

GOLDEN DAWN CORRESPONDENCE COURSE

LESSON 135

INTRODUCTORY PAPER ON THE TATTWA LESSONS

The Tattwa teachings were one of the few instances in which the Golden Dawn used Eastern teachings to supplement its synthesis of Western Occult Knowledge. The Golden Dawn Tattwic Theory was based almost exclusively on the Theosophical lectures issued by Rama Prasad in the latter part of the Nineteenth Century. In fact, many of the Golden Dawn Order Tattwic Papers were simply condensations of these lectures.

In the New Zealand Whare Ra Temple, Jack Taylor was in charge of the Tattwic teachings for a number of years. He allowed me access to the various Tattwic lecture notes which were written by Felkin in the 1920's, along with some notes dated 1890 by other Golden Dawn members. In some instances, these papers were copies of Prasad's work. Those papers of Prasad's work presented here are the up-dated lessons as provided by Prasad in 1894. They are vastly improved over the original notes and are as those given out in several of the Golden Dawn Temples.

They are extremely important, as they show the geometric value of shapes and the ability of those shapes to control vibrations on the Astral. A Glossary, also written by Prasad, has been included to render Eastern terminology more readily understandable by the Western Student.

(P. Zalewski)

INTRODUCTION TO THE TATTWAS:

A GOLDEN DAWN OVERVIEW

(Editor's Note: While the essential meaning of Prasad's writings have been carefully preserved in these Lessons, changes in syntax, punctuation, and style have been introduced to produce a modern, and therefore more palatable course of instruction to the Golden Dawn Student. (J.C. Lisiewski)

The conditions which make possible all life on Earth, be it Animal (including Man), Mineral, or Vegetable are established by the Sun. The term used for this "Solar Influence" is the "Solar Prana". This Solar Prana is communicated to the Earth in waves of vibration through a medium which Occultists long ago termed the Ether. In this view, the Ether is considered to consist of rarefied matter which varies in degrees of density and occupies what is generally referred to as "space". (Editor's Note: the student should realize that this Etheric viewpoint is a construct only. It was used by our predecessors to account for phenomena which could not be explained in any other way at the time. Modern Physics has shown that the Ether does not exist, but that electric charges of a certain minimum charge value do. That charge has been mathematically defined and been verified countless times through experimentation. Hence, although we use the construct of an Ether for our discussion, it is helpful for the student to bear this in mind.)

This Ether may be thought of as a limitless ocean, and as in the oceans one finds constantly flowing currents, by analogy we say that in this Etheric Ocean there are continuous Solar currents. This current consists of innumerable waves of vibrations of varying lengths and rates of motion which traverse the Ether simultaneously, forming an extremely complex interactive energy system. An illustration of this may be found if we consider the sounds produced by an orchestra. These sounds will vary from the long, slow, heavy sound-waves of the bassoon to the short, high, rapid notes of the piccolo. While all these sound waves are passing through the air simultaneously, the sensitive ear can isolate the respective waves proceeding from each of the instruments involved. In like manner, consider the waves of color emanating from a landscape. The long red waves along with the shorter waves from orange, to yellow, to green, to blue, to indigo and finally to the shortest wave, violet, are all traversing the Ether at the same time. Still, the normal eye can isolate and distinguish each color among them.

As the notes of music are divided into seven distinct tones each representing a certain number of vibrations per second, and the vibrations of the Ether through their variations generate the seven colors of the visible spectrum, so the vibrations of the Solar Prana are divided into seven groups. Two of these groups are too fine and subtle in nature to be comprehended at present: the remaining five however, lend themselves to our comprehension, and these remaining five vibrations of the Solar Prana are what we term the "Five Tattwas on Tattwic Currents". As we know there are other color waves at either end

of the light spectrum which we cannot see since we lack an optical organ capable of responding to their vibrations; so too is it with the other two Tattwas: we are simply not developed enough to respond to them.

