

Drishti

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Thank you

I would like to give a special warm and heartfelt thank you to all of my past and present teachers, mentors and fellow classmates along with my family and friends. All who have supported me while on this journey has been phenomenal and without you I know I couldn't have done it alone. Your patience, love and kindness has been something I will never forget and you will all have a special place in my heart that will last forever.

Much peace and love to all , Trish

Drishti

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Drishti

In general, the Drishti is eye placement, that helps focus the mind during meditation and while in yoga poses.

Introduction

The study behind my journey of Drishti, started early on in my yoga and meditation practice. The purpose of this thesis is to give an introduction to the many different facets of the Drishti and how it can take you into a deep meditative state in practicing. While there may be several ways to interpret this information, this exploration is my depiction and my understanding of the study of my topic. This thesis gives you the definition of Drishti, a brief history and how Drishti is used. It also provides exercise for the eyes for continued eye health on and off your yoga mat (along with some health benefits), focal points for the eyes in poses, and the Nine different Drishti, eye gazes with placement. This study will also propose an awareness of options to help bring your practice to a new level while in Asana and in meditation. I believe it is safe for most levels of practice while honoring one's own body, however you may want to check with your health care professional before introducing Drishti into your own practice.

What is Drishti

Drishti is a Sanskrit word that has several levels of meaning and a few different definitions and spellings (i.e. Dristi or Drist). When pronounced, Drishti sounds like drs to see. Drishti literally means perception. It is the specific point at which to look or focus the gaze when practicing yoga and can be described as a fixed, soft, pointed, wide or a gentle gaze. Holding a gaze in a particular way during an Asana can be an anatomical tool to help self correct your posture while practicing yoga. Drishti may be implemented to quiet the mind and increase relaxation while avoiding obsessive thoughts, which helps lead to developing concentrated intention. In Sanskrit the full meaning isn't limited. Drishti can also mean a vision, a point of view or intelligence and wisdom.

While studying the eight limbs of yoga, I found Drishti relates to the fifth limb of yoga (Pratyahara) concerning sense withdrawal, the sixth limb (Dharana) relating to concentration, and the seventh limb (Dhyana) meditation, moving into a meditative experience. Actually to me Drishti touches on all of the eight limbs of yoga to some degree or another.

The Nine Drishtis

1. Nasagrai Drishti-the nose tip
2. Ajna chakra or Bhromadhya Drishti-between the eyebrows
3. Nabhi chakra Drishti-the navel
4. Hastagrai Drishti-the hand

5. Pashayoragrai Drishti-the toes or foot
6. Parsva Drishti-the far right
7. Parsva Drishti-the far left
8. Angustha Ma Dyai Drishti-the thumbs
9. Urdhva or Antara Drishti-up to the sky

There are differences between different styles regarding how Drishti is practiced, all of which are used for specific Asana and meditations. However, the Drishti is a primary part of the Ashtanga yoga, Hatha yoga, Jnana yoga, Bhakti yoga, Raja yoga, and Kundalini yoga traditions. Also, there are many different ways to spell the word Drishti, as well as the nine different words of Drishti itself. Due to differences in cultures, dialect and traditions, there are hardly any spelling errors.

Nasagrai

The Nasagrai Drishti, meaning is "to the tip of the nose" has the eyes fixed on the tip of the nose. It has been reported this exercise strengthens the eye muscles.

- Practiced and used in the Surya Namaskara (sun salutation), Samasthiti (equal standing prayer pose), Uttanasana (standing forward fold), and Chaturanga Dandasana (four limb staff) as in Urdhva Muka Svanasana (upward facing dog).

- These Asana employ the Nasagrai Drishti.
- Gaze is to the tip of the nose.

Ajna chakra or Bhrumadhya

The Ajna chakra or Bhrumadhya Drishti, meaning "to the middle of the eye brow/brow", the gaze is at the "third eye", which is the center right between and just above the eyebrows. To do this, the eyes are closed half-way and looking up. When using the inner gaze (sometimes called Antara Drishti), the eyelids are closed and the gaze is directed in and up towards the light of the third eye. This stimulates the olfactory and optic nerves. This eye placement awakens the autonomic and central nervous systems and soothes the cranial nerves which aids in concentration. Caution should be taken as prolonged or incorrect practice may cause problems for the eye muscles and nervous system.

