Nāda has a unique power. All of us know of the joy we experience while listening to melodious music in the outer world, but so unique & unparallel is the bliss of this inner melody that the mind gets completely dissolved, and all its cravings get annihilated.

***"Mind is the master of all the organs; prāNavāyu is the lord of the mind
'manolaya' (dissolution or absorption of mind) is the boss of prāNavāyu, and this dissolution is accomplished with the help of nāda or the inner sound."***

Perseverant practice of nādānusandhāna leads to the dissolution of the mind. By sitting in a proper posture and consistently practising to look within, with the eyes closed, one gets to listen to the nāda."

[Kalyana Yogānka, p 325]

Shruti Bhagvati is eloquent on underscoring the significance of nāda dhyān:

"We conceive the meaning through word only, speak word only, and elaborate the meaning implicit in the word in word only. Through word alone is this world divided into numerous forms; we take out a part of that and enjoy (use). The world has grown out of word only; word alone is the elixir as well as death."

Sant Kabir sings prolific praise of shabda sādhanā or nāda dhyān:

***"The word, says Kabir Sahab, keeps ringing in the body
It is pervading within & without; this alone can destroy all the confusions.
There are many words, each different from the other, the quintessential word is the crown of all.
One word is explored through the previous, as one word is the Guru of (or leads to) the other.
Words are much different from each other; focus yourself on to the Quintessential Word.
Grasp that Word that would take you to the Supreme Lord.
Though everyone talks of the word, that Word is without a body.
The tongue can't pronounce it; it has to be perceived within the body.
Word has been there before we came into being, remember (meditate on) it constantly.***

*This word alone that is found within would prevail in the end,
rest all being of least significance.*

The beauty of the Word is that it acts like a magnet does.

*One can't be liberated without the Word however hard one might
try.*

*The soul is blind without the Word, knowing not whither to go.
Not finding the Word, it keeps wandering again & again."*

Benefits of Nada Dhyān

Yoga of Sound: Essential Means for Mind- Control

In the yogic literature the practices of ‘dama’ and ‘shama’ have been accorded an eminent place. It is, indeed, extremely difficult to progress far on the highway of Yoga without having practised ‘dama’ and ‘shama’. Controlling our *indriyas*’ or organs is known as ‘dama’ – a feat which cannot be accomplished without practising drishti yoga (Yoga of Light). Of even greater significance than that of ‘dama’ is the practice of ‘shama’ (the process of mind-control) which cannot be perfected without practising the *nādānusandhāna*, *surat shabda yoga* or the Yoga of Sound. As one succeeds in drishti yoga, the currents of consciousness normally scattered through all the organs – organs of action as well as those of perception – become collected and centred in one point, and all the organs become inactive, or, are subjugated. Mind, however, is not yet brought under control completely even after success at the Yoga of Light. That is why a spiritual practiser has to compulsorily practise the Yoga of Inner Sound (*nāda dhyāna*, *nādānusandhāna* or *surat shabda yoga*). With *nāda dhyāna* the mind gets completely dissolved. As a result of its dissolution, the mind forgets about the sensory objects, as has been depicted in the *Nādavindu Upanishad*:

*"Just as the honey bee, while sipping the nectar of flowers cares not for their fragrance...
The mind that is ever connected to the Divine Sound longs no more for any sensory objects.
For it has come under the spell of the Divine Melody and has forsaken its fickle nature for good."*

The Upanishad has compared the mind to the poisonous cobra. The venomous cobra is capable of killing several persons with its deadly poison, but the snake charmer renders it non-poisonous by uprooting its venom teeth, and thus the snake’s power of lethal bite is destroyed. Similarly, as a practiser progresses in the Yoga of Sound, his extremely lustful or covetous mind forgets all the objects and never again yearns for them, as is stated in the following lines of the *Nādavindu Upanishad*:

"The serpent-mind practicing nāda dhyāna (Yoga of Sound) perseveringly gets completely lost in it and concentrates itself solely on the nāda (Divine Sound), forgetting all other objects around it."

As an elephant that has gone mad is brought within control by means of a small sharp hook (used by a mahout), the mind that is constantly steeped in the objects of senses is subjugated by meditation on the *nāda*. There is no better way of mind-control. That is why, the Upanishad presents another simile:

*"For the intoxicated elephant-mind that is rampaging through the orchard of sensory objects...
The Divine nāda acts like the sharp hook of a mahout to bring it to complete submission."*

The deer is an extremely restless animal. He keeps on galloping through the woods. But when the hunter plays a captivating tune on his cymbal, it loses all consciousness and falls an easy prey to the former’s trap. The waves that are so violent in the sea lose their momentum on striking the coast. In the same way, the mind loses its unsteadiness, fidgetiness with meditation on the *nāda*:

*"To put the restive deer-mind in fetters, the nāda works as the trap (laid by the hunter).
To the mind in the form of a sea-wave, the nāda acts the coastline."*

