

Divine Order EXOTERIC and Esoteric TEXT

1 Every aspect of life shows Divine Order. Here is a galaxy in the constellation Virgo showing the orderliness of billions of stars slowly rotating around its core. Why is the Universe orderly? Why isn't it completely chaotic?

This is an older, relatively evolved galaxy. We live in a young, less evolved galaxy on the inner edge of one of its spiral arms. The pattern of everything in the Universe is the same; but in different stages of evolution.



2 The biological world is another stage of order. This flower has radial symmetry. What is the inner pattern that guides living things to manifest such order?

The inner pattern that guides this flower's form to be the way it is, is inherent in the nature of the atoms of which the flower is made. The form of the atoms is inherent in the nature of the protons, neutrons and electrons of which the atoms are made. The form of the protons etc. is inherent in the nature of the quarks and gluons of which the protons etc. are made. The form of the quarks and gluons (and any other even more fundamental particles and forces) is inherent in the nature of the break in symmetry in the original situation, and in the nature of the original situation.



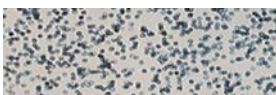
3 The growth spiral expands from a critical centre at the top of the human head. Orderliness is the most obvious exposition of God's nature.

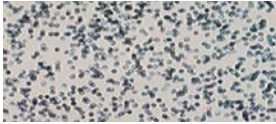
The hair spiral is always off center. This break in perfect symmetry is the cause of creation.



4 Beauty is a result of order. Note the reflexive duplication between the right and left sides of this face. Order is the result of duplication.

Beauty is symmetry or the duplication of one side by another side. The ultimate duplication is that each of us as individuals are, in our nature, exactly the same. A break in symmetry or lack of duplication is possible because who each of us is, is absolutely unique.





5 This is a graph of points placed at random. There is no duplication of direction as in a line. Randomness is the opposite of order. Order is beautiful; disorder is ugly. Randomness leaves

one with a grey feeling.

There is nothing in the universe that is completely random. Creation is a combination of absolute order or duplication (inherent in our equivalent natures) and the lack of order, randomness (inherent in the power of individual choice to interact or not, which is a corollary of the uniqueness of who we are).



6 The basis of universal order is the fact that each of us is a duplicate of the other. The circle here symbolises the uniqueness of an individual, while

at same time, the circularness of each circle shows the duplication of the nature of each of us. Who we are is unique; what we are is the same. This duplication of our natures is an unchanging truth, a fundamental aspect of God.



One is able to recognise order to the degree that one recognises that which is a duplicate of oneself. God seems perfect to us because we judge correctness by our own ultimate self.

7 Ugliness is disorder. Disorder occurs when something varies from a standard pattern. Cancer varies from the standard pattern of the body. Disorder is not only ugly, but the greater the disorder in anything, the further away it is from duplicating the

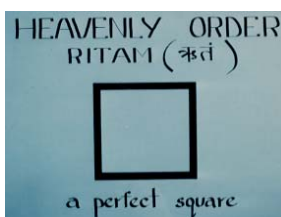
other. Ego centered actions do not duplicate that which is other than self. Surrender results in duplication, order, communication and beauty.



Disease, in this case cancer, is extra creation, brought on by additional refusal to duplicate what actually is. What actually is, is the Divine or Ultimate Other.

8 This healthy 18 year old is an example of form duplicating a standard, an ideal. We intuitively sense this ideal when we see this, as we have a built in standard, our own true nature.

Health results from letting life energy (prana) flow through your body.



Letting is the willing duplication of the Divine Other. This choice to surrender to the existence of Other makes possible the interaction between us.

9 Ancient yogis in India discovered universal

order. These yogis found that there are two basic kinds of duplication: balanced and central. This perfect square depicts balanced order. Each side is a duplicate of the other in a simple geometric balance. Balanced order is the dominant order found in the heavenly realms: thus it is called heavenly order, or, in Sanskrit, RITAM.



The square symbolises the perfect relationship; that is, the state wherein you and I have accepted in fact the same degree of each other. In such a state there is no creation or matter, thus Divine Order.

10 Expanding energy shapes a circle from its centre. All points on the circle are at duplicate distance from the centre. The circle and earth belong to growth and movement. Red is the colour for earth. Black is the colour for heaven.

The circle symbolises matter. If an individual refuses to accept the existence of another, that situation is matter. A mother is the source of creation, from her is poured forth all existence of things. She is the cornucopia. In a situation wherein all aspects of another are equally refused by an individual, a spherical form results.



11 The black of the heavens and the brownish-red of Earth are separated by the white of the sky. A poet wrote of the photo from the Apollo Spacecraft: "What are you doing, Earth in Heaven? Tell me, what are you doing, Silent Earth?"