- Practiced and used in the Surya Namaskara (sun salutation).
- It is used on the inhale following Uttanasana (standing forward fold), Urdhva Mukha Svanasana (upward facing dog), and also in Adho Mukha Svanasana (downward facing dog).
- Look upward to mid-brows.

Nabi chakra

Nabi chakra drishti, meaning "to the magical navel circle".

- Practiced and used in Adho Mukha Svanasana (downward facing dog).

- If the naval is unavailable to see, look towards the tip of the nose.

Hastagrai

Hastagrai Drishti, meaning "the taking of the hand or the putting of the hand to" or "to the tip of the hand". Typically, it involves looking at the extended tip or palm of the hand.

- Practiced and used in Utthita Trikonasana (extended triangle pose) and Parivrtta Trikonasana (revolved triangle pose).
- Gaze is towards palm or tip of fingers.

Padhayaragrai

Padhayaragrai Drishti meaning, "to the tip of the feet", and gazing to the toes.

- Practiced and used in Pascimottanasana (seated forward fold) and Janu Sirsasana (head to knee).
- Look to the toes.

Parsva

Parsva Drishti meaning, "the side" involves looking to the left.

Practiced and used in Ardha Matsyendrasana (half lord of the fishes) and Marichyasana (a great sage and son of Brahma).

- Gaze is over the shoulder to the far left.

Parsva

Parsva Drishti meaning "the side" involves looking to the far right.

- Practiced and used in 2nd side Ardha Matsyendrasana (half lord of the fishes) and in Marichyasana (a great sage and son of Brahma).
- Gaze is over the shoulder to the far right.
- Basically these two Drishti are the same. The only difference being that the gaze is over the shoulder to the far left or right, which is significant enough to be considered to be a Drishti of its own.

Angustha Ma Dyai

Angustha Ma Dyai Drishti meaning "to the middle of the thumb". The practitioner looks to the thumb.

- Practiced and used in Utkatasana (chair or fierce), and in Virabhadrasana 1 (warrior 1).
- Gaze towards the thumb.

History of the Drishti

Very little has been written about the history of Drishti. That being said, Patanjali (author of the Yoga Sutras) states, "Practice becomes firmly grounded when well attended to for a long time, without break and in all earnestness" (Book II, Sutra 6). He also said, "We confuse the act of seeing with the true

perceiver (Purusha, the Self), this confusion about the true relationship between the act of seeing, the object seen and the identity of the seer is the root of suffering" (Book II, Sutra 17). His cure for this suffering is to look correctly into the world around us. Employing the Drishti helps do this.

The Drishti has been around and used longer than the Asanas. It is a huge part of the meditation process, along with the whole culture of yoga. Once the Asana became apart of the western culture, the Drishti developed and was brought into use with every yoga posture. Using it for a seated or moving meditation, along with a balance technique. Lowering the eyes or using the Drishti was never meant to be practiced on its own.

Over time Drishti has been shown to be best used and combined with the breath. In this union, many great aspects of this study happens. The mind opens to a single point focus, and a clear, true perception, which has been both the practice and the goal of yoga.

How the Drishti Works

The Drishti works by maintaining a prolonged and continued single-point gaze. It uses a correct eye placement technique while maintaining focused direction, while two muscles of the eyes release into a semi-passive deposition. This creates a tranquil awakening state of the mind. Doing this technique restricts the field of view so that outer distractions are taken away. This also effects the nerves that control the eye lids. The downward gaze reflex lowers

the lids automatically and relaxes the two muscles (levator palpebrae superioris and the superior tarsal) of the eyes. This causes a quieting of the voluntary and sympathetic nerves that typically tense the eyes. While it soothes parasympathetic nerves, it gives you a feeling of being more at ease, as well as reducing your overall level of physiological activation.

Tips

- Starting out, it is advised to check with your health care provider as well as having expert guidance.
- Take the practice slow; minute to minute.
- Keep gaze soft; don't squint or strain your eyes.
- Keep the muscles of the face soft.
- When between Asana keep gaze low and focused internally.
- While in Adho Mukha Svanasana (downward facing dog), if the spine is hunched, look to the nose. If you have too much tension in the neck while in any of the poses, bring the neck into alignment and look to the nose.
- Keep eyes from looking around the room.
- Bring the gaze out, looking in the same direction if looking to the nose causes crossed eyes.
- If outer gaze becomes too much of a distraction to your concentration, keep the same gaze only with the eyes closed.
- Practice without eyeglasses.

