

**AN INTUITIVE APPROACH
TO THE
SEVEN STANZAS OF DZYAN**

SECOND EDITION

A STUDY COURSE
BY
BEVERLEY B. NOIA

DEPARTMENT OF EDUCATION
THE THEOSOPHICAL SOCIETY IN AMERICA

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From the Proem of *The Secret Doctrine*

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Foreword

The original edition of Beverley Noia's fine study guide, *An Intuitive Approach to the Seven Stanzas of Dzyan*, was published in 1986. It had gone out of print a few years ago and I felt that this was too valuable a resource not to bring it back into circulation. Some minor editing has been done in order to correct miscellaneous errata and bring the language into accord with contemporary usage. For their kind assistance in this regard, I want to thank Ananya Rajan and Elisabeth Trumpler.

One major change from the original edition is that the Stanzas in their entirety are included as appendices to this edition. Appendix A contains the Stanzas in their original wording as found in the 1978 two-volume edition of *The Secret Doctrine*. It is highly recommended that the student purchase the audio CD of the Stanzas (see Appendix C) narrated by Paul Meier, who has had professional broadcasting experience with the BBC. Paul's narration of the Stanzas is both inspired and sensitive. Appendix B contains a "popularized" version created by Arya Asanga and published in 1940 under the title *Two Books of the Stanzas of Dzyan*. Speaking of this popularized version, Arya Aanga says, "It tries to make the secret doctrine speak English alone. It aims at producing a 'popular' edition, not one for the scholar, but one for the man in the street."

It is my sincere hope that this new edition of the study guide will continue to provide students a unique way of penetrating the mystical and somewhat obscure stanzas that form the basis of H. P. Blavatsky's challenging but wonderful work, *The Secret Doctrine*.

David P. Bruce
Director of Education

Preface

The study of the Stanzas of Dzyan, which form the basis for H. P. Blavatsky's work, *The Secret Doctrine*, can be exhilarating, frustrating, mind-stretching, mind-boggling, enlightening and overwhelming.

But don't be daunted!

In her introductory comments, Blavatsky (HPB) muses that "it is more than probable—and in the present case it amounts to certitude—that once more the testimony of long ages and of history will fail to impress any but the very intuitional—which is equal to saying the very few" (xlvi/67).¹

Can we be *very intuitional*?

And in the Proem, where she discusses Stanza 2 (21/86), HPB returns to this matter:

It must be left to the intuition and the higher faculties of the reader to grasp, as far as he can, the meaning of the allegorical phrases used. Indeed it must be remembered that all these Stanzas appeal to the inner faculties rather than to the ordinary comprehension of the physical brain.

Can we call into service the *higher faculties*?

The purpose of the exercises in this program is to stir the intuition into action. It is to circumvent some of our ordinary, analytical, verbal, logical ways of approaching ideas. It is to offer opportunities for engaging our "inner faculties."

Not every exercise suggested here will appeal to you. Some will seem too obvious; they might not challenge you. Don't do them! Some will seem too hard; don't stick with them if they don't become rewarding. Some will seem strange—give them a chance; they just might kick your intuition into gear. Some will seem reassuringly easy; you'll *know* you know how to do them. If you try a few of those, you'll find they have value—but don't rest too comfortably there. Remember, you may be avoiding the less comfortable ones that just might launch you into new ways of knowing.

So tackle a variety of exercises. Don't expect to "get all the answers" all the time, and don't expect your colleagues or instructors to have them. Whether you choose to share your findings and reflections with others is entirely up to you. You'll find that some of the exercises will bear extra fruit if you work with someone else, while others may be of such a kind that you would dare to try them only in the privacy of your own mind! Do those that serve your goals.

¹ Throughout this study guide, page numbers to *The Secret Doctrine* are given first for the 1978 two-volume edition, and then for the 1938 six-volume Adyar edition.

Acknowledgements

These exercises have been developed as an effort to help students of *The Secret Doctrine* bring into play their intuitive faculties. Without the original idea and later continuous encouragement of my independent studies director, Joy Mills, and without the opportunity offered through a summer study grant from the Kern Foundation, they would rest still in the realm of the Unmanifest. With gratitude, a hope for helpfulness, and my encouragement to the intrepid student, I offer them to all who seek to know more than facts.

Beverley B. Noia
Krotona, Ojai, California
August 12, 1986

Lesson 1

Introductory

If you were to read the Stanzas of Dzyan with no preparation and no background, you might well begin to ask: Who wrote this? Why did they write this? Why is the language so strange? And what does it all mean?

The following exercises are suggested to help you ease gently into the Stanzas by first preparing yourself through working with the introductory comments and Proem of *The Secret Doctrine*.

Exercise One

To get a sense of the source of *The Secret Doctrine*, and HPB's reasons for making it known, read the section of volume 1 called "Introductory" (xvii–xlvii/41–67).

In your own words, state very simply—not more than two or three lines—the basic source from which *The Secret Doctrine* is derived and the reasons why it was written.

Exercise Two

In the next section of volume 1, the Proem (1–24/69–88), HPB expresses the three Fundamental Propositions (14–18/79–83). While her presentation takes several pages, at this stage the student might be best helped when able to state the basic propositions in more concise—if less thorough—terms.

Having read the Proem, do three things:

- A. List the three Fundamental Propositions—not copying them, but stating them in your own words.
- B. Using your own words, write a brief paragraph of only about four lines in which you express your grasp of these principles. Save this paragraph as you will be asked to refer to it later in this course.
- C. In the two activities above, you were being "scholarly." Now, be "personal." HPB claims that if these principles can be understood they will throw light on every problem in life. Granted your understanding is tentative and might develop greater depth as your studies progress; still it is not too early to seek some application of these principles to your own life. Do the following two things:

1. Express the three Fundamental Propositions in an informal way; use words like “I” and “my,” and even experiment by using slang or colloquial expressions.
2. Thinking about your own individual life, focus on a problem that is real for you. Hold it before you while considering the three Fundamental Propositions. Do they “throw light” on it? If so, continue your reflection; if not, don’t despair—there’s a long road to travel yet and somewhere down that road that “light” might occur.

Lesson 2

Overview: Stanzas 1–7

Although you have read a synopsis of the Seven Stanzas in the Proem, it would be natural if these are, as yet, quite “foreign” to you. The next set of exercises is designed to help you to develop a close, intuitive connection with the Stanzas.

Exercise One

Read the Stanzas (27–34/91–99) through once, without stopping to figure things out at all—just getting a preliminary “feel” for them. When you finish, do not write explanations or summaries, but only single words—words that simply come to mind after the process of reading the Stanzas. You may write ordinary words, you may invent words; they may be nouns, verbs, interjections . . .

When you finish writing your “response words,” look over the collection. Is there any reflection you have as you look at what words came to mind?

Exercise Two

Here are quite a few activities, some rather traditional, some rather unusual. The variety and number are intentional. You should try to do several of the activities, but just as many as feel productive. When you find yourself getting little back for the effort of the process, or when the urge to go beyond this stage into the next is strong, you should feel free to discontinue doing these and move ahead. But don’t rush yourself. Don’t try to force anything. The intuition doesn’t work that way. So, try experimenting with a variety of processes.