The spheroid Earth is the mother (prithvi), the point-source of creation, of life as we know it. Between the black of heaven and the red-brown of earth is the blue-white of the atmosphere, air. Air both separates and connects the Earth from Heaven. When there is a flow between one individual and another, the flow is prana: the connective interaction between you and another is the energy of life.



12 There are three levels, then, to universal order: earth, sky and heaven.

If one thinks of oneself as a spiritual entity, one views the relationship interactions with another from the attitude of Heaven and the Other as the Divine Mother (Earth), with the sky or air between. If one identifies with one's body, one views one's relationship interactions with God from earth and considers God to be masculine. The space between us is generated from the inherent uniqueness of each of us, in a situation wherein we are partly interacting.



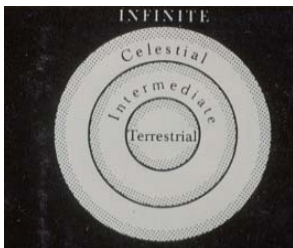
13 The Egyptian sky-goddess, Nut, her body covered with stars, is separate from her spouse on the floor, Geb, Prince of the Gods. The separating power is an open handed figure symbolising the power of air, the life breath. He also represents the “Primordial Hillock by which heaven and earth were first separated.”



The ancient Egyptians understood and applied these same principles or neters and they labelled each aspect with a name from that which, in every day life, was most like and manifested that function of the Absolute. The jackal-headed god represents the wind, the flow of air. Jackals are fast and tricky.

14 Humans live on the earth, spirits dwell in the sky and the gods cavort in heaven.

A spirit is a created thing, formed up between us. You, reading this, may have



had experiences that enable you to be separated from identification with the human form and think of yourself as spirit. A spirit is of the nature of prana. Prana is created between us and is the process of us duplicating each other; this is the process of accepting for oneself the other as the other actually is. Prana, or energy flow, is that action and has wings. Prana should not be confused with the potential of our interactions; prana is interaction in progress.




15 Here is the fourth level shown as the infinite. This is above the gods and might be called Impersonal God, or the Absolute. As without, so within -- the isomorphism of man and the cosmos is the basic premise of the traditional outlook.

The infinite, or brahman in Sanskrit, is beyond levels and is what we actually are, including our potential to interact.

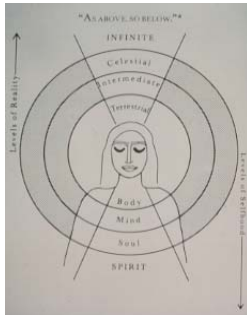
16 Buddha said, “In truth I say to you that within this fathom high body.....lies the world and the rising of the world and the ceasing of the world. Man is the image of the universe, a microcosm.” This drawing by Albert Magnus, a Dominican friar canonised as a saint in 1931, illustrates the connection between the parts of the body and the universe.



Bodies (all living bodies) are formed up by the partial duplication or acceptance of Other in the form of the Physical Universe. In this diagram by St. Magnus, the parts of the body are related to various asterisms. The various stars are symbolised in the yogic tradition as sages or rishis; these are qualities of brahman or neters. The

 body then is a degraded pattern of the physical universe which is a degraded pattern of the aspects of the All Surrounding, which is a degraded impression of the Divine Other.

17 In yoga, the relationship between the levels of universal order and the body are well known. The earth extends to the diaphragm; from there up to the throat the element of air is dominant, forming the sky, and fading into heaven at the eyebrows, above which all is black.

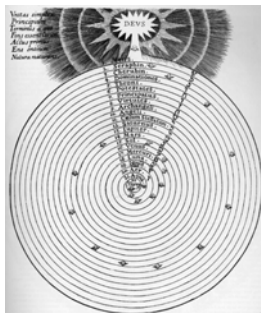


Write one page of text applying the foregoing 16 points to this diagram.

| LEVELS OF SOUND | | |
|-----------------|---|---|
| Heaven | M | ॐ |
| Sky | U | ॐ |
| Earth | A | ॐ |

18 The assertion from the Emerald Tablets of Hermes Trismegistus is that : “as above, so below.” In this map of Reality, Huston Smith summarises the reflexive pattern of the cosmos to man.

Study this drawing, then discuss it with your course instructor.



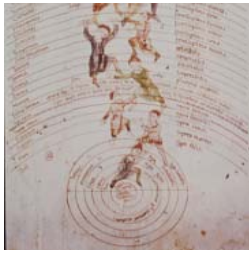
19 The same pattern is contained in the Sanskrit syllable for God, Om. A is the vibration of earth and human life. U is the sound of the dream or astral world, the sky. M elevates one to heaven where its steady vibration sounds eternally.