Exercise Before and After Using the Drishti

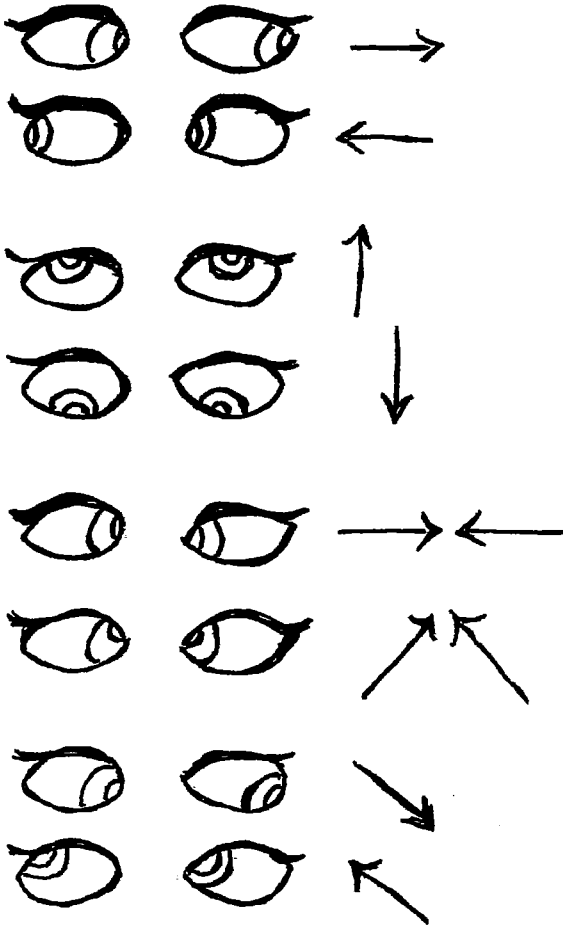
Before meditation or Asana

1. Come to a quiet comfortable seat.
2. Start with relaxed eyes, look straight out in front of you toward a way point.
3. Remember during the pause in each step, look to the established way point.
4. Move the eyes right to left then left to right.
5. Move eyes up and then down.
6. Focus eyes to the tip of the nose, then back out to the way point.
7. Move eyes in and up, looking to the mid eyebrows.
8. Move eyes up to the left and down to the right.
9. Move eyes up to the right and down to the left.
10. Finally, move the eyes in a few circles to the right with a pause then move them in a few circles to the left. You can also move them in a square shape motion a few times to the right, then to the left.

After meditation and Asana

- Bring the palms together and vigorously rub your hands against each other so as to create heat. After you have generated enough heat, bring palms up upon closed eyes.
- Gently press palms against closed eyes and circle on the outer edges of the eye socket first one way and then in the opposite direction.
- Once completed, release hands into lap.

Drishhti Eye Exercise



I found when I did this exercise or practiced this technique, at some of the pauses I would naturally find myself using my Ujjayi breath. It gave me a sense of a relaxed and refreshed state of being. I enjoyed this nice feeling very much and was able to move about my day in a normal fashion. I was hoping it would work my eye muscles, strengthening them enough to give me better eye sight, but it was to no avail. Never the less, it is something I will continue to work on to see if my vision improves over a longer length of time and practice.

The Drishti in Meditaton Practice

Patanjali stated, "As a flawless crystal absorbs what is placed before it, so the settled mind is transparent to whatever it meets - the seer, the process of seeing, or the object seen". (Book I, Sutra 41)

For me, I thought Patanjali words summed things up very nicely; it ties everything together.

There are many different styles of meditation. The common thread is what you decide to focus on. Whether you choose to have open or shut eyes, using an object, thought, mantra or affirmations. There are so many choices along with Drishti. Having many different focal points allows the practitioner a chance to understand what works best for the individual. Most commonly used in a seated meditation, if you choose Drishti as your focal point, is the Antara Drishti. Antara Drishti is internal gazing, used with the eyes closed and looking in and up. Practicing this focal point focuses attentiveness inward. When we

meditate using Drishti we lock our optical nerve. When doing this technique, we lock the whole mind. Your mind stops varying and it gives you another element to fine focus the mind, clearing away outer disturbances.

The Drishti used in my Seated Meditation

Having never used a Drishti in meditation, I thought I would set some guidelines, giving myself a month to try everything out.

