

THE GOLDEN DAWN CORRESPONDENCE COURSE

LESSON 142

TATTWAS - COSMIC PICTURE GALLERY

THE COSMIC PICTURE GALLERY

We are directed by our Guru in the Philosophy of the Tattwas to look into vacant space toward the sky when the horizon is perfectly clear, and fix our attention there with the utmost possible strength. We are told that after sufficient practice, we shall see a variety of pictures in that vacant space: the most beautiful landscapes; the most gorgeous palaces of the world; and men, women, and children in all varying aspects of Life. How is such a thing possible? What do we learn by this practical lesson in the Science of Attention?

I think we have described sufficiently in the essays on the Ocean of Prana with the Sun for its center, and have given a hint sufficiently suggestive of the nature of the macrocosmic mental and psychic atmospheres. It is of the essential nature of these atmospheres that every point therein forms a center of action and reaction for the entire Ocean. From what has been previously said, it will be plain that each of these atmospheres has a limit of its own. The terrestrial atmosphere extends to a limit of only a few miles, the external boundary line of this sphere giving it the appearance of an orange, just like that of the Earth. The case is the same with the Solar Prana and the higher atmospheres. To being with, the Terrestrial Prana (which has the measured limits of our atmosphere) makes a center of action and reaction for the Tattwic Currents of Terrestrial Prana. The Prana has the capability of being thrown into the shape of every organism, or to use a different expression; the rays of Prana are returned from that organism upon which they fall according to the well known laws of reflection,

carrying with them the pictures or images of those objects from which they are reflected. Bearing these images or pictures within them, they extend to the limit of the Terrestrial Prana noted above. It should be easy to conceive that within the imaginary sphere which surrounds our Terrestrial Prana we now have a magnified picture of our central organism. Not simply one organism, but all of the smallest points; the most imperfect beginnings of organized Life, as well as the most perfect organism- all are pictured in this imaginary sphere. In effect, we have a magnificent picture gallery, all that is seen or heard, touched, tasted, or smelled on the face of this Earth has a glorious and magnified picture there. As the limit of the Terrestrial Prana, the picture-forming Tattwic rays exercise a double function.

First, they throw the sympathetic Tattwic chords of the Solar Prana into similar motion. That is to say, these pictures are now consigned to the Solar Prana, from which they reach the Universal Intelligence Itself in step-by-step fashion in due course. Second, these rays react upon themselves, and turning from the limiting sphere, are again reflected back to the center. It is these pictures which the attentive mind sees in its noonday gaze into vacancy which give us the finest food for our imagination and intellect; it is in these images that we are supplied with a far-reaching clue to the nature and working of the laws which govern the Life of the macrocosm and the microcosm. It is these pictures which give us the insight that make us aware that the smallest of our actions, on whatever plane of existence, are destined to receive an everlasting record as the effect of the past and the cause of the

future. These pictures again tell us of the existence of the five Universal Tattwas; it is these pictures which lead us to the discovery of the manifold constitution of Man and the Universe, and of those powers of the mind which have not yet received recognition at the hands of the official Science of the day. That these truths have found a place in the Upanishads may be seen from the following quotation taken from the Ishopanishad (Mantra 4):

"The Atma does not move; is one; is swifter than the mind; the senses reach it not; as it is the foremost in motion. It goes beyond the others in rapid motion while itself at rest; in it the Recorder preserves the actions."

In the above quotation it is the word Matarishva that is translated here as "Recorder". Ordinarily, the word is translated as "air", and as far as we know, the word has never been understood clearly in the sense of the "Recorder". Our view may therefore be explained further with advantage.

The word is a compound of the words matari and svah. The word matari is the locative case of matri, which ordinarily means "mother", but which is rendered here as 'space', as 'the substratum of distance', from the root ma, meaning "to measure". The second word of the compound means "the breather", coming as it does from the root svah, meaning, "to breathe". Hence, the compound means "he who breathes in space". In explaining this word, the commentator Shankaracharya goes on to say:

"The word 'Matarishva', which has been derived as above, means the Vayu [the mover] which carries in it all the manifestation of Prana, which is action itself. This Prana is the substratum of all the groups of causes and effects, and in it all the causes and effects are held like beads on a thread, hence it is given the name of Sutra [the thread] inasmuch as it holds in itself the whole of the world."

It is further said that the "actions" which this Matarishva holds in itself are all the movements of the individualized Prana, as well as are the actions of heating, lighting, burning, etc.. of the macrocosmic powers known as Agni, etc. Now such a thing can by no means be the atmospheric air. Rather, it is evidently that phase of Prana which carries the pictures of all actions and all motions from every point of space to every other point, and to the limits of the Surya-mandala: this phase of Prana is nothing more nor less than the Recorder: it holds in itself eternally all the causes and effects, the antecedents and consequents of this world of ours. In short, it is action itself, and as such, lends to the conclusion that all action is a change of phase of Prana.