To help you get started, try these steps:

- Go through the list below and circle the number of those activities that sound ridiculous to you.
- Now go through the list and put a check mark by those that—given your personality and study habits— you know you can do successfully.
- Next consider the exercises that have no mark near them: do they have anything in common? What do you think about them?
- Finally, go through the list again, and this time put an “X” by those exercises that particularly appeal to you.

Having done this preliminary review of the list, you are ready to actually *try* some activities. To draw upon resources within yourself that you normally don't use, discipline yourself to select at least one activity whose letter you have circled, and one of those that you didn't mark. Of course, do any others you find productive.

A note about pacing:

If you do the exercises with a degree of sensitivity, you may find some of them taking considerable time and energy. Allow for that possibility and pace yourself accordingly. Don't expect to zip through all of them in a single day. Listen to your heart. Do what feels worthwhile, and then stop and do something else.

And a note about correctness:

Most of these activities are not the sort of thing that will have "right" and "wrong" answers. It is the *process* of trying to do them that is important. So relax, even when you're trying the ones that seem strange. What matters is the internal process—not just the end result.

Activities

- A. Read each Stanza, being particularly responsive to *sensory imagery*. You are trying to respond "viscerally" and "emotionally" to the passages. Get out of your analytical thinking mode. Briefly describe the sensory image on paper followed by a word or two about your personal response to it.
- B. Read each Stanza and select a single word, symbol, or sensory image (visual or otherwise) to represent that Stanza. When you finish going through each of the Stanzas in this way, look at your progression of terms. Does any meaning or pattern emerge? Save these as you will be asked to refer to them later in this course.
- C. Copy the slokas (verses) of any Stanza on separate pieces of paper, with no more than one sloka per piece of paper. Close the book. Scramble the pieces of paper and then try to put them in order without referring to the book. Then open the book and compare your sequence with the original. Reflect on any differences.
- D. Certain concepts occur several times, under the guise of different names. It has been said that there is a real purpose to having various words for each concept, instead of only one word. For example, consider how many aspects of *yourself* are revealed when different words are used to designate *you*. If you are a woman, perhaps many of the words listed below apply to you, and each has significance in completing the "picture" of you. Circle

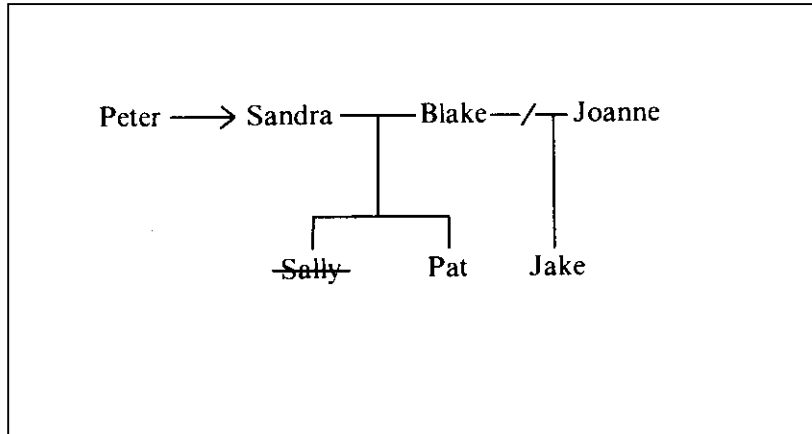
those that fit, and think of a few more, to see how different terms work together to complete the image of the person they refer to. (If you are a man, just change the gender-laden words till this works for you.)

SISTER STUDENT MOTHER THEOSOPHIST
DAUGHTER CAREER WOMAN GRANDMOTHER
DISCIPLINARIAN ANIMAL LOVER WIFE
JOKESTER HOUSEKEEPER SEEKER MUSICIAN

Now that the value of “various words for each concept” is more apparent, consider some of the terms found in the Stanzas. Select several terms that you believe refer to the same idea (or entity) and list them (e.g., Eternal Parent, Devamatri, Mother-Deep, etc.). Consider each term on your list separately. What does each term add to the whole picture? Would the whole picture be any less rich were any one term lacking? If so, how?

- E. Draw a picture for each of the seven Stanzas. When you finish, look back over the progression of your pictures and make a general observation.
- F. Bodily movement is a distinctly non-verbal form of communication and response and can be most surprisingly informative, whether to oneself or to others watching. Try moving your body in a manner that conveys the feeling or response you receive from each of the Stanzas.
- G. Use a glossary to look up unfamiliar words; reread each passage using the meaning you have found for the word.
- H. Select a few images from the Stanzas that seem particularly obscure or unusual to you. Even though you may assume you have no idea what they really mean, try to *invent* a meaning for each image, using all the information available to you (context, modifiers, and so forth). Compare your invented meaning with someone else’s, and finally use a commentary to see what other students of the Stanzas have thought the image meant.
- I. Write or tell a children’s story—very short and simple—which you think embodies some of the meanings you have found in the Stanzas. As you are writing/telling the story, let the “child listener” interrupt you with typically child-like questions, and try to answer him.

- J. A relationship chart helps to show the ways in which characters in a story are related. For example, the chart below says something about an imaginary group of individuals.



For example, this chart could represent the characters in a TV soap opera: Peter is in love with Sandra, but she's already married to Blake, who had divorced Joanne. Sandra and Blake have two children, Sally and Pat—but Sally has died! Blake has a child by his first wife: Jake. Will Sandra leave Blake? Who will have custody of Jake?

You can use established symbols and invent others of your own to show the dynamics among characters. Develop a relationship chart for some of the “players” in the story of the Stanzas (e.g., Father-Mother, Fohat, Devamatri). After you have made the chart using the technical terms or names for the characters or forces, add a PICTURE to represent each one. Try to explain your pictures to another student.

- K. Read through the Stanzas rather quickly, writing out or underlining all the verbs, adverbs, and verb forms such as participles and infinitives. Do any patterns emerge?
- L. Suppose these Stanzas are not only about the cosmos, but about yourself as an individual. Do they ring true? Try to apply them (or a part of them) to yourself as a biological entity, or a psychological one, or a spiritual one, either from the very beginning to the present or, on a tinier scope, in a given “stage” or “period” of your life.

Having immersed yourself in the Stanzas through several of the above activities, now do the next two final summarizing activities to help you understand them more fully.

- A. Read the selection in *The Secret Doctrine* from the Rig Veda (26/90), and watch your own response to it. Which do you prefer, this or the Stanzas? Why?

(You may find that for some reasons you prefer the one, and for other reasons the other. That's fine; just try to understand your basis for such evaluations and responses.)

- B. Re-read the part of the Proem which encapsulates the Stanzas (21–22/85–86). Put a check mark by those explanations that are similar to what you have come to understand of the Stanza through your own study. Put a question mark near those explanations that are less evident to you.

Lesson 3

Stanza 1

Stanza 1 is speaking of something ineffable and yet not without meaning. To gain a sense of what it is trying to suggest, you might try some of these exercises:

Exercise One

Underline or copy all the adjectives (including subject complements and participles).