During my meditation practice, I started with the Antara Drishti for the first two weeks and ended the last two weeks with the Nasagrai Drishti. While in my practice with the use of Antara Drishti. I noticed my struggle with the new addition to my practice, mostly in regards to my will of wanting to give up. My mind would wonder. I would become very agitated and frustrated, but with the use of my breath I was able to continue. Little by little, minute by minute I slowly improved, getting better each day that would pass. Towards the end of the two weeks, I felt better about my practice, but I was surprised at how my body and mind wouldn't cooperate with me at first. It felt the same way it did early on in my experience during Savasana. I wanted to get up and run! I would tell myself that it is a practice and that it would lessen over time.

Once starting my last two weeks of the month, I used the Nasagrai Drishti. This Drishti was definitely a lot easier for me to master. Plus having two weeks already under my belt, I noticed my body and my mind were ready for the experience. I ended up looking forward to meditation. I practiced at the same

time at the end of the day. My practice grew more peaceful with time.

Watching my thoughts as they would flood in. Feelings of peace and calmness filled my body from my head to my toes. I noticed that I had a better night's rest. I decided to keep this in my yoga routine.

Drishti in Asana Practice

When using Drishti in a Asana practice, it can help the practitioner draw the outward looking eyes and mind inward, taking away the distraction of the everyday world around you. It allows you to cultivate a deeper level of concentration. It improves your alignment along with allowing you to feel the inner-most sensation of the body in every pose, giving you full awareness. Having this physical awareness of how the body moves in a posture helps keep you aligned and free from injury. Each posture has a specific Drishti. Combining the breath, Drishti and Asanas is a moving meditation.

This practice was brought to the western world by Sri K. Pattabhi Jose and is called Ashtanga yoga. This practice warms you and increases flexibility, thus getting you ready for movement. It is very challenging physically and mentally as strength is needed. Using the nine different Drishti gives you clarity, stability, and comfort in the poses, and also overall sense of well-being.

Drishti used in my Asana Practice

I dedicated a month to this study, practicing first thing in the morning,

limiting my practice to an hour. Having used the Dristhi regularly in my Asana practice, I never fully committed to using all of the nine Drishtis with a flow series like Ashtanga. Starting my journey, I followed the primary series of Ashtanga yoga. My start was slow and very challenging. Once I worked through the series and felt comfortable, I was able to take-in the rewards of my practice. During my exploration I noticed changes in my body, physically and mentally. By the month's end, my body was more defined and stronger. My mind became fresh and clear. Everyday I could tell if I missed a day, as my body would crave the Asanas. Using the different Drishti with each Asana was everything I had read and wrote about in my thesis. I felt very peaceful during my moving meditation. The focus kept my mind busy. I was able to drown out external distractions, which allowed me to feel the subtlety of my body. Once my practice was done, I walked away and started my day with a feeling of overall tranquility. I believe the benefits of the Drishti are enormous. It will be and is something I hope to continue for a long time.

Ashtanga Illustration of the Primary Series Sequence

Primary Series Sequence

"A" Sun Salutations x5



Standing Series

Padangustasana
5 breaths
☞ nose or navel

Padahastasana
5 breaths
☞ nose or navel

Utthita Trikonasana
5 breaths (Right, Left)
☞ hand

Parvrita Trikonasana
5 breaths (Right, Left)
☞ hand

Utthita Parshvakonasana
5 breaths (Right, Left)
☞ hand

Prasarita Padottanasana A, B, C, D
5 breaths in each
☞ nose or navel

Parshvotannasana
5 breaths (Right, Left)
☞ nose or big toe

Utthita Hasta Padangustasana A, B, C, D
☞ A: big toe, B: distant spot, C: big toe, D: big toe

Arha Badha
(Right, Left)
☞ nose

Utkatasana
5 breaths
☞ hands

Virabhadrasana A
5 breaths (Right, Left)
☞ hands

Virabhadrasana B
5 breaths (Left, Right)
☞ distant spot

one inhale from downward dog to Utkatasana

one exhale to chaturanga dandasana (push up)