Consideration as to how the "World Stuff", or the Mula - Prakriti as given by its Sanskrit name, is moulded into a Planet may be of help in understanding the nature of these five Tattwas. According to this process, this "World Stuff" is at first inert: a formless cloud of finely distributed matter having within itself only the potential of form and substance. This condition is known as AKASA. Then motion begins, the whole mass being gradually whirled into a spherical form, becoming a Nebula. This is termed the VAYU. When the Nebula becomes a fiery mass owing to the friction generated by the collision of rapidly moving particles, the condition known as TEJAS is formed. The Nebula gradually cools, remaining however, fluid. This condition is given in the Tattwa APAS. In the last stage, the fluid mass solidifies and becomes a Planet, this final stage being mirrored in the Tattwa PRITHIVI.

Thus, Akasa represents the negative or passive condition of rest; Vayu illustrates the qualities of Air; Tejas those of Fire; Apas those of Water; and Prithivi those qualities of Earth. However, as the names in ordinary speech given to the states of matter commonly called the Four Elements are limited in their meaning, the student would do well when speaking of the Tattwas to use their Sanskrit names, and to think of them by these names.

An interesting and useful illustration of the Tattwas can be found by considering their operation in reverse order. Here, we find ice to be water in solid form, or in the Earth condition; in other words, in the Tattwic condition of Prithivi. Water becomes ice only when subjected to a temperature whose wave front possesses molecules that have less energy and therefore less motion: in simple terms, their motion is less rapid. If their motion is increased, higher temperatures are generated, returning the water to its fluid or liquid state, that of the Tattwic condition of Apas. A further increase in molecular motion produces increased temperatures causing the water to become hot, thus evidencing the state of Tejas. Further increased molecular motion will yield still higher temperatures, transforming the liquid state of water into a gaseous or vapor state, as shown by the Tattwa of Vayu. Floating as diffused vapor, the water enters the Tattwic condition of Akasa. Here, it possesses the potential of condensing and returning to Earth again as rain.

THE SYMBOLS OF THE TATTWAS

The symbol used to represent each Tattwa has a special form and color, which is given below. (The student should be aware that these shapes and colors are not arbitrarily selected; the reasons for their design will be introduced at a later stage of the student's development.)

<u>TATTWA</u>	<u>FORM OR SHAPE</u>	<u>COLOR</u>
Akasa	Egg-shape (Ellipse)	Indigo
Vayu	Sphere	Blue or Blue-Green
Tejas	Triangle	Flame Red
Apas	Crescent	Silver
Prithivi	Square	Yellow

THE TATTWAS: SYMBOLS, MEANINGS, AND ATTRIBUTIONS

Akasa : The Egg; the root and origin of Life. Its color is deep purple or indigo.

Vayu : The Air; a Sphere of Blue epitomized by the deepest, most beautiful sky the student has ever seen.

Tejas : Fire; the flame Red Triangle with apex pointing upward.

Apas : Water; the Silver Crescent, always lying on its outer arc with its "horns" pointing upward. This symbol alludes to the role of the Moon as the ruler of the waters, the Silver color being its native hue when not reflecting the sky or any Earthly object.

Prithivi : Earth; the Square denoting stability. According to the Alchemists, the perfect form of Earth is Gold, thus the color yellow serving appropriately as this Square's color.

The student should now make himself thoroughly acquainted with these forms and colors, striving to visualize them in connection with the manifestations of the particular elemental state involved. For instance, when the shades of night are falling, and the student is sinking into sleep, let him imagine a vast egg-shaped cloud of deep purple light enveloping him in a warm, mysterious darkness: the Land of Dreams. Again, when looking at the sky, or on a distant hill tinted with soft shades in the blue air, let him imagine the Blue Sphere of Vayu floating as a colossus before his eyes, through which he sees the landscape. While gazing at a fire, let him see the Red Triangle of Tejas; on viewing a body of water, let him visualize the Tattwa of Apas; upon consideration of any hard or solid object, let him recapture the Yellow Square or Cube of Prithivi, considering that if the object were brought to its state of perfection, it would be one of pure gold.