- A. There are some that fall into what might seem a “less descriptive” category— words like “his” and “the” and “that.” To discover how even these words affect the passage, do the following:
1. Change the gender terms “his” and “her” to “its.” Reflect on what has changed in the affective aspect of the passage.
 2. Change “the” and “that” to “a” (or “an” or no adjective). What has changed?
- B. There are some adjectives that seem “more descriptive.” Categorize them under these headings:

NUMBER SIGHT SPACE/TIME

GRAPHIC JUDGMENT

You will find it hard to decide which categories some of the adjectives belong in, but that’s all right. The process of interpreting what the category labels might mean, and of trying to assign the adjectives to the categories, is itself valuable. Reflect upon the kinds of adjectives you have—and have *not*—found.

Exercise Two

In slokas 6 and 7 you will find two rather paradoxical statements (27/91):

6 ... to be outbreathed by that which is, and yet is not.

7 ... rested in eternal non-being—the one being.

Can you find any meaning in these paradoxes? If so, try to express the idea in a less paradoxical way.

Exercise Three

The first question among several in the Stanzas occurs at sloka 9 (27/92).

- A. Using what you think are the meanings of the Sanskrit words in this sloka, rephrase the question substituting your words for the Sanskrit words.
- B. Respond to this question in two ways:
 1. Consider it to be rhetorical.
 2. Consider it to be expecting an answer.

Exercise Four

- A. Select one phrase or sentence from this Stanza that especially evokes its meaning for you.
- B. Create a title for this Stanza.

Lesson 4

Stanza 2

There is a remarkable blend of surprising elements in this Stanza: quite human images are used with definite emotional overlays—but for all of these images, “NOT YET” is predicated. As you work through this Stanza, be sensitive to the different connotations suggested by statements A and B:

- A. My closest friend is not yet with me.
- B. A being of extreme compatibility is not present.

- Try to express what differs in your reactions to the words “my closest friend” and “a being of extreme compatibility.”
- Try to express what differs in your responses to “not yet” and “not.”
- And finally, try to express the differences between your responses to “with me” and “present.”

Keep these affective responses in your awareness as you select some of the following exercises to help you deepen your understanding of Stanza 2.

Exercise One

Consider the next four pairs of statements. Note your differing responses to the A- and B-statements.

- A. Devamātri and Svabhavat rested in the bliss of non-being (2.i).²
- B. Mystic space and the essence of substance were not in existence.

- A. . . . the Mātripadma had not yet swollen (2.iii)
- B. What would develop into the universe was not begun.

- A. . . . to fall, as three into four, into the lap of Māyā (2.iv).
- B. The original forces and material and creative energies would combine to produce the manifested universe.

- A. The Universe was still concealed in the Divine thought and the Divine bosom (2.vi).
- B. The Universe was potential.

² Indicates Stanza 2, sloka 1.

Try to state the affective content of the **A**-statements. That is, what do you *feel* about the Universe because its pre-conception is stated in this kind of language instead of in **B**-statements?

Exercise Two

The most frequent adverb in this Stanza is “not yet.” In the first Stanza, the dominant adverbials were “once again” and “not.” Use these facts to help you express both of the following:

- A. What do the two Stanzas share in common?
- B. What distinguishes the two Stanzas from one another?

Exercise Three

Help out in this strange discussion by adding a few lines of extra dialogue:

What is the color of four-feet-three-inches? You mean, it is no color — white?
Then all colors, black?
So it's colorless?
No, it's neither colored nor colorless.

Add your own lines of continuing dialogue to the above narrative.

Philosophers say we're making a category mistake when we try to predicate a quality or attribute to something with which we normally don't associate such features, i.e., the “life” or “death” of a rock (occultism aside!), the “color” of length, the “truth” of size, and so forth. What occurs at the end of a “category mistake conversation” like the one above is often what appears to be a paradox: “It's neither dead nor alive,” or “It's neither true nor false.”

Paradox sometimes occurs because of category mistakes; at other times because of ambivalence or ambiguity; still in other instances because language is too limited to express the higher realities. Perhaps there are still other explanations for paradoxes. What do you think underlies the paradox in each of the following?

. . . rested in the bliss of non-being (2.i).
No, there was neither silence nor sound (2.ii).
. . . breath, which knows itself not³ (2.ii).
Darkness alone was . . . Svabhavat; and Svabhavat was in darkness (2.v).
These two are the Germ, and the Germ is one. (2.vi)

³ Yet is not ignorant of itself, commentaries claim.

Exercise Four

Slokas 3 and 4 contain perhaps the greatest degree of drama, potential action, and graphic imagery. Read them carefully, seeing what they elicit from you that is not elicited by this statement:

The time hadn't come yet . . . for the vivification of . . . what would develop into . . . the universe.

Take special care with these images:

- A. Mātripadma—If you're where you might observe water lilies, go and do so. If not, hold the image in your mind's eye. Contemplate their triune nature: roots in the mud; stems in the water; flowers on the surface in the sunlight. Read HPB's commentary on the lotus (57–58/127–128).
- B. The lap of Māyā—While we do not know the original Senzar term, we do know that HPB chose to convey its meaning to us by the English word "lap." What are the connotations, for you, of "lap"? And of "Māyā" taken as "illusion"? What would be changed in this image were it not "the *lap* of Māyā" but "the *hands* of Māyā" or "the *power* of Maya" or "the *world* of Māyā" or "the *embrace*" or even "the *heart* of Māyā"? What is unique about *lap*?

Exercise Five

Create your own title for this Stanza.