Seated Series

Dandasana
5 breaths
☞ toes

Paschimattanasana A
☞ big toes

Paschimattanasana B
☞ outside of feet

Paschimattanasana C
5 breaths
☞ interlace fingers or grab wrist

Purvottanasana
☞ 3rd eye or distant spot

Arha Baddha Padma Paschimattanasana

Janu Shirshasana A
(Right up, Left up)
☞ big toe

Janu Shirshasana B
☞ big toe

Janu Shirshasana C
(thighs 45° angle)

Marichyasana A
(Right up, Left up)
☞ big toe

Marichyasana B
(Right lotus, Left lotus)

Marichyasana C
(Right up, Left up)

Marichyasana D
(Right lotus, Left lotus)

☞ continued on other side

(illustrations by John Scott, Monika Reimann, and Ian Buchanan)

Vriksha

Drishti

T
Jump to top of mat (samastithi)

Primary Series Sequence - Sheet 2

Seated Series - continued

Navasana
3-5 breaths x 3-5 times
lift off after each
☞ toes/nose

transition inhale
☞ nose, then feet

Bhujapidasana
titthibhasana
transition

Kurmasana
5 breaths
☞ 3rd eye

Supta Kurmasana
5 breaths
☞ 3rd eye

Garbha Pindasana
5 breaths
☞ nose

9 rolls clockwise

Kukkutasana
5 breaths
☞ nose

Baddha Konasana A,B,C
A, Sit Tall, B: Bow Forward, C: Head to Feet
5 breaths

Urdhva Upavishta Konasana
☞ 3rd eye

Supta Konasana
5 breaths
☞ nose

transition exhale to Upavishta Konasana

Supta Padangustasana A,B,C
(Right ABC, Left ABC)
☞ A: big toe, B: distant spot, C: big toe

Urdhva Dhanurasana
3x-5 breaths each
☞ nose

Paschimattanasana
10 breaths
☞ nose or navel

advanced back bends (drop backs with teacher) are done before Paschimattanasana optional

Ubhaya Padangusthasana
☞ 3rd eye (face up)

Urdhva Mukha Paschimattanasana
☞ toes

Setu Bandhasana
5 breaths
☞ nose

Finishing Series

Lie Down (Mudra)
10-15 breaths (Engage Bandhas)
☞ eyes open

Salamba Sarvangasana
10-25 breaths

Halasana
8-10 breaths
☞ nose or navel

Kamapidasana
☞ nose or navel

Urdhva Padmasana
☞ nose or navel

Matsyasana
8-10 breaths
☞ 3rd eye

8-10 breaths
☞ 3rd eye or nose

Yoga Mudra
10 breaths
☞ third eye

Padmasana (lotus)
25 breaths
deep breathing

Utplutih
10-25 breaths
☞ nose

savasana
10-30 minutes

om, shantih namaste

☞ ☞ ☞

A written Primary Series Sequence

Primary Series of Ashtanga Yoga of Sri K. Pattabhi Jois.
Transcribed by Tim Thompson

There are Nine Drishtis, Gazing points:

1. Nasagra—Tip of Nose.
2. Ajna Chakra/ Broomadhya—Third Eye/Between Eyebrows.
3. Nabi Chakra—Navel.
4. Hastagrai—Hand.
5. Padhayoragrai—Foot.
6. Parsva Drishti—Far to the Right.
7. Parsva Drishti—Far to the Left.
8. Angustha Ma Dyai—Thumbs.
9. Urdhva or Antara Drishti—Up to the Sky.

Surya Namaskara (Sun Salutation) A--- Five Times

- Samasthiti (Same Stance) – Exhale- Gaze at tip of Nose (Rechaka/Nasagra Drishti)
- 1 Ekam. Tadasana (Mountain)– Inhale- Gaze at Thumbs (Puraka/Hastagrai Drishti)
 - 2 Dve. Uttanasana (Intense)- Exhale- Gaze at tip of Nose (Rechaka/Nasagra Drishti)
 - 3 Trini. Ardha Uttanasana (Half Intensity)- Inhale- Gaze between Eyebrows (Puraka/Broomadhya Drishti)
 - 4 Chatvari. Chaturanga Dandasana (Four Limbed Staff)- Exhale- Gaze at tip of Nose (Rechaka/Nasagra)
 - 5 Pancha. Urdhva Mukha Svanasana (Upward Facing Dog)- Inhale- Gaze between Eyebrows (Puraka/Broomadhya Drishti)
 - 6 Shat. Adho Mukha Svanasana (Downward Facing Dog)—Exhale and Stay for Five Breaths- Gaze at Navel (Rechaka/Nabi Chakra Drishti)
 - 7 Sapta. Ardha Uttanasana (Half Intensity)- Inhale-Gaze between Eyebrows (Puraka/Broomadhya Drishti)
 - 8 Ashtau. Uttanasana (Intensity)- Exhale- Gaze at tip of Nose (Rechaka/Nasagra Drishti)
 - 9 Nava. Tadasana (Mountain)- Inhale- Gaze at Thumbs (Puraka/Hastagrai Drishti)
 10. Samasthiti (Even Stance)- Exhale- Gaze at tip of Nose (Rechaka/Nasagra Drishti)

