

Raghavan Iyer on Allegory, Glyphs and Symbols

**“Deliverance from Bondage”,
in *The Gupta Vidya*, Vol. III (paper) “The Pilgrimage of Humanity”, p. 396-397**

Anyone who has stopped to think about the nature of material progress soon realizes that the true amelioration of the human condition does not depend upon external inventions but rather upon an internal transformation in man. The Great Work, as it was called by the Renaissance alchemists, is far more demanding than any of its materialized representations in so-called exact science. The inward symbolic synthesis, the alchemical process of becoming a true glyph, moves through precise phases and states, represented as dissolution, sublimation, condensation, and coagulation. This is true not only for the individual but also for the entire human race.

An important aspect of this universal work of transformation is the drawing together and synthesizing of all the lines of good karma from the ancient sacred orders and the manifold symbol systems of antiquity. The self-conscious synthesis into the threefold path of the philosophy of perfection, the religion of responsibility, and the science of spirituality is a central task in the present cycle. Particular systems of glyphs and symbols, each of which has its own period of effectiveness, are being drawn together to provide the basis for soul-recollection for the maximum possible number of human beings. Heralding the progress of this restoration of the inheritance of humanity unto itself, H.P. Blavatsky spoke in the last century of the work of the diligent students of the Mysteries:

“.....these students, though none of them has yet mastered all the ‘seven keys’ that open the great problem, have discovered enough to be able to say: There was a universal mystery-language, in which all the World Scriptures were written, from *Vedas* to ‘Revelation’, from the ‘Book of the Dead’ to the *Acts*. One of the keys, at any rate — the numerical and geometrical key to the Mystery Speech is now rescued; an ancient language, truly, which up to this time remained hidden, but the evidences of which abundantly exist, as may be proven by undeniable mathematical demonstrations.” *Lucifer* H.P. Blavatsky

In the present period the further recovery of the mystery language depends upon the willingness of individuals to engage in selfless and lifelong learning. Anyone who is willing to ponder calmly, with an immense feeling of gratitude to the Teachers, upon the heavens and the omnipresent Logos, can contribute to the restoration of the sacred glyph of man thinking...like children, they will seek to discern hieroglyphs in the sky and in the human heart, and treasuring their vision in silence they will look for means to connect the good in themselves and others with the innumerable rays of good flooding in on all sides.

**“Allegory, Glyph and Symbol”
in *The Gupta Vidya*, Vol. I, p. 297-298**

In every pilgrim-soul there is a ray of the bright essence of that divine ocean, partless and pure, unsullied by thick obscuring folds of matter. Each human being is in principle capable of seeking

the inward path in consciousness because each human being is in essence a spark of Kumaric wisdom. The self-conscious realization of this sublime inheritance is the aim and object of every authentic philosophy, science and religion. It is the compassionate keynote of every system of allegory, glyph and symbol offered by Avatars and Adepts for the guidance of orphan humanity. All of these have their archetype and origin in the *Stanzas of Dzyan*, which traces directly the inauguration of humanity on earth over eighteen million years ago. *The Book of Dzyan* may be grasped only through meditation, an immersion in the steady stream of universal ideation. Indeed, the wisdom, magic and growth that it reveals and embodies are themselves aspects of meditation in the highest sense.

This may be seen through reflection upon one of the oldest symbols for the process of creation, wherein the cosmos is said to be gestated out of the meditative ideation of the Logos. In fact, the deepest possible meditation pursued by the student of Dzyan and the supernal creative activity of the Logos are not merely similar, but identical. Hence, the *Stanzas* offer innumerable keys to the mystical nature of meditation. But all too often, through a dwarfed and separative sense of self, students exteriorize the grand processes intimated in the *Stanzas*. Mistaking an intellectual formalism for Buddhist understanding, they unwittingly subvert themselves and fail to develop a line of life's meditation. But one who is willing to set aside aimless analytic speculation, and to begin in earnest generating a line of meditation that transects the cycle of one's life from birth to death, may put to good use the mysterious symbolism of the *Stanzas*.

The great mother lay with \triangle and the $|$ and the \square , the second $|$ and the \star
 in her bosom, ready to bring them forth, the valiant sons of the $\square \triangle ||$ (or 4,320,000, the
 Cycle) whose two elders are the \bigcirc and the \bullet (Point).

Ibid., 434

In this mystical representation of the origin of the cosmos, Aditi is shown as containing the prototypical divine principles, the triad, the line and the square, each of which becomes the next and all of which are one with each other. This refers to the mystery of the Tetraktys, the unity of the four forms of Vach, the underlying unity of the triple Logoi, the inseparability of *Mulaprakriti*, *Purusha* and *Prakriti*, and the divine origin of the sacred formless square equivalent to the Host of the Kumaras. The Commentary then speaks of the second line and the five-pointed star, which are distinct from the three, the one and the four, but are still contained in Aditi-Vach. Then in the phrase "bring them forth", it speaks of the four, the three and the two, the archetypal basis of all cyclic existence, depicting them as the sons of two elders, which are the circle and the point. Instead of engaging in tortuous geometric and numerical speculations, one may deeply ponder upon the circle and the point.

In meditation one may expand the circle, while reducing one's sense of identity to a point. Thus one may begin to meditate truly upon the point in the circle. Once established in this discipline, one may proceed deeper and deeper, always moving towards the ideal of the circle with centre everywhere and circumference nowhere. As one does this, the depths of one's consciousness will increase, giving a detachment from the detailed events of time and allowing a growing insight into the archetypal forms that are eternally inscribed upon every cycle.

The sequence of figures – the triangle, the line, the square, the second line and the five-pointed star – is self-evidently connected with π , 3.1415. . ., the ratio of the circumference of the circle to its diameter. Given a point and a circle, the numbers and figures of π follow immediately in a geometrical context. In metageometry, the Tetraktys represents the synthesis, or the host unified in the Logos and the point. Here in the relationship between *Shabdabrahman* and the heavenly hosts of hierarchies active in cyclic manifestation, a vital and valuable key is given to creativity and magic through meditation. Anyone seriously engaged in using this key will hardly speak about it.

But everyone is invited to deepen reverence for mystic nature and its magical modes, and to attempt to understand what meditation upon this most primordial and archetypal process would be like. Because it is the most primordial process in Nature, it can endlessly repeat and re-enact itself, for it is the very process of creation. There can be no true human creativity outside this process, and it is the living basis of all human magic through meditation. Beginners need not worry about their incapacity or unreadiness, but should instead spend their lives adoring its practitioners and masters. Even such authentic adoration partakes of the process.