Practice of 'dama' or control of senses and of 'shama' or control over mind is essential not only for yoga but also for bhakti. There is an excellent reference to it in the Aranya Kānda (Forest Section) of the famous epic Ram Charit Manas of Goswami Tulsidas Ji. When Lord Shri Ram pays a visit to the cottage of the extremely devout tribal lady, Shabri, who has been waiting for a very long time for his visit, the latter very poignantly prays to Lord Shri Ram:

*"I am the worst of the sinners of all ladies;
And know not how to offer prayer to you!"*

To this Lord Shri Ram says,

*"Listen, O beautiful & gracious lady, Shabri!
I attach importance to the relationship of bhakti only..."*

*And have nothing whatsoever to do with one's clan, caste or creed, fame...
Or the might of wealth & health, family status, other qualities or intellectual attainments one may command.*

*Do you know, how does a person sans bhakti look like?
As hollow & graceless as the clouds bearing no water look!"*

Proceeding further, Shri Ram preaches the nine-fold path of bhakti to Shabri:

*"I relate the nine-fold bhakti to you.
Listen with undivided attention and fix it in your mind.
The first bhakti consists of keeping the company of sants.
The second is listening to tales of God's glory.
Third bhakti entails rendering service pridelessly at the lotus feet of the Guru.
The fourth bhakti consists in singing praises, sans deceit, of my virtues.
I have resolute faith in the power of chanting mantra.
That is the fifth bhakti that has been acclaimed in Vedas."*

Having described the first five categories of bhakti, Lord Shri Ram now enlists 'dama' and 'shama' as the sixth and seventh type of bhakti:

*"The sixth bhakti has to do with restraining the senses, abstaining from many (proscribed) acts...
And always remaining absorbed in noble conducts.
The seventh bhakti consists in training the mind to treat all equally and as contained in me.
And regarding sants as greater than me."*

Laying great stress on the importance of 'dama' and 'shama' Goswami Tulsidas Ji writes in another of his book of hymns titled "Vinay Patrika" that unless one practiced 'dama' (restraint over senses) and 'shama' (mind-control), his efforts won't bear fruits and he would not be able to realise God:

*"One who does not consciously strive to keep his ten organs under check
His efforts at meditation would go waste, and he won't be able to see God.
If one strives to rein in his mind..
His efforts would meet with success and he would be able to annihilate the cycle of transmigration."*

This makes it amply evident that without undertaking the means of 'dama' and 'shama' one cannot attain to God.

Any word has a natural characteristic or propensity to attract or draw its perceiver towards its source or origin. That word which has emanated from the Supreme Lord, therefore, possesses the property of leading its perceiver to the God. It is also imbued with the qualities of its source and, therefore, endows its perceiver as well with the same. Therefore, shabda sādhanā or nādānusandhāna or the Yoga of Sound has been regarded as the most essential and the loftiest meditation in Santmat. The great Santmat Guru Maharshi Mehi Paramhans Ji Maharaj has written in Part IV, The Philosophy of Liberation, of his book "Satsang Yoga":

"That school of spirituality which makes no mention of the complete method of Nādānusandhāna or Surat Shabda Yoga (Yoga of Inner Sound) does not deserve to be treated as 'Santmat'."

The Upanishad reckons 'bindu' (the Absolute Radiant Point visualized within) and 'nāda' as the superior-most marks or symbols of God and has portrayed the human body as the home to Lord Vishnu & Lordess Lakshmi as well as to Lord Shiva and Lordess Parvati:

"Bindu and nāda are great signs and residence of Shiva & Shakti (Parvati).

The body is the Temple of Shiva (& Shakti); herein everyone can attain liberation.

Bindu and nāda are great signs and residence of Vishnu and Lakshmi.

The body has been said to be the Temple of Vishnu (& Lakshmi); herein everybody can attain liberation."

The very sound that sprang forth from the Supreme Lord has been called as the True Name or Word (ādi nāma, sfota, pranava, Om, sattanaṁ etc.). By meditating on this Sound even the dirtiest mind gets purified and all the bondages of attachment & delusion get snapped leading its practiser to absolute peace:

"The Primordial Sound is the magical touchstone to the dirty iron that is, the mind.

As soon as the mind is touched by this Sound it gets transformed into Gold, and is freed of all the bondages & delusions."

- Sant Kabir Sahab

In another place, Kabir Sahab says that he who grasps this Primeval Word is rid of all doubts or apprehensions,

"He who has perceived that Word has no doubts left in his mind, and the Supreme Master becomes his eternal Companion."

Reference to meditation on the divine light & sound is found even in Vedas:

"May the seeker of Divine knowledge learn its secret from a True Guru, practise (meditation thus learnt) and perceive the divine light and sound within; may such seeker pray to God for getting such an accomplished Guru from whom this secret could be learnt!"

- Yajurveda (Chapter 11,

ManDal 3)

Therefore, realising its importance in God-Realisation, Santmat pronounces the nādānusandhāna or surat shabda yoga or the Yoga of Inner Divine Sound as the superlative category of devotion.

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