**THE TATTWIC CURRENTS:
SUB-TATTWAS OR CHARGED TATTWAS**

Beginning at the moment of sunrise each day, the Tattwic Currents flow in the following order:

1. Akasa
2. Vayu
3. Tejas
4. Apas
5. Prithivi

Each of the above primary Tattwic Currents is in operation for a period of twenty-four minutes: one Ghani, as it is called in the Sanskrit. Thus, it takes exactly two hours or five Ghanis to complete the cycle. However, as Creation itself is in a constant state of flux, nothing remains in absolute or fixed form: rather, it contains within itself or more appropriately, possesses the myriad of potential forms through which it can pass. In this instance, each primary Tattwa is subdivided or "charged", taking as part of its nature each of the other Tattwas in turn. Thus, during a complete cycle of two hours, the following series of Tattwic Currents result:

Akasa - Akasa (Pure Tattwa)

Akasa - Vayu

Akasa - Tejas

Akasa - Apas

Akasa - Prithivi - the whole taking twenty-four minutes to complete.

Vayu - Vayu (Pure Tattwa)

Vayu - Tejas

Vayu - Apas

Vayu - Prithivi

Vayu - Akasa - Vayu taking twenty-four minutes to complete.

Tejas - Tejas (Pure Tattwa)

Tejas - Apas

Tejas - Prithivi

Tejas - Akasa

Tejas - Vayu - Tejas taking twenty-four minutes to complete.

Apas - Apas (Pure Tattwa)

Apas - Prithivi

Apas - Akasa

Apas - Vayu

Apas - Tejas - Apas taking twenty-four minutes to complete.

Prithivi - Prithivi (Pure Tattwa)

Prithivi - Akasa

Prithivi - Vayu

Prithivi - Tejas

Prithivi - Apas - Prithivi taking twenty-four minutes to complete.

Each subdivision or change will therefore occupy a time interval of four minutes and forty-eight seconds; the five of them composing the twenty-four minutes each primary Tattwa requires to complete its cycle.

Taken together, these five twenty-four minute periods compose the single two hour cycle discussed earlier.

A study of the above seemingly complicated tables reveal that the charges follow the same order as do the primary Currents: the pure Tattwa always flows first, its first charge being that of the Tattwa which follows next, and so on. It is important to remember however, that the transition from one wave to another or from one charge to another is not abrupt; instead, each wave and each charge gradually merge into the next.

The student can familiarize himself with this arrangement of charged symbols by consideration of the following. Take a lump of ice and place it into a saucepan. Visualize over it the Yellow Cube or Square of Prithivi (this should present no problem, especially when the previous illustration about water and ice are kept in mind.) On bringing the saucepan containing the ice near a fire, the water will begin to pour down the sides of the ice as it gradually melts. As this occurs, imagine a Silver Crescent being super-imposed on the Yellow Square, occupying approximately one-fifth of the area of the Square. Visualize this Silver Crescent growing brighter and clearer as the ice continues to melt: in other words, the Tattwic condition of Prithivi is giving way to the state of Apas. Finally, when the ice is nearing a complete melt, imagine the Silver Crescent increasing in size, thereby engulfing the Yellow Square. Hence, when the ice is completely melted, the Silver Crescent alone will remain. Place the saucepan on the fire and observe the water as its temperature increases. As this action progresses,

visualize the Red Triangle of Tejas forming on the Silver Crescent, in the same way the Silver Crescent formed on the Yellow Square. The Red Triangle gradually increases in size as the water temperature rises; at boiling, the Red Triangle will completely supersede the Silver Crescent. As the vapor rises and floats in the air, the Red Triangle of Tejas should be imagined as becoming charged with the Blue Sphere of Vayu. This Blue Sphere gradually increases in size as the vaporization of the water continues, gradually engulfing the Red Triangle. When all of the water is converted to a vapor which disperses and becomes latent moisture in the air, the Blue Sphere in its turn is merged into the Purple or Indigo Egg shape of Akasa.