There is only one Divine Order and it is found in everything and in every

20 This transcendent concept of God was constructed from his own experience by the Renaissance mystic Fludd. Man is separated from God by the 22 Hebrew letters or windings of the Cabbalistic Tree of Life. Fludd has shown clearly that man’s spiral path to God is the reverse of the original creative coiling which winds from the mind of God through all the angelic hierarchies, celestial orbits and elements, down to earth at the centre. While a straight path to God would be blinding, the position of the angelic heads suggests the possibility for man to accelerate the rate of growth of his spiral evolution.

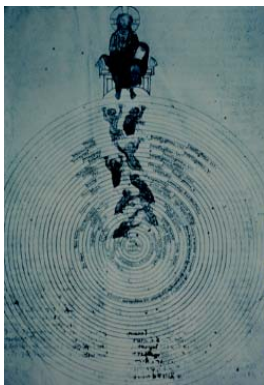


The 22 Hebrew letters shown here are steps in the process from isolated self to total interaction with or acceptance of God. The letters represent sounds. Sounds are various states or vibration patterns of air or prana. Prana is actually subtle air, the essence of what nitrogen, oxygen etc. is. It is the subtle sounds that are the states of



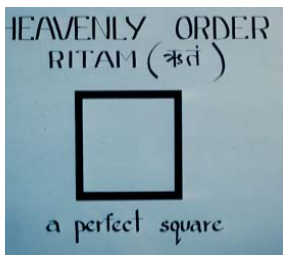
relationship flowing between our true selves that are the divine bases of all language. This is why and how chanting divine sounds takes us to the feet of the Lord DEVS (deva). Complete the Sanskrit chart of letter combinations before continuing with this course.

21 This Hermetic representation of the ascent of the soul through the celestial spheres shows the interior evolution of man. Clambering up from the earth the individual uses the celestial spheres as a ladder towards God transcendent.



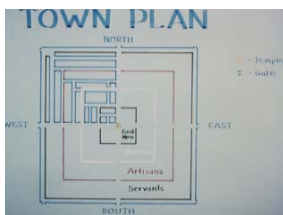
All major and most minor religious traditions teach the same thing: the growth of man to the Divine in stages through the sky or connective channel between us.

22 At the centre, Christ is imminent and within every one of us; he is also at the apex and thus at the peak of the holy mountain, and therefore, at the same time, transcendent. As the soul climbs its way to God, man passes through the stages of gradual enlightenment. From the earth he travels through the four elements; the planetary orbits; the fixed stars; the principles of movement; the vegetable, animal, rational and celestial souls; the ten cognitive faculties; the First Created Being; pure potential form; pure potential matter; and finally, to God.



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One goes from one's divine Self to the Divine Other in steps.



23 Knowledge of divine order can be used by man in every aspect of his life. The ancient yogis guided the barons to use divine order to improve the quality of life for all the people.

The process can be expressed in another way. Thy will be done on Earth as it is in Heaven. For the God's Kingdom to be on Earth, we must live in harmony with Heavenly Order. This is dharma.

24 An example is the layout of a town plan. The square system based on ritam places the wide avenues so that the flow of people with each other is at harmonic intervals. This knowledge, gained from samadhi, leads to the upliftment of the people toward the Divine.

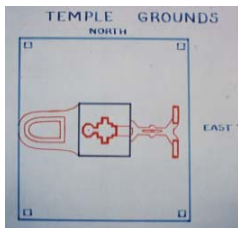
Divine knowledge in samadhi is passed down to Earth from the Go-fpeople, High Priests (brahmins) to Barons, leader-protector priests (kshatriyas) who

accept the Divine Order from the brahmins and organise the artisans, Mantra-Level initiates (vaisyas) whose manual skills are assisted by the servants, dharma level initiates (sudras), who do the heavy work. Without the original knowledge of the brahmins, and the kshatriyas following that Heavenly Order and getting it applied faithfully through the vaisyas and the sudras, the gap between Heaven and Earth cannot be bridged. In order to have God's Kingdom on Earth, the Divine Order must be manifest in these stages of evolution of social structure. In the Golden Age (kreta yuga), this social pattern is automatic and is not super-imposed by a leader through a social system. Here is a Divine plan for a town. Notice that in order to gain access to the golden temple at the center, one must pass through the varnas, the social color stages.



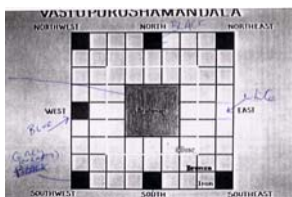
25 This Tibetan Thangka Mandala is a palace with a centre and four gates at the four directions: East, South, West and North. This aerial view shows the central deity, the messengers and sub-principles of various kinds that usually emanate from the central figure.