Lesson 5

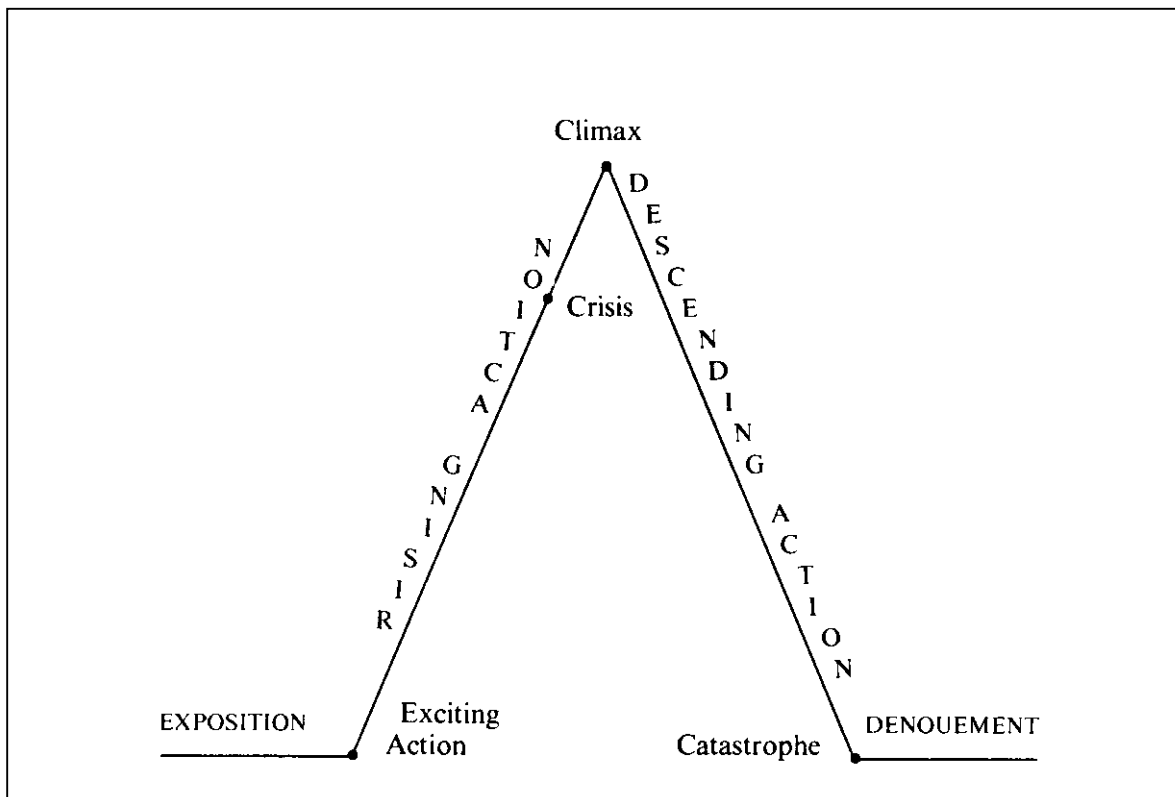
Stanza 3

There is a ripple of excitement in Stanza 3. That which we have been waiting for in silent anticipation now begins to stir, develops, and acts. From non-manifestation comes manifestation, and it is full of life and wisdom.

Before you undertake—or even read—the exercises suggested below, read Stanza 3 through once, and design an exercise you think would be meaningful. You might like to do it yourself. How about inviting a colleague to try it?

Exercise One

Stanza 3 is the longest of the seven Stanzas. It seems to follow the pattern of a classical drama, as indicated in the diagram below.



Look at the middle portion of the Stanza (slokas 5–7) to find the climax. Express in your own words what has changed by the end of the first two sentences of sloka 7. Try to place some of the sentences from this Stanza in their appropriate positions on the above pattern.

While the “events” in Stanza 3 may not correspond exactly to the ordinary, literary expectations of a classical plot, it is intriguing to consider which ones do and which ones do not, as well as how they may meet those criteria and why.

If you are familiar with classical distinctions between comedy and tragedy, see what happens to your understanding of this Stanza if you take it first as one and then as the other: *whose* comedy, and *whose* tragedy? And what reflections on the nature of “comic” and “tragic” grow from these observations?

Exercise Two

You will notice that some terms ordinarily evoke physical imagery: “swell,” “expand,” “condense,” “curdle,” and others. Select some of these words, and break away from the usual physical application of them, seeking other ways in which they can be applied.

EXAMPLE: The verb “swell” may apply to my ego, or my joy, or my grief . . . etc.

When you have thought of a number of non-physical ways to use the words you selected, re-read the statements you originally found them in while keeping some of those uses in mind. See whether you get a different insight into any of those statements.

Exercise Three

Surely it is not possible to read the first three slokas—with terms like “vibration thrills” and “mother swells” and “the ray shoots through the virgin egg,” and so forth—and not recognize the almost erotic nature of these images. Perhaps the transition from a non-manifested reality to a manifested one could have been expressed in colder and abstract scientific terms. But it wasn’t. Re-read the first six slokas and the first three sentences of sloka 7, and do two things:

- A. Mark off the sections which refer to each stage:
 1. preparation
 2. impregnation
 3. gestation
 4. birth and manifestation

- B. Respond to the sensual imagery and become aware of what you experience when these images are used instead of cold, scientific, abstract language.

Exercise Four

Music, dance, and visual art are effective non-verbal ways of responding. This entire Stanza lends itself to being expressed through any of these mediums. Select either a part or the entire Stanza, and express it using one of these non-verbal forms.

Exercise Five

After the “birth” of Oeaoohoo in sloka 7, and after his “nature” is revealed,⁴ this first manifestation of universal wisdom begins to *act*.⁵ His first achievement is quite remarkable! Study the passage carefully, and then do two things:

- A. Sketch a picture of what he does.
- B. Express the *meaning* of what he does in your own words.

Exercise Six

Consider sloka 7:

- A. What do you think the term “above” refers to?
- B. What do you think the term “below” refers to?
- C. Are the “fire” and “great waters” here the same as the “light” or “ray” and “mother-deep” of earlier slokas and Stanzas?

Exercise Seven

Sloka 8 asks two questions, the first (a compound one) in the past tense, and the second in the present. The latter, addressed to the Lanoo (student), seems immediate: “Where is the spirit of the flame that burns in thy lamp?” Therefore, being a student, try to answer the question in three different ways:

- A. As if it were asking about the physical flame in a candle.
- B. As if the word “flame” was used in the figurative sense.
- C. As if the lamp were a metaphor representing yourself.

Having thought about the “spirit of the flame,” return to the sloka and see whether your responses to the second question have given you insight into the first question asked there.

⁴ Lines 1 through 3 of sloka 7.

⁵ Lines 4 through 7 of sloka 7.

Consider the uniqueness of fire. Meditate on its essential difference from three other “basic elements”: earth, air and water. What is it made of? How does it increase? How is it used? What are special insights about it? Finally, read slokas 8–9 again.

Exercise Eight

In sloka 7, Oeahoo lifted and unfurled a veil. In sloka 10 “Father-Mother spin a web.” What they do with this web, what it is, and how it acts, are expressed in slokas 10 and 11. Study these, and sketch a composite picture of the veil and the web.

Exercise Nine

Sloka 11 claims that both the web and its sons expand and contract. What is your immediate association to the image of something expanding and contracting? If you apply this association to the universe and its inhabitants, what can you conclude?

Exercise Ten

A goal or purpose for the existence of the universe has already been expressed (sloka 11). Here is a cold, abstract way of saying the same thing: “All that exists will ultimately return to non-manifestation.” OR: “Someday the universe as we know it will cease to be.” However, the language of the Stanzas is not so devoid of warmth. Find the sloka’s equivalents for:

- A. “all that exists”
- B. “ultimately”
- C. “cease to be” (two expressions)

State in your own words how you respond differently to the abstract mode of expression and to the actual wording found in the slokas.

Exercise Eleven

The final line of Stanza 3 is another way of phrasing the famous occult dictum, “As above, so below.” Consider two images that might have been used: “providing a window through which to see” and “reflecting like a mirror.”

What are the implications of choosing “mirror” over “window”?

Lesson 6

Stanzas 4–6

These three Stanzas may be the most challenging, for they use symbols less readily available to pure intuition than some of those in the previous Stanzas. Nevertheless, before we immerse ourselves in commentaries and explications, it is advisable to achieve some familiarity with this material. Before doing the suggested exercises below, please read Stanzas 4–6 and create a few exercises of your own.

When you have devised your own original exercises, return and do some of the following exercises.

Exercise One

Slokas 1–2 ask us to “Listen . . . learn . . . what we . . . have learnt from our fathers.” Consider another way in which the student might have been encouraged to learn: “Look about you and unravel the truth about the world.” But this is not the way these slokas have been worded. By contrasting these two “exhortations,” identify the important implications.

Exercise Two

Sloka 3 may defeat the first few (or many!) efforts at discovering meaning. Before you seek help from the Commentaries in *The Secret Doctrine*, get close to the “raw material.”