THE CONSTRUCTION OF THE TATTWA CARDS

The deck of Tattwa Cards consist of twenty-five cards in all. They should be clean and white, about the size of ordinary playing cards. For practical reasons, it is best to make the symbols from colored paper; the edges should be cleanly cut and even. The straight lines can easily be cut with a sharp, pointed hobby knife, the operation being aided by a ruler or straight-edge. Curved lines yield best to sissors with curved blades.

Five of each of the primary symbols will be required: they should all have exactly the same proportions. For example, suppose your white card is four inches long and four inches wide. The symbol would then be two inches in length and two inches in width. This would allow a two inch margin all around, and place the symbol exactly in the center of the card. Therefore, there will be five cards having pasted on them a Blue Sphere, five cards with a Yellow Sphere, five cards with a Red Triangle, five cards with a Silver Crescent, and five with an Indigo Egg. One card of each group of five is left as is, representing pure or primary Tattwa. The other four cards of each group will be charged: that is, each will have a small secondary symbol pasted in the center of the primary symbol. These secondary symbols should be one-fifth the size of the primary symbols, with their placement being in the exact center of the primary symbol. As an example, take the Vayu cards. Each of the five will have a Blue Sphere, one of which will remain as is. The other four will each have a small secondary symbol in the center of the Blue

Sphere: in this case, a small Red Triangle, a small Silver Crescent, a small Indigo Egg, and a small Yellow Square.

It is well worth repeating here, that the cards must be neatly made and kept scrupulously clean. A slip of clean paper always being kept between one card and the next is useful in this respect.

Before proceeding to the actual use of the cards, the student should accustom himself with them by handling them and recalling some form of element to which the card in question is associated. Thus, a calm sea is attributed to Apas; a rough, windy sea suggests Apas charged with Vayu, and so on. Gradually, the student will find the element and the symbol so closely entwined within his mind, that the one automatically elicits the other as a response. The mere thought of Tejas on a cold day for example, should bring about a feeling of bodily warmth.

It may happen at times, that the student will feel that the images he sees while working with the Tattwas are merely latent memories, either audio or visual or a combination of both, being evoked by this work. In such cases, he should visualize a large Hebrew Tau of intense white light being superimposed on the vision. If his suspicion is correct, the vision will disperse. Other letters can be used in like manner, as given for the following case specific functions:

<u>FUNCTION</u>	<u>HEBREW LETTER</u>
Memory	Tau
Imagination	Kaph
Hatred	Peh
Vanity	Resh
Pleasure	Daleth
Deception	Beth

If the vision is vacillating, the Hebrew Letter Gimel may be used.

TATTWA TESTS

There are various methods by which one may determine what particular Tattwa is flowing at any moment of the day. It is a simple matter of calculation if the time of sunrise is known, as the cycle of the Tattwas begins with the Akasa at sunrise and is completed in exactly two hours. A Tattwa clock is an easily made instrument. In addition to performing the above function, it is useful for checking the results of other methods to be described later.

To make such a clock, take two circles of stiff paper or cardboard, and arrange them so that the inner one (approximately a half-inch smaller in diameter than the first) can easily revolve. Fastening by means of a paper fastener will accomplish this.

The outer circle is divided into twelve hours for the a.m. and p.m. periods. As many subdivisions of the hours can be added as pleases the student, although half and quarter hours subdivisions are sufficient.