Surya Namaskara B --- Five Times

- Samasthiti (Even Stance)—Exhale-Nose (Rechaka / Nasagra)
- 1 Ekam. Utkatasana (Fierce)— Inhale-Third Eye (Puraka / Broomadhya)
 - 2 Dve. Uttanasana (Intensity)— Exhale-Nose (Rechaka / Nasagra)
 - 3 Trini. Ardha Uttanasana (Half Intensity)—Inhale-Third Eye (Puraka / Broomadhya)
 - 4 Chatvari. Chaturanga Dandasana (Four Limbed Staff)—Exhale-Nose (Rechaka / Nasagra)
 - 5 Pancha. Urdhva Mukha Svanasana (Upward Facing Dog)—Inhale-Third Eye (Puraka / Broomadhya)
 - 6 Shat. Adho Mukha Svanasana (Downward Facing Dog)—Exhale-Navel (Rechaka / Nabi Chakra)
 - 7 Sapta. Virabhadrasana One, Right Foot forward (Warrior One)—Inhale-Third Eye (Puraka/Broomadhya)
 - 8 Ashtau. Chaturanga Dandasana (Four Limbed Staff)—Exhale-Nose (Rechaka / Nasagra)
 - 9 Nava. Urdhva Mukha Svanasana (Upward Facing Dog)— Inhale-Third Eye (Puraka / Broomadhya)
 - 10 Dasa. Adho Mukha Svanasana (Downward Facing Dog)—Exhale-Navel (Rechaka / Nabi Chakra)
 - 11 Ekadasa. Virabhadrasana One, Left Foot forward (Warrior One)— Inhale-Third Eye (Puraka / Broomadhya)
 - 12 Dvadasa. Chaturanga Dandasana (Four Armed Staff)—Exhale-Nose (Rechaka / Nasagra)
 - 13 Trayodasa. Urdhva Mukha Svanasana (Upward Facing Dog)—Inhale-Third Eye (Puraka / Broomadhya)
 - 14 Chaturdasa. Adho Mukha Svanasana (Downward Facing Dog)— Exhale-Navel (Rechaka / Nabi Chakra) —Stay for Five Breaths
 - 15 Panchadasa. Ardha Uttanasana (Half Intensity)—Inhale-Third Eye (Puraka / Broomadhya)
 - 16 Sodasa. Uttanasana (Intensity)—Exhale-Nose (Rechaka / Nasagra)
 - 17 Saptadasa. Utkatasana (Fierce)—Inhale-Third Eye (Puraka / Broomadhya)
- Samasthiti (Even Stance)— Exhale-Nose (Rechaka / Nasagra)

Standing Asanas—All Asanas should be held for Five Breaths unless otherwise noted.

1. Padangushtasana (Hand to Big Toe) Nasagra/Nose
2. Padahastasana (Hands Under Feet) Nasagra/Nose
3. Utthita Trikonasana (Intense Triangle) Hastagrai/ Hand
4. 2nd Side Utthita Trikonasana
5. Parivritta Trikonasana (Revolved Triangle) Hastagrai/Hand
6. 2nd Side Parivritta Trikonasana
7. Utthita Parshvakonasana (Intense Side Angle Position) Hastagrai/Hand
8. 2nd Side Utthita Parshvakonasana

9. Parivritta Parshvakonasana (Revolved Side Angle) Hastagrai/Hand
10. 2nd Side Parivritta Parshvakonasana
11. Prasarita Padottanasana A (Extended Intense Wide Leg) Nasagra/Nose
12. Prasarita Padottanasana B (Extended Intense Wide Leg) Nasagra/Nose
13. Prasarita Padottanasana C (Extended Intense Wide Leg) Nasagra/Nose
14. Prasarita Padottanasana D (Extended Intense Wide Leg) Nasagra/Nose
15. Parshvottanasana (Intense Flank Stretch) Nasagra/Nose
16. 2nd Side Parshvottanasana
17. Utthita Hasta Padangusthasana A (Intense Hand to Big Toe)