- A. There is a difference in language between the first half of Sloka 3 and the second: the first half deals largely in numbers, the second half in “things.” In two parallel columns, list the numbers and the “things” (omitting the last sentence). Since the numbers and the “things” seem to come out parallel, there may be some correspondence between them. What do you feel that correspondence might be and mean?
- B. Perhaps you felt something familiar as you read “3 . . . 1 . . . 4 . . . 1 . . . 5.” The commentaries will cue you: the sequence gives us the value of the mathematical symbol called **pi**: 3.1415. This is the value used to compute the circumference of a circle if we know the diameter (multiply the diameter by **pi**). The value “3.1415” is not exact; it can be expressed as $22/7$. Try converting that fraction to a decimal, and you will see how impossible it is to pin the value down exactly. Now, the question is, what has this to do

with cosmogenesis? Suppose the “sum total” is the Divine Man: If $3 + 1 + 4 + 1 + 5 = ?$ and “twice seven” = $2 \times 7 = ?$, then . . . ?

Exercise Three

We have seen that each stanza has its own “mood.” Stanza 1 we might have called “Sleep,” Stanza 2 might well be “Potential,” and Stanza 3 could be “Conception, Gestation, Birth, and Going Forth.” Stanzas 4 and 5 continue the implied sequence, and also contrast noticeably with *each other*. This contrast might emerge if we look at several terms representative of each:

- Stanza 4: . . . sprang the energies
these are the essences . . .
emanated the forms . . .
This was the army . . .
the sparks are subject to, and the servants of . . .
These are called . . .
thus stands . . .
- Stanza 5: . . . produce . . . from their Holy Circumgyrating Breaths
. . . the Fiery Whirlwind.
the swift son . . . runs circular errands
He passes like lightning . . .
. . . takes . . . strides . . .
He lifts his voice, and calls . . . and joins them together
he commences work . . .
he separates the sparks . . . that float and thrill . . .

Can you sense a basic difference in mood and purpose for these two stanzas? One method of approaching this is to ask yourself: Were I to be present in either of these stanzas, which would I prefer to be in? Why?

Exercise Four

Here are some selections that might reward thoughtful reflection. The suggestions following each may be helpful, but your own thinking might well go in another direction. Reflect on each of the following quotes. Be prepared to spend some time

pondering the meaning of each statement using your powers of intuition. If you rush through these, you are not allowing enough time for the intuitive process to work. Use the suggested questions only if your own efforts do not satisfy you.

- “There is neither first nor last” (4.i).⁶

Think of several kinds of uses for the pair of terms “first” and last.” Write them on a sheet of paper. Do any of them seem applicable here? Are any inapplicable?

- “Fohat is the steed, and the thought is the rider” (5.ii).

What is the relationship between a horse and a rider? Does a rider have a “rider”? What would you call a horse without a rider?

- “They say: This is good” (5.iv).

Who are “they”? What is “this”? And what is the meaning of “good”?

- “Then the ‘Divine Arūpa’ reflects itself in Chhāyā Loka, the first garment of Anupādaka” (5.iv).

If the Sanskrit terms are replaced with English, we get this rendition:

Then the formless universe of thought reflects itself in the shadowy world of primal form, or the intellectual realm, the first garment of the Parentless.

What would be the nature of the reflection of something formless? What are the implications of a “shadowy world” as reflector? What do garments do for their wearers and their perceivers?

- “It is the ring called ‘Pass-Not’ for those who descend and ascend . . . who during the Kalpa are progressing toward the Great Day ‘Be with us’” (5.vi).

Who are “those who descend and ascend”? What would be changed were the word not “progressing” but “returning”?

- “The wheels watch the ring” (5.vi).

What are the wheels? And why are they watching the ring?

- “. . . and thou shalt comprehend, for thou shalt see” (6.vii).

Replace “see” with “be told.” What are the implications?

⁶ Indicates Stanza 4, sloka 1.

Exercise Five

In exercise 2 above, we discussed the symbol **pi**. Continue with some of your thoughts on that subject in analysis of this:

The Lipika circumscribe the triangle, the first one, the cube, the second one, and the pentacle within the egg. It is the ring called “Pass-Not” for those who descend and ascend . . . (5.vi).

Do you find any meaning in the fact that **pi** first occurred with numerals, and now occurs with geometric shapes?

Exercise Six

Symbolize the number sequence in sloka 3 of Stanza 6. Reflect upon the point at which the established pattern of “counting” occurs. Do you find any meaning there?

Exercise Seven

In her commentary (151/206), HPB tells us, “with these verses—the 4th Sloka of Stanza VI—ends that portion of the Stanzas which relates to the Universal Cosmogony after the last Mahāpralaya,” but going forward from Stanza 6, sloka 6, “the Stanzas are concerned only with our Solar System in general, with the planetary chains therein . . . and with the history of our globe [Earth] especially.”

Now read slokas 5 and 6 of Stanza 6. What new element is introduced here? Is there an implication that grows from the fact that this occurs only after the arena of action involves our planet Earth?

Lesson 7

Stanza 7

Did Stanzas 4–6 seem obscure? If so, the present stanza will be welcome in contrast. It holds numerous levels of meaning, but there is also something familiar in what is said here. That is to be expected, for as HPB tells us in her synopsis of the Stanzas (22/86), the Seventh Stanza traces “the descent of life down to the appearance of Man.” As before, read Stanza 7 in its entirety first, and then design a few exercises of your own.

Now you are ready to try some of the following exercises.

Exercise One

The very first sentence says something quite stark: “Behold the beginning of sentient formless life.” Someone who has not been immersed in the Stanzas might question the coupling of “sentient” with “formless” in describing the early stages of “life.”

What is being affirmed here that is different from the ordinary notion of “life”? What meaning seems to emerge from this juxtaposition of the three terms “sentient,” “formless,” and “life”?

Exercise Two

In the previous three stanzas considerable attention was paid to numbers. If your study of them proved fruitful, you might want to be attentive to the numbers in the first sloka of Stanza 7. We find again the one, and **pi**, and “the three, the five, the seven,” the threefold and the fourfold, and the seven. Are these terms used in the same way as they were in Stanzas 4–6, or are there different and/or additional meanings’?

Exercise Three

The last two sentences of the first sloka say something of the identity and function of the shining seven. Here are some words that might have occurred in place of “watch over”:

COMPRISE WATCH DIRECT
DEVELOP INTO DEVELOP FROM KNOW

Consider how the meaning of the statement would have differed with the insertion of any one of these terms, and let yourself be sensitive to the exact idea—and perhaps *feeling*—that was intended by the use of “watch over.”

Exercise Four

In Stanza 7, the metaphor of a thread occurs throughout slokas 2–6. Reflect on the symbolism of “threads.” What are the differences between fifty beads (or jewels or pearls) threaded and not threaded? What does the thread itself accomplish, and what is implied in the act of threading?

Exercise Five

Another rich metaphor occurs in “our thread . . . the heart of the man-plant” (7.iii). Focus on the words “heart” and “plant.” What are your associations for “heart”? And what are some of the characteristics of plants? Suppose the metaphor had been different: “this one is the core of Man.” What would have been different?