The inner revolving circle is divided into thirty equal divisions (or six cycles of five Tattwas for the twelve hours). These divisions may have the name of the Tattwa written on them, or else a small colored symbol. To find which Tattwa is flowing, place the indicator (by revolving the center) to the point of the time of sunrise. Opposite every hour or minute of the day will be the name or symbol of the Tattwa flowing. By elaborating on the dial detail, the "charges" could be ascertained, but it would be rather complicated. The above is sufficient for all usual purposes.

With regard to the following tests, it must be remembered that in our present state of development, we are not in tune with the Tattwas, and therefore do not respond to their vibrations as we theoretically could. Practice is essential for success in these tests; for some of them, perfect health is also a necessity.

TEST 1 : In this experiment, place five colored marbles, corresponding to the colors of the five Tattwas in your pocket. Draw one out at random: its color should correspond to the Tattwa flowing at that moment.

Another approach to use in this test is to hold the marble in the closed hand before looking at it, and endeavoring to see the color. This will not only improve the student's "feeling" for the Tattwa in effect at the moment, but will strengthen the clairvoyant faculty as well. Of course, the first color that comes to mind should be that of the ruling Tattwa.

Still another possibility along this line is to simply close one's eyes, being receptive to the color that first occurs in the mind. This also should be the color of the Tattwa ruling at the time the experiment is performed.

TEST 2 : To perform this test, the student is simply required to breathe through his nostrils onto a mirror. The condensing breath on the glass should take the shape of the Tattwa flowing at that moment. The student should remember however, that a head-cold or any illness will adversely effect the results obtained by this method.

It is advisable to consult the Tattwa clock as to the actual Tattwa flowing during the course of the above experiments.

After a time, the student should be able to perceive the physical effects of each Tattwa at the time it is flowing. Thus, when Vayu is in operation, a certain feeling of restlessness may be expected. When Tejas is functioning, warmth and energy may be experienced; Apas will yield a cold, phlegmatic sensation; Prithivi giving a feeling of steadiness and solidity. At the outset, these feelings will be barely perceptible; in the course of time and with practice however, they should grow more distinct, and prove quite useful when determining the times certain actions should be performed in order to yield a favorable result. The student may also be better able to understand the actions of others by referencing their actions to these Tattwic periods. An illustration would be in the case of a man making a call, and with no apparent reason for leaving at any one particular time more than another, becomes

restless and begins to leave during that period when Vayu is well established. In another more personal case, the student will find that performing work which demands considerable energy will yield a better result if performed during a period when Tejas is operation; material business affairs would thrive well when conducted under the influence of Prithivi. Also, work requiring heightened imagination is best performed under the auspices of Ida, the Moon breath, while the period of Akasa is good for meditation only, and not for any active undertakings.

By making a chart of the Tattwas, sub-Tattwas, and Breaths, and their effect upon him, the student may acquire a competency in the knowledge of this subject over time. He may also acquire a perception of the course of the Solar Prana which will be of great assistance to him in his future work.

Let the aspirant beware of trying to test whether the Tattwas exist by trying to feel them; for in so doing, he initiates a suggestion within himself that they do not exist. This will result in a numbing of the very delicate instrument of his sensation, causing failure in his efforts in addition to a loss or damage of his powers of perception.

OTHER QUALITIES OF THE TATTWAS

DISTANCE OF BREATH

<u>TATTWA</u>	<u>TASTE</u>	<u>BELOW THE NOSE</u>	<u>DIRECTION</u>
Akasa	Bitter	Upwards	Traverse
Vayu	Acid	8 fingers	Oblique
Tejas	Hot	4 fingers	Upwards
Apas	Astringent	16 fingers	Straight-Down
Prithivi	Sweet	12 fingers	Middle Path of Air and Water

BREATHS

Few if any of us have reached such a state of perfection that we regulate our breathing in accordance with the Sun and Moon Breaths. A word would not be out of place here as to what these breaths are, and how they should be brought into operation.