Padhayoragrai/Foot

18. Utthita Hasta Padangusthasana B (Parsva Drishti/Far Left)
19. Utthita Hasta Padangusthasana C (Padhayoragrai/Foot)
20. Utthita Hasta Padangusthasana D (Padhayoragrai/Foot)
21. 2nd side Utthita Hasta Padangusthasana A (Intense Hand to Big Toe)

Padhayoragrai/Foot

22. 2nd side Utthita Hasta Padangusthasana B (Parsva Drishti/Far Right)
23. 2nd side Utthita Hasta Padangusthasana C (Padhayoragrai/Foot)
24. 2nd side Utthita Hasta Padangusthasana D (Padhayoragrai/Foot)
25. Ardha Baddha Padmottanasana (Half Bound Lotus Intensity)

Nasagra/Nose

26. 2nd Side Ardha Baddha Padmottanasana
27. Vinyasa
28. Utkatasana (Fierce) Angustha Ma Dyai/ Thumbs
29. Vinyasa
30. Virabhadrasana Two, Right Foot Forward (Warrior Two)

Hand/Hastagrai

31. Virabhadrasana Two (Warrior Two) Left Side
32. Vinyasa

Seated Asanas

33. Dandasana (Staff) Nose/Nasagra
 34. Paschimattanasana A, B (Intense Stretch of the West)
- #### Padhayoragrai/Feet
35. Vinyasa
 36. Purvatanasana (Intense Stretch of the East) Nasagra/Nose
 37. Vinyasa
 38. Ardha Baddha Padma Paschimattanasana (Half Bound Lotus Intense Stretch of the West) Padhayoragrai/Foot
 39. Vinyasa
 40. 2nd Side Ardha Baddha Padma Paschimattanasana
 41. Vinyasa
 42. Tiriangmukhaikapada Paschimattanasana (Transverse Face One Foot Intense Stretch of the West) Padhayoragrai/Foot

43. Vinyasa
44. 2nd Side Tiriangmukhaikapada Paschimattanasana
45. Vinyasa
46. Janu Shirshasana A (Head beyond Knee) Padhayoragrai/Foot
47. Vinyasa
48. 2nd Side Janu Shirshasana A
49. Vinyasa
50. Janu Shirshasana B (Heel Under Perineum) Padhayoragrai/Foot
51. Vinyasa
52. 2nd Side Janu Shirshasana B
53. Vinyasa
54. Janu Shirshasana C (Toes of the Bent Leg Curled Under)
Padhayoragrai/Foot
55. Vinyasa
56. 2nd Side Janu Shirshasana C
57. Vinyasa
58. Marichasana A (First Position Honoring Sage Marichi)
Padhayoragrai/Foot
59. Vinyasa
60. 2nd Side Marichasana A
61. Vinyasa
62. Marichasana B (Foot In Half Lotus Honoring Sage Marichi)
Nasagra/Nose
63. Vinyasa
64. 2nd Side Marichasana B
65. Vinyasa
66. Marichasana C (Twist to the Right) Parsva Drishti /Gaze Right
67. Vinyasa
68. 2nd Side Marichasana C (Parsva Drishti /Gaze Left)
69. Vinyasa
70. Marichasana D (Foot in Half Lotus, Twisting to the Right) Parsva Drishti
/Far Right
71. Vinyasa
72. 2nd Side Marichasana D (Parsva Drishti /Far Left)
73. Vinyasa
74. Navasana with lifting into handstands, Five Times (Full Boat, Swinging
to Upward Tree) Nasagra/Nose
75. Vinyasa
76. Bhujapidasana A, One Breath (Shoulder Pressure Arm Balance)
Nasagra/Nose
77. Bhujapidasana B (Feet Tucked Behind Hands, Chin on Floor) Five
Breaths (Nasagra/Nose)
78. Tittibhasana, One Breath (Firefly) Nasagra/Nose
79. Bakasana, One Breath (Crane) Nasagra/Nose