Exercise Six

For this exercise based on sloka 4, assume the “three-tongued flame” as referring to the immortal reincarnating ego, and the “wicks” as referring to that part of us that is temporal (physical body, emotions, etc.). The undying part has also been referred to as a thread and a root. Consider each of these three images—thread, root, and flame—to see what each (and all three together) contributes to your vision of the eternal part of the human being. Then, look at the images used to refer to our temporal aspects: wicks, sparks, and beams. What is the relation of each of these to a flame, and how does that idea affect your understanding of your body, personality, etc.?

Exercise Seven

The metaphor of the “beams or sparks of one moon reflected in the running waves of all the rivers of Earth” (7.iv) is informative as well as descriptive. One way to discover its implications is to contrast it with another metaphor that is not used, such as “reflected on the still surface of an untroubled pool.”

What meaning is conveyed by the imagery of “running waves,” and moreover, not just one river but “all the rivers”? Taking the “beams and sparks” to refer, again, to the part of us that dies, what is suggested by this metaphorical reflection?

Exercise Eight

“From the combined attributes of these, Manu, the thinker, is formed” (7.v). List the things which the word “these” represents. Next to each item, list several attributes. Now apply them to yourself: do you manifest some of them more evidently than others? Are there some you like more than others? Why?

Exercise Nine

Despite the efforts of commentators to tell us precisely what “Fish, sin and soma” (7.v) mean, if we listen to HPB we see that there is great room for exploration. In her commentary on this sloka (238–264/283–308) she offers a few cryptic clues, e.g., “soma” means “moon,” but obviously it has other meanings as well, and “sin” is a Chaldean word for “moon.” Later she indicates that it also has the more customary meaning.

HPB further says, “This is all that can be given. Nor does the writer pretend to know more of these strange symbols than may be inferred about them from exoteric religions,” after which she suggests some directions one might take (263–264/307). She also says, “‘Fish, Sin and Moon’ make conjointly the three symbols of the immortal Being” (263/307).

So let’s explore! Take the three strange terms, “Fish,” “Sin,” and “Soma,” and do your own research, be it from dictionaries, occult or otherwise, or from your own experience. Find meanings both in light of HPB’s notes on “Sin” and “Soma” and despite those notes. Does any meaning emerge?

Exercise Ten

Consider the following statement: “The morning sunlight has changed into noon-day glory.” First, grasp what is being said in sloka 6, and then either devise a continuation of the metaphor by making reference to evening and night, or explain why such a development of the metaphor should not or cannot be done.

Exercise Eleven

In sloka 7, there are two statements that are similar, and yet different; what distinguishes “thou” in the first example from “thou” in the second?

Present: “Thou art myself, my image and my shadow . . . thou art my Vāhana . . .”

Great Day: “. . . thou shalt rebecome myself and others, thyself and me.”

Exercise Twelve

Recalling all of Stanza 7, try to answer the following questions NOT by using the exact word that occurs in the indicated sentence, but by using a term that expresses your own understanding of what the word in the original refers to:

1. Who/What are "thou," "me," and "him"? (7.i)
2. Who/What "watch over thee and thy mother"? (7.i)
3. Who/What "precedes form" and "survives the last atom"? (7.ii)
4. Who/What "is our thread"? (7.iii)
5. Who/What is "the root that never dies"? (7.iv)
6. Who/What "journeys through the Seven Worlds of Māyā"? (7.v)
7. Who/What is formed "from the combined attributes"? (7.v)
8. Who/What "forms" the thinker? (7.v)
9. Who/What "completes" the thinker? (7.v)
10. Who/What "perfects" the thinker? (7.v)
11. Who/What "becomes more strong and radiant with every change"? (7.vi)
12. Who/What has "clothed" himself in the thinker? (7.vii)
13. Who/What "descend on radiant Earth and reign over men"? (7.vii)
14. Who/What "are themselves" [the builders]? (7.vii)

Lesson 8

Summing Up

Having completed your study and exploration of the individual stanzas, take a moment to step back and review the Stanzas of Dzyan as a whole. You may want to refresh your memory by reading some of the earlier stanzas. After you have done this, select any of the following exercises that you feel will help you draw together your learning and insights.

Exercise One

Re-read the three Fundamental Propositions (14–20/79–85) and, without looking at your previous interpretation of them (lesson 1, exercise 2-B), attempt to paraphrase them in your own language once more. Write it on paper. Then compare this latest restatement with your earlier version; reflect on any differences between the two versions.

Exercise Two

HPB, referring to the basic concepts expressed in the Fundamental Propositions, mentions “the light which they throw on every problem of life” (20/85). Have you recently—while studying the Stanzas—been aware of light being thrown on any problem in your life? If so, reflect on the nature of the “light.”

Exercise Three

Collect together the titles you have written for each of the seven stanzas (see activity B in lesson 2). Then re-read HPB’s brief summary of the meanings for each of the stanzas (21–22/85–87). At this point, are there any titles you want to change? If there are, think about *why* you prefer the change, and then make it.

Exercise Four

Re-read the selection from the Rig Veda (26/90). Select a particular line which you really like, and copy it out along with something from the Stanzas that connects with it for you.

Select another line from the Rig Veda, one that you find somehow less satisfactory. Copy it with a correlative from the Stanzas. Write a better line to insert in place of the one you are dissatisfied with.

Exercise Five

“Let us recapitulate,” HPB says, “and show, by the vastness of the subjects expounded, how difficult, if not impossible, it is to do them full justice.” She then offers us a brief development of six points (272–276/316–319). With temerity in light of her own disclaimers, be even more brief:

- A. Give the essence of each point in only one sentence (total six sentences; avoid sentences of more than two lines in length).
- B. Re-read your six brief sentences and compose one new sentence that contains all the essential points. Try to integrate the six ideas into one statement.
- C. Consider carefully your summary sentence (B), and then take a step up the ladder of abstraction: express the key meaning of that sentence in a more abstract statement. What is gained, and what is lost, as your language becomes more abstract?
- D. Having grappled with meaning and interpretation in the three previous steps, now give flight to your creativity: express the essence of the six points as you have distilled it in a poetic, perhaps even fanciful statement of only a line or two. (If you are familiar with the Japanese verse form known as Haiku, you might try that.)

Exercise Six

If you found the previous exercise worthwhile, you might apply exactly the same procedure to the five facts HPB says she hopes to have proven (279–283/322–325):

- A. Express each in a single sentence.
- B. Combine the essence of your five sentences into one sentence.
- C. Translate your insight (B) to a higher level of abstraction.
- D. Express the essence of the insight (B) poetically.

Exercise Seven

If you have chosen to do exercises five and six, perhaps it would be rewarding to compare and contrast your responses to 5–A and 6–A. Do the same for B, C, and D. Reflect on the similar and dissimilar points. Look at your two poetic statements: do you like one better than the other? If you combine them, does it “work” for you?

Exercise Eight

In your opinion, would it serve HPB's purpose as well (or better) if students of *The Secret Doctrine* were given her Proem and Summing Up and NOT the Stanzas at all? If you choose to keep the Stanzas, decide in which order you think it would be most helpful for neophyte students to study these sections: Proem, Stanzas, Summing Up.