It is said in the above quotation that this Recorder lives in the Atma. Inasmuch as the Atma exists, this power always performs its function. The Prana draws its Life from the Atma, and we accordingly find a similarity between the qualities of the two. In the above extract it is said that the Atma does not move, and yet it moves faster than the mind. At first sight these appear to be contradictory qualities; it is such qualities which make the ordinary God of common-place Theologians the

absurd being He always appears to be. However, let us apply these qualities to Prana, and once understood on this plane, they will be understood on the highest plane, the Atma.

It has been said several times that from every point in the Ocean of Prana the Tattwic rays radiate in every direction, to every point within the Surya-mandala. Thus the Ocean of Prana is in eternal motion. A question can be posed here: "Does one point of this Ocean ever change its place?" The answer is a direct, "Of course not!". Thus, while every point keeps its place, every point goes and shows itself in every other point at the same time. It is in the same simple way that the all-prevading Atma is in eternal motion and yet always remains at rest. In a similar way on all the planes of Life, do all of our actions, thoughts, and aspirations receive an everlasting record in the books of Matarishva.

We must now understand these pictures in a little more detail. The Science of Photography tells us that under certain conditions visual pictures can be captured on the plane of sensitive film. But how can we account for the reading of letters at a distance of thirty miles or more? To this writer, such phenomena are a matter of personal experience. Recently, while in an abstract mood (or it may have been in a kind of dream state) at about four o'clock in the morning, I read a postcard written by a friend to a friend about me the very same night at a distance of almost thirty miles. About half of the card spoke of me, the other half referring to matters which might have a passing interest for me. Now, the rest of the card did not come before my mind's eye very

clearly, and I felt that with all of my efforts I could not keep my eye upon those lines for a sufficiently long time to understand them. but was irresistibly drawn towards the paragraph which spoke of me and which I could read very clearly. Four days after this event, the addressee of the card showed it to me: it was exactly the same, sentence by sentence (as far as I could remember) as I had seen before. I mention this phenomenon in particular, as it contains the various requisites for the production of these phenomena. We adduce the following points from an analysis of this incident:

1. The writer of the card meant when he was writing it that I should read the card, and specifically the paragraph concerning me.
2. I was very anxious to know the news about me which the card contained.
3. What was the result of the frame of mind mentioned above in which my friend wrote the card? The picture of his thoughts on the card, both on the physical and mental plane, radiated outward in every direction along the Tattwic rays of the macrocosmic Prana and mind. A picture was immediately made on the macrocosmic spheres, and from thence it bent its rays towards the destination of the postcard. No doubt all minds on the Earth received a shock of this current of thought at the same time; however, my mind alone was sensitive to the card, and the news it contained. It was, therefore, on my mind alone that any impression was made: the rays were refracted into my mind, and the result described above followed.

It follows from this illustration that in order to receive the pictorial rays of the Prana we must have a mind in a state of sympathy, and not of antipathy; that is to say, a mind free from all action or intense feeling for the time being is the fitting receptacle for the pictorial representations of the Cosmos, and so for a correct knowledge of the past and the future: should we have an intense desire to know the thing, so much the better for us. It is in this way that the Spiritual Occultist reads the records of the past in the Book of Nature, and it is on this road that the beginner in this Science must walk according to the direction of his Guru.

To return to our explanations. It must be understood that everything in every aspect that has been or is in being on our planet has a legible record in the Book of Nature, and the Tattvic rays of the Prana and the mind are constantly bringing the outlines of these pictures back to us. It is to a great extent due to this that the past never leaves us, but always lives within us, although many of its most magnificent monuments have been forever effaced from the surface of our planet for ordinary gaze. These returning rays are always inclined towards the center which originally gave them birth. In the case of the mineral surroundings of the Terrestrial Prana, these centers are preserved intact for ages upon ages, and it is quite possible for any sensitive mind to turn these rays toward itself by coming into contact with any material remains of historic phenomena. A stone unearthed at Pompeii is pictured as part of the great event which destroyed that city, and the rays of that picture are naturally inclined toward that piece of stone. If Mrs. Denton puts

that stone to her forehead, a sympathetic and receptive condition is the only prerequisite necessary for the transference of the entire picture to her mind. This sympathetic state of mind may be natural to a person, or it may be acquired; but as regards the term "natural", it may be mentioned that what we are in the habit of calling natural powers are really acquired powers: those potencies that have been acquired in previous incarnations. Shiva states:

"There are some to whom Tattwas become known, when the mind is purified by habituation, either by the acquired rapidity of other births or by the kindness of the Guru."