80. Vinyasa
81. Kurmasana (Tortoise) Ajna Chakra/ Third Eye
82. Supta Kurmasana (Sleeping Tortoise) Ajna Chakra/ Third Eye
83. Dwi Pada Shirshasana (Two Feet behind Head Arm Balance) Ajna Chakra/ Third Eye
84. Tittibhasana, One Breath (Firefly) Urdhva Drishti/ Gaze to the Sky
85. Bakāsana, One Breath (Crane) Nasagra/Nose
86. Vinyasa
87. Garbha Pindasana (Fetus in the Womb) Nasagra/Nose
88. Kukkutasana (Rooster) Nasagra/Nose
89. Vinyasa
90. Baddha Konasana (Bound Angle) Nasagra/Nose
91. Vinyasa
92. Upavishta Konasana (Seated Wide Angle) Ajna Chakra/Third Eye
93. Supta Konasana (Sleeping Angle) Nasagra/Nose
94. Vinyasa
95. Supta Padangushtasna A (Sleeping Big Toe) Padhayoragrai/Foot
96. Supta Padangushtasna B (Parsva Drishti /Gaze Far Left)
97. Supta Padangushtasna C (Padhayoragrai/Foot)
98. Chakrasana, One Breath (Rolling Wheel/ Backwards Somersault)
99. Vinyasa
100. 2nd Side Supta Padangushtasna A (Sleeping Big Toe) Padhayoragrai/Foot
101. 2nd Side Supta Padangushtasna B (Parsva Drishti /Gaze Far Right)
102. 2nd Side Supta Padangushtasna C (Sleeping Big Toe) Padhayoragrai/Foot
103. Vinyasa
104. Ubhaya Padangushtasana (Both Big Toes) Nasagra/Nose
105. Urdhva Mukha Paschimattanasana (Upward Facing Intense Stretch of the West) Padhayoragrai/Foot
106. Vinyasa
107. Setu Bandhasana (Bridge Lock) Nasagra/Nose
108. Chakrasana, One Breath (Rolling Wheel—Backwards Somersault Transition)
109. Vinyasa

Finishing Asanas

110. Urdhva Dhanurasana Three times (Upward Bow-Backbend) Nasagra/Nose
111. Paschimattanasana (Intense Stretch of the West) Padhayoragrai/Foot
112. Vinyasa
113. Salamba Sarvangasana, Twenty-Five Breaths (Support for All Limbs) Nasagra/Nose
114. Halasana (Plow) Nasagra/Nose

115. Karnapidasana (Ear Pressure) Nasagra/Nose
116. Urdhva Padmasana (Upward Lotus) Nasagra/Nose
117. Pindasana (Fetus) Nasagra/Nose
118. Matsyasana (Fish) Nasagra/Nose
119. Uttana Padasana (Extended Legs) Nasagra/Nose
120. Chakrasana, One Breath (Rolling Wheel)
121. Vinyasa
122. Shirshasana, Twenty-Five Breaths (Head Stand) Nasagra/Nose
123. Urdhva Dandasana in Shirshasana, Five Breaths (Upward Staff Head Stand) Nasagra/Nose
124. Baddha Padmasana (Bound Lotus) Ajna Chakra/Third Eye
125. Padmasana, Ten Breaths (Lotus) Nasagra/Nose
126. Uth Pluthi in Tolasana (Scales-Lifted Lotus) Twenty to One Hundred Breaths (Nasagra/Nose)
127. Vinyasa
128. Shavasana (Corpse) Take rest for Five to Ten Minutes.

Conclusion

This journey and study of Drishti which I loved will be a permanent part in my meditation and Asana practice, as there is still so much more to do and learn. I am excited to broaden my studies even further. Each step of the way, subtleties of new awareness and openings happened in my own lovely practice. My hope is for all of the yogic community to add Drishti to there own practice; it will bring their practice to a new level which will allow them to truly see within, giving them a freedom from the struggles that may plague their bodies and mind. Also, I hope they would find as much enjoyment out of this as I did using Drishti during my journey and exploration.

Favorite Quotes

"View Your Practice through the eye of Drishti"

(-David Swenson, author of Ashtanga Yoga: the Practice Manual)

"Though I knit my brow,

My gaze is fixed longingly anyway.

Though I check my tongue,

This tortured face of mine dissolves in a smile.

Though I drive my heart to hardness,

My body bears the gooseflesh of desire.

When I see that man, how on earth can anger survive?"

(-Amara Indian Poet)

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