Exercise Nine

Recall one of the most fruitful exercises you did as you studied the Stanzas, and redesign it so that it is appropriate to be done now at the end of the study. Try it.

Exercise Ten

Non-expository expression, whether verbal or otherwise, can sometimes surprise us, for it seems to tap into a less discursive or analytical part of our mind. Through such an expression you may discover an insight or intuition that wasn't readily apparent. Try one of the activities below, applying it to all or just part of the Seven Stanzas:

- A. Select three of the metaphors or images that most appeal to you and use them in a poem.
- B. Draw or paint an expression of the emotions elicited from you.
- C. Compose music, vocal or otherwise, that responds to what is revealed.
- D. Thumb through several magazines of various kinds, clipping out words and pictures that strike you in the context of the Stanzas. Arrange them in a way that suits you, creating a collage.
- E. Take a walk outside, collecting bits of nature. Arrange these in a meaningful way to display your reflections on a particular stanza.
- F. Express your responses—either to several images or assertions of a stanza or to its overall impact on you—in dance.

Exercise Eleven

Suppose you could write a letter—and only one, of only about a page in length—to HPB. What would you like to write to her? If it contains a question, select a fellow student or other informed person who might be helpful, and ask that person to write you an answer that he or she feels might be one HPB would have written.

Appendix A

THE STANZAS OF DZYAN

Original Version

Stanza 1

1. The eternal parent wrapped in her ever-invisible robes had slumbered once again for seven eternities.
2. Time was not, for it lay asleep in the infinite bosom of duration.
3. Universal mind was not, for there were no Ah-hi to contain it.
4. The seven ways to bliss were not. The great causes of misery were not, for there was no one to produce and get ensnared by them.
5. Darkness alone filled the boundless all, for father, mother and son were once more one, and the son had not awakened yet for the new wheel, and his pilgrimage thereon.
6. The seven sublime lords and the seven truths had ceased to be, and the Universe, the son of Necessity, was immersed in Paranishpanna, to be outbreathed by that which is and yet is not. Naught was.
7. The causes of existence had been done away with; the visible that was, and the invisible that is, rested in eternal, non-being—the one being.
8. Alone the one form of existence stretched boundless, infinite, causeless, in dreamless sleep; and life pulsed unconscious in universal space, throughout that all-presence which is sensed by the opened eye of the Dangma.
9. But where was the Dangma when the Alaya of the universe was in Paramārtha and the great wheel was Anupādaka?⁷

⁷ Read Anupapādaka.

Stanza 2

1. Where were the builders, the luminous sons of Manvantaric dawn?
. In the unknown darkness in their Ah-hi Paranishpanna. The producers of form from no-form—the root of the world—the Devamātri and Svabhavat, rested in the bliss of non-being.
2. Where was silence? Where the ears to sense it? No, there was neither silence nor sound; naught save ceaseless, eternal breath, which knows itself not.
3. The hour had not yet struck; the ray had not yet flashed into the Germ; the Mātripadma had not yet swollen.
4. Her heart had not yet opened for the one ray to enter, thence to fall, as three into four, into the lap of Māyā.
5. The seven sons were not yet born from the web of light. Darkness alone was father-mother, Svabhavat; and Svabhavat was in darkness.
6. These two are the Germ, and the Germ is one. The Universe was still concealed in the Divine thought and the Divine bosom. . . .

Stanza 3

1. The last vibration of the seventh eternity thrills through infinitude. The mother swells, expanding from within without, like the bud of the lotus.
2. The vibration sweeps along, touching with its swift wing the whole universe and the germ that dwelleth in darkness: the darkness that breathes over the slumbering waters of life. . . .
3. Darkness radiates light, and light drops one solitary ray into the mother-deep. The ray shoots through the virgin-egg; the ray causes the eternal egg to thrill, and drop the non-eternal germ, which condenses into the world-egg.
4. Then the three fall into the four. The radiant essence becomes seven inside, seven outside. The luminous egg, which in itself is three, curdles and spreads in milk-white curds throughout the depths of mother, the root that grows in

the depths of the ocean of life.

5. The root remains, the light remains, the curds remain, and still Oeaoohoo is one.
6. The root of life was in every drop of the ocean of immortality, and the ocean was radiant light, which was fire, and heat, and motion. Darkness vanished and was no more; it disappeared in its own essence, the body of fire and water, or father and mother.
7. Behold, O Lanoo! The radiant child of the two, the unparalleled refulgent glory: Bright Space, Son of Dark Space, which emerges from the depths of the great dark waters. It is Oeaoohoo, the younger, the * * *. He shines forth as the son; he is the blazing Divine Dragon of Wisdom; the One is Four, and Four takes to itself Three,⁸ and the Union produces the Sapta, in whom are the seven which become the which becomes the Tridaśa (or the hosts and the multitudes). Behold him lifting the veil and unfurling it from east to west. He shuts out the above, and leaves the below to be seen as the great illusion. He marks the places for the shining ones, and turns the upper into a shoreless sea of fire, and the one manifested into the great waters.
8. Where was the germ and where was now darkness? Where is the spirit of the flame that burns in thy lamp, O, Lanoo? The germ is that, and that is light, the white brilliant son of the dark hidden father.
9. Light is cold flame, and flame is fire, and fire produces heat, which yields water: the water of life in the great mother.
10. Father-Mother spin a web whose upper end is fastened to spirit—the light of the one darkness—and the lower one to its shadowy end, matter; and this web is the universe spun out of the two substances made in one, which is Svabhavat.
11. It expands when the breath of fire is upon it; it contracts when the breath of the mother touches it. Then the sons dissociate and scatter, to return into their mother's bosom at the end of the great day, and re-become one with her. When it is cooling it becomes radiant, and the sons expand and contract through their own selves and hearts; they embrace infinitude.

⁸ In the English translation from the Sanskrit the numbers are given in that language, *Eka*, *Chatur*, etc. It was thought best to give them in English.

12. Then Svabhavat sends Fohat to harden the atoms. Each is a part of the web. Reflecting the “Self-Existent Lord” like a mirror, each becomes in turn a world.

Stanza 4

1. . . . Listen, ye Sons of the Earth, to your instructors—the Sons of the Fire. Learn, there is neither first nor last, for all is one: number issued from no number.
2. Learn what we, who descend from the Primordial Seven, we, who are born from the Primordial Flame, have learned from our fathers. . . .
3. From the effulgency of light—the ray of the ever-darkness—sprang in space the reawakened energies: the one from the egg, the six, and the five. Then the three, the one, the four, the one, the five—the twice seven, the sum total. And these are the essences, the flames, the elements, the builders, the numbers, the arūpa, the rūpa, and the force of Divine Man—the sum total. And from the Divine Man emanated the forms, the sparks, the sacred animals, and the messengers of the sacred fathers within the holy four.
4. This was the army of the voice—the divine mother of the seven. The sparks of the seven are subject to, and the servants of, the first, the second, the third, the fourth, the fifth, the sixth, and the seventh of the seven. These “sparks” are called spheres, triangles, cubes, lines, and modellers; for thus stands the Eternal Nidāna—the Oeahoo, which is:
5. “Darkness,” the boundless, or the no-number, Ādi-Nidāna Svabhavat:
 - I. The Ādi-Sanat, the number, for he is one.
 - II. The voice of the Lord Svabhavat, the numbers, for he is one and nine.
 - III. The “formless square.”