It seems that two pieces of granite, to all intents and purposes the same externally, may have an entirely different Tattwic color, for the color of a thing depends to a very great extent upon its Tattwic surroundings. It is this occult color which constitutes the real soul of things, although the reader must know by this time that the Sanskrit word Prana is more appropriate.

It is no myth to say that the practiced Yogi may, with a single effort of his Will, bring the picture of any part of the world, past or present, before his mind's eye; and not only visual pictures, as our illustration might lead the reader to think. The preservation and formulation of visual pictures is only the work of the luminiferous ether, the Tejas Tattwa. The other Tattwas perform their functions as well: the Akasha or sonoriferous ether preserves all of the sounds that have ever been heard or are being heard on the Earth; similiarly, the

other three preserve the records of the remaining sensations respectively. We see therefore, that combining all of these pictures, a Yogi in contemplation may have before his mind's eye any man at any distance, and may hear his voice as well. Glyndon, in Italy, seeing and hearing the conversation of Viola and Zanon in their distant home, is therefore not merely a dream of the Poet, but a Scientific reality; only a sympathetic mind being necessary for the phenomenon to occur. The phenomena of mental telegraphy, psychometry, clairvoyance, and clairaudience are all phases of this Tattwic action; once understood, it is all a very simple affair. It may be useful in this place to offer some reflections as to how these pictorial representations of a man's present serve to shape his future. First, however, we shall attempt to show how complete the record is. The reader should be reminded at the outset of what was stated above concerning the Tattwic color of everything: as in our example, we have seen that it is this property which gives individuality even to a piece of stone.

This pictorial whole is only the cosmic counterpart of the individual Pranamaya Kosha, or the Coil of Life. (It is possible that anyone who may not have thoroughly understood the manner of the storing up of Tattwic energy in the individual Prana may more easily comprehend the phenomena in its cosmic counterpart. In fact, the macrocosmic and microcosmic phenomena are both links of the same chain, and both will conduce to the thorough understanding of the whole). Suppose that a man stands on a mountain, with the finest prospect of nature stretched out before his eyes. As he stands there contemplating this wealth of beauty,

his picture in this posture is at once made in the Ecliptic. Not only is his external appearance pictured, but the hue of his Life receives the fullest representation. If the Agni Tattwa prevails in him at that moment; if there is the light of satisfaction in his face; if the look in his eyes is calm, collected, and pleasant; if he is so absorbed in the gaze as to forget everything else; then the Tattwas, either separate or in combination, will do their duty, and all of the satisfaction, calmness, pleasure, attention or inattention will be represented in the Sphere of the Ecliptic to the finest possible shade. If he walks or runs, comes down or goes up, the Tattwic rays of Prana picture the generating and the generated colors in the same retentive sphere.

Let us take another case. Here, a man stands with a weapon in his hand, with the look of cruelty in his eyes; with the glow of inhumanity in his veins; his victim, man or animal, helpless or struggling, is before him: the entire phenomenon is instantaneously recorded. There stands the murderer and the victim in their truest possible colors; there is the solitary room or jungle; the dirty shed or the filthy slaughter-house: all are there as surely and certainly as they are in the eye of the murderer, or the victim himself.

Let us again change the scene. We now have a liar before us. He tells us a lie, and thereby injures some brother man. No sooner is the word uttered, than the Akasha sets to work with all possible activity: there we have the most faithful representation. The liar is there from the reflection which the thought of the injured person throws into the individual Prana; there is also the injured man: the words are there

with all the energy of the contemplated wrong. Further, if that contemplated wrong is completed, there is also change for the worse which his mendacity has produced in the victim. In fact, there is nothing of the surroundings, the antecedents and the consequent postures, the causes and the effects, which is not represented there.

The scene changes, and we come to the thief. Let the night be as dark as it may; let the thief be as circumspect and wary as he can. Our picture is there with all of its colors well defined, though perhaps not so prominent. The time, the house, the wall with a hole, the sleeping and injured inhabitants, the stolen property, the subsequent day, the sorrowful householders, all of the antecedent and consequent situations: all are pictured. This is not only for the murderer, the thief, and the liar, but also for the adulterer, the forger, and the villain who thinks his crime is hidden from every human eye. Their deeds, like all deeds that have ever been done, are vividly and exactly recorded in Nature's Picture Gallery. What has been given above is sufficient to explain the principle; the application is not very difficult. But we must now bring our pictures back from our gallery.