The Tibetan tradition describes the same pattern.



26 In the centre of the town plan is the town square. The presiding deity of the square is Brahma, the creative force, which radiates the town into existence. The two main buildings on the square are the baron's palace and the temple. The temple design is based on the same principles of ritam.

In the center of the Divine Square is the creator brahma, the source-point of creation, the Divine Mother, Mary, the womb.

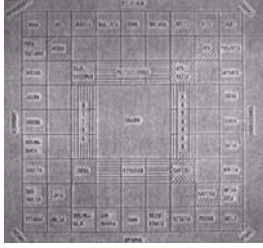


27 The temple mandala establishes the location of the temple and the proportions of the grounds. The size of the temple is in divine ratio with the grounds and the town plan; thus the temple is harmonized with the towns inhabitants.

The temple grounds layout has the "feet" near the gateway, the realm of the sudra. The womb is the center.



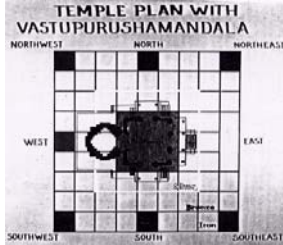
28 A yoga temple itself is patterned on the same ritam as the yogic zodiac. The vastu-purusha-mandala has the constellations on its periphery. Each small square represents a different aspect of the Divine Order and is personified by a deity. The coloured squares show the eight main directions.



The gold trim on the edges of the High Priestess' and Priests' robes is the gold of the brahmin. Iron is at the core of the Earth and gold is the color of Divine Spirit.

29 The Calendar Stone of the Aztecs depicts the same eight directions with spear-like indicators.

The Aztecs understood and applied these same principles, in their own way.



30 In the yogic mandala the gods of the eight directions are, starting in the East, clockwise: Surya, Anila, Yama, Pitarah, Varuna, Roga, Soma, and Agni.

Each sound or netter has a place in the 32 faceted jewel of brahma, the yogic mandala. Look up in your Sanskrit dictionary the meaning of each word on this mandala.



31 The yoga temple at Kayavarohana, India, is shown here overlaying the vastu-purusha-mandala. The builder thus placed the walls so as to permit the energies of Earth, Sky and Heaven to flow without obstruction.

The structure of a temple must be placed in harmony with what is, so that the energy, prana, can flow through it, connecting Earth to Heaven. What is, is described by the vastupurusa mandala. At this point in your studies, go through the Temple Course before continuing with this course on Divine Order.

32 A yoga temple is not a place where the faithful meet. It is not an assembly hall where group prayer is practised or where rites are accomplished in public. It is a sacred and magic place, a yantra, that is to say, a contrivance, a sort of magnetic centre which crystallizes the cosmic energy by its structure and makes it radiate around itself.

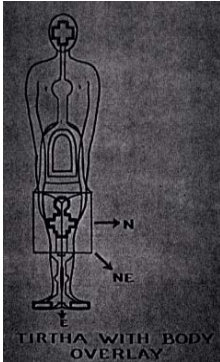


This is the temple of the founder of our lineage. If you have not yet visited in person this tirtha and if the world situation permits, make a yatra (a pilgrimage) to this sacred place at Kayavarohana, in District Vadodhara, Gujarat, India. Only then you may be considered for the High Priesthood. Include taking darshan of the Kripalu maha samadhi in District Panchamahala, the village of Malava.



33 The temple is the connecting form between Earth and Heaven. It is like a human body,

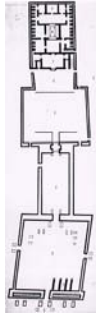
constructed on the same Divine Order. The patron of the temple is represented by the temple. It is said that if a wall or doorway is misplaced, the patron's head will ache in that corresponding place.



The patron of this temple died of a failed pancreas. Find the error in the design that is responsible.

34 Once pointed out, the connection is obvious. A spiritually advanced person sees God's order everywhere he looks.

Every part of the body reflects the universal pattern, the head, etc.



35 The entire temple grounds at Kayavarohana are patterned on the same principle as the human body. Temples usually point east or northeast.

The temple at Kayavarohana faces East. This temple is for the uplifting of the householder stage of life (grihastha). On the Eastern side of the mandala is the sun, upward flow or discipline. The sun rises up in the East.

36 The Egyptians used the same ratios in designing the Temple of Amon at Luxor.

The Egyptian Temple of Amon at Luxor. The angular structure at the feet is not an error or an accident.