PINGALA is the positive or Sun Breath achieved by inhaling with the right nostril and exhaling with the left. IDA is the negative or Moon Breath practiced by inhaling with the left nostril and exhaling with the right. Each should be in operation for two hours (one cycle of the Tattwas), with a ten minute pause (termed Susumna) at the beginning and end of each two-hour period during which the breath changes over to the other nostril.

Beginning at the moment of the first sunrise after the New Moon, Pingala should be in operation, followed two hours later by Ida, and so on

alternately for three days. At sunrise on the fourth day Ida commences, and they progress alternately every two hours for the next three days. This continues for the whole of the bright fortnight, i.e., that period which extends from the first sunrise after the New Moon until the time of the Full Moon. During the dark fortnight, the time from the first sunrise after the Full Moon until the time of the New Moon, Ida begins at sunrise for the first three days, changing for the next three days to Pingala, and so on.

Important results will follow the diligent practice of the exercises given above.

MEDITATION ON AND MASTERY OF THE TATTWAS

The following procedures, while more readily adapted to Eastern than Western methods of training, are given as points of interest to anyone making a study of the Tattwas.

During the day, when the sky is clear, let the student withdraw his mind from all external things for an hour or two. This is to be done once or twice a day. Seated comfortably, let him fix his eyes on any particular part of the blue sky and continue gazing at it without blinking. At first, he will see the waves of water; water vapor in the atmosphere that surrounds the earth. With practice, he will see buildings and many other wonderful things in the air. When success in this is reached, it is a good sign for ultimate success. Subsequently, he will perceive the mixed colors of the Tattwas in the sky which, with practice, will sort themselves into their proper and distinctive colors. To test the truth

of this, occasionally close the eyes during this exercise, and compare the color seen inwardly with that color floating in the air: both should be the same.

For the night sessions, let the student rise about 2:00 A.M., when all is still, and the stars breathe a holiness and calm rapture into the soul. Let the student wash his hands and feet, the nape of his neck, and the crown of his head with cold water. Let him kneel with the backs of his thighs touching his calves, and placing his hands on his knees with the fingers toward his body, let him fix his eyes on the point of his nose and his mind on the Tattwa then in course. If this be Prithivi, let him think of it as four angles of good yellow color, and sweet in smell; small in body, taking away all disease. At the same time, let him repeat the word LAM.

If the Tattwa in course be Apas, let him imagine the half-moon quenching heat and thirst, and that he is immersed in the ocean of water. Let him repeat the word VAM.

If Tejas is ruling, let the red glare consume everything, thus making itself unbearable. Repeat the word RAM.

With Vayu, the Blue Sphere should carry with it mighty power away from the ground, flying off into space like the birds. Then the student should repeat the word PAM.

Akasa should be imagined as having no shape, but rather giving forth a brilliant light. Here let the aspirant repeat the word HAM.

In time, these syllables will become inseparable from the Tattwas. By repeating any of them with as much force as he will, the student may cause that special Tattwa to flow, and thus attain mastery over many of the forces of nature.

Note: In the above, "H" is aspiration. The Syllable HAM is formed by exhaling the breath with lips closed. "M" always is silence.

By constant meditation on the breath, which should always accompany these exercises, Man is able to develop two distinct syllables in his thought: Inspiration, HAN, and expiration, SA. One full breath makes HANSA, which is the name of the Ruler of the Universe and His Powers, these being exerted in the working out of natural phenomena.

A UNIVERSAL MANTRA FOR USE AT ALL AND EVERY TIME

AUM	MANI	PADMI	AUM
(Amen	Jewel	of the Lotus	Amen)

AUM is equivalent to AMEN, the invocation of the Supreme, expressed only by Silence.

MANI is Incarnation; the descent of Divinity into Humanity.

PADMI is feminine and receptive; the Lotus.

CONCLUDING COMMENT

If a man is genuinely serious in following the Occult Path, he eventually reaches a stage at which the entire physical world around him grows dim. In its place there appears a world of moving images; a world of surging impression corresponding to sound, taste, smell, and light.