We have seen that time and space and all of the factors of a phenomenon receive an accurate representation there, and that these Tattwic rays are united to the time that saw them leaving their record on the plane of our pictorial region. When, in the course of ages, the same time throws its shade again upon the Earth, the pictorial rays stored up long since energize man-producing matter, and shape it according to their own potential energy which now begins to become active. It will be readily

conceded that the Sun gives Life to the Earth: to Man (Animal), as well as to Vegetable and Mineral. Solar Life takes human shape in the womb of the mother, being only an infusion of some set of our pictorial rays into the Sympathetic Life, which already shows itself on our planet. These rays thus produce for themselves a human gross body in the womb of the mother, and then having the now somewhat different and differing maternal body, start on their terrestrial journey. As time advances, the pictorial representation changes its Tattwic postures, and with it the gross body does the same.

In the case of the re-birth of the man we saw gazing on the mountains, the calm, watchful, contented attitude of the mind which he cultivated at that time has its influence upon the new organism; the man now enjoys the beauty of nature, and so is pleased and happy.

But now take the case of the cruel murderer. He is cruel by nature; he still yearns to murder and destroy, and he could not be restrained from his horrible practices. The picture of the ebbing Life of the victim is now part and parcel of his constitution: the pain, the terror, and the feeling of despair and helplessness are there in all of their strength. Occasionally, he feels as if the blood of Life were leaving his very veins. There is no apparent cause, and yet he suffers pain; he is subject to unaccountable fits of terror, despair, and helplessness. His life is miserable; slowly, but surely, it wanes away. Now let the curtain fall on this scene. The incarnated thief now comes on the stage. His friends leave him one-by-one, or he is driven away from them. The picture of the lonely house must assert its power over him; it is to

this that he is doomed. The picture of someone coming into the house through some unfrequented part, stealing some of his property, and perhaps strangling him, makes its appearance with the fullest strength. The result: the man is doomed to eternal cowardice. In his plight, he draws toward himself irresistibly the men who will cause him the same grief and heartrending he caused others long ago. This posture of heartrending grief has its influence upon him in the ordinary way, and creates its surroundings under the same influence.

Next take the case of the adulterer. As he walks upon the Earth, he is attracted toward as many members of the opposite sex as he has guiltily loved before. He loves one, and his love might meet with a favorable response. However, in a short time a second, then a third, and next a fourth picture make their appearance: these, as a matter of course, are antagonistic to the first, and so repel it. The pledges of love are quite unaccountably broken, and the heartrending pain that is caused may well be imagined. All of the jealousy and complicated quarrels of lovers might be traced with ease to causes such as these. In the case of those who have sinned by selling their love for gold long ago, they will finally find genuine love, which to their great misery and distress will be returned with contempt for their current state of poverty. What can be more miserable than to be denied even the luxury of love though in a state of abject poverty?

These illustrations are sufficient to explain the law according to which these cosmic pictures govern our future lives. Whatever other sins may be committed under the innumerable varying circumstances of Life, their

Tattvic effects can easily be traced through the pictorial representations of the Cosmos. It is not difficult to understand that the picture of each individual organism in Prana, although ever changing with the varying postures of the object, remains the same in substance. Every object exists in its form of Prana until, in the course of Evolution, Prana itself merges into the higher atmosphere of Manas.

Every genus and every species of living organism upon the face of the Earth is pictured in Prana, and it is these pictures which, on the highest plane of existence, in this writer's opinion correspond to the ideas of Plato. A very interesting question arises at this point. Are these pictures of external existence, or do they come into existence after short formations have taken place on the terrestrial plane? The well-known doctrine of philosophy, Ex nihilo nihil fit applies, and the writer holds with Vyasa that the representations (what we now call pictures) of all objects in their generic, specific, and individual capacities have always been in a state of existence in the Universal Mind. Svara, or what may be called the Breath of God or the Breath of Life, is nothing more or less than abstract intelligence, or intelligent motion. Our book states:

"In the Svara are pictured, or represented, the Vedas and the Shastras. in the Svara the highest Gandharvas, and in the Svara all the three worlds; the Svara is Atma itself."

It is not necessary to enter more thoroughly into a discussion of this problem; the suggestion is sufficient. It may however, be said that all

formation in progress on the face of our planet is the assumption, by everything under the influence of solar ideas, of the shape of these ideas. The process is precisely similar to the process of wet Earth taking on the impression of anything that is pressed in it: the idea of anything being its Soul.

Human Souls (Pranamaya Koshas) exist in this sphere just as do the Souls of other things, and are affected in that home of theirs by terrestrial experience in the manner mentioned above. In the course of ages, these ideas make their appearance in the physical plane again and again, according to laws previously hinted at.

Our next discussion will deal with the "Manifestations of Psychic Force", and its implications within the realm of this study.