And these three enclosed within the ○ are the sacred four; and the ten are the arūpa universe. Then come the “sons,” the seven fighters, the one, the eighth left out, and his breath which is the light-maker.

6. Then the second seven, who are the Lipikas, produced by the three. The

rejected son is one. The “Son-suns” are countless.

Stanza 5

1. The Primordial Seven, the First Seven Breaths of the Dragon of Wisdom, produce in their turn from their Holy Circumgyrating Breaths the Fiery Whirlwind.
2. They make of him the messenger of their will. The Dgyu becomes Fohat; the swift son of the Divine sons whose sons are the Lipikas, runs circular errands. Fohat is the steed and the thought is the rider. He passes like lightning through the fiery clouds; takes three, and five, and seven strides through the seven regions above, and the seven below. He lifts his voice, and calls the innumerable sparks, and joins them.
3. He is their guiding spirit and leader. When he commences work, he separates the sparks of the Lower Kingdom that float and thrill with joy in their radiant dwellings, and forms therewith the germs of wheels. He places them in the six directions of space, and one in the middle—the central wheel.
4. Fohat traces spiral lines to unite the sixth to the seventh—the crown; an army of the Sons of Light stands at each angle, and the Lipikas in the middle wheel. They say: This is good. The first Divine world is ready, the first is now the second. Then the “Divine Arūpa” reflects itself in Chhāyā Loka, the first garment of the Anupādaka.
5. Fohat takes five strides, and builds a winged wheel at each corner of the square, for the four holy ones and their armies.
6. The Lipika circumscribe the triangle, the first one, the cube, the second one, and the pentacle within the egg. It is the ring called “Pass-Not,” for those who descend and ascend. Also for those who during the Kalpa are progressing towards the great day “Be-with-us.” Thus were formed the Rūpa and the Arūpa: from one light seven lights; from each of the seven, seven times seven lights. The wheels watch the ring.

Stanza 6

1. By the power of the Mother of Mercy and Knowledge—Kuan-yin—the “triple” of Kuan-shih-yin, residing in Kuan-yin-T’ien, Fohat, the Breath of their Progeny, the Son of the Sons, having called forth, from the lower abyss, the illusive form of Hsien-chan and the seven elements: ⁹
2. The Swift and Radiant One produces the Seven Laya Centers, against which none will prevail to the great day “Be-with-us,” and seats the Universe on these Eternal Foundations surrounding Hsien-chan with the Elementary Germs.
3. Of the Seven—first one manifested, six concealed; two manifested, five concealed; three manifested, four concealed; four produced, three hidden; four and one tsan revealed, two and one half concealed; six to be manifested, one laid aside. Lastly, seven small wheels revolving; one giving birth to the other.
4. He builds them in the likeness of older wheels, placing them on the Imperishable Centres.

How does Fohat build them? He collects the fiery dust. He makes balls of fire, runs through them, and round them, infusing life thereinto; then sets them into motion; some one way, some the other way. They are cold, he makes them hot. They are dry, he makes them moist. They shine, he fans and cools them. Thus acts Fohat from one twilight to the other, during Seven Eternities.

5. At the fourth, the sons are told to create their images. One-third refuses—two obey.

The curse is pronounced: they will be born on the fourth, suffer and cause suffering. This is the first war.

6. The older wheels rotated downwards and upwards. . . . The mother’s spawn filled the whole. There were battles fought between the Creators and the Destroyers, and battles fought for space; the seed appearing and re-appearing continuously.

7. Make thy calculations, O Lanoo, if thou wouldst learn the correct age of the

⁹ Verse I of Stanza VI is of a far later date than the other Stanzas, though still very ancient. The old text of this verse, having names entirely unknown to the Orientalists would give no clue to the student.

small wheel. Its fourth spoke is our mother. Reach the fourth “fruit” of the fourth path of knowledge that leads to Nirvāna, and thou shalt comprehend, for thou shalt see. . . .

Stanza 7

1. Behold the beginning of sentient formless life.

First the Divine, the one from the Mother-Spirit; then the Spiritual; the three from the one, the four from the one, and the five from which the three, the five, and the seven. These are the three-fold, the four-fold downward; the “mind-born” sons of the first Lord; the shining seven.

It is they who are thou, me, him, O Lanoo, They, who watch over thee, and thy mother earth.

2. The one ray multiplies the smaller rays. Life precedes form, and life survives the last atom of form. Through the countless rays proceeds the life-ray, the one, like a thread through many jewels.
3. When the one becomes two, the threefold appears, and the three are one; and it is our thread, O Lanoo, the heart of the man-plant called Saptaparna.
4. It is the root that never dies; the three-tongued flame of the four wicks. The wicks are the sparks, that draw from the three-tongued flame shot out by the seven—their flame; the beams and sparks of one moon reflected in the running waves of all the rivers of earth.
5. The spark hangs from the flame by the finest thread of Fohat. It journeys through the Seven Worlds of Māyā. It stops in the first, and is a metal and a stone; it passes into the second, and behold—a plant; the plant whirls through seven changes and becomes a sacred animal. From the combined attributes of these, Manu, the thinker is formed. Who forms him? The seven lives, and the one life. Who completes him? The fivefold Lha. And who perfects the last body? Fish, sin, and soma. . . .
6. From the First-born the thread between the Silent Watcher and his Shadow becomes more strong and radiant with every change. The morning sunlight has changed into noonday glory. . . .

7. This is thy present wheel, said the Flame to the Spark. Thou art myself, my image, and my shadow. I have clothed myself in thee, and thou art my Vāhana to the day “Be-with-us,” when thou shalt rebecome myself and others, thyself and me. Then the builders, having donned their first clothing, descend on radiant earth and reign over men— who are themselves. . . .



Appendix B

THE STANZAS OF DZYAN

Popularized Version

Stanza 1: The Night of the Universe

1. The eternal parent, wrapped in her ever-invisible robes, had slumbered once again for seven eternities.
 2. Time was not, for it lay asleep in the infinite bosom of duration.
 3. Universal mind was not, for there were no celestial beings to contain it.
 4. The seven ways to bliss were not. The great causes of misery were not, for there was no one to produce and get ensnared by them.
 5. Darkness alone filled the boundless all, for father, mother, and son were once more one, and the son had not yet awakened for the new wheel and his pilgrimage thereon.
 6. The seven sublime lords and the seven truths had ceased to be, and the universe, the son of necessity, was immersed in supreme bliss, to be out breathed by that which is and yet is not. Naught was.
 7. The causes of existence had been done away with; the visible that was, and the invisible that is, rested in eternal non-being—the one being.
 8. Alone, the one form of existence stretched boundless, infinite, causeless, in dreamless sleep; and life pulsated unconscious in universal space, throughout that all-presence which is sensed by the opened eye of the purified soul.
 9. But where was the purified soul when the store-soul of the universe was in the absolute reality and the great wheel was parentless?
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Stanza 2: The Idea of Differentiation

1. Where were the builders, the luminous sons of the evolutionary dawn? In the unknown darkness in their celestial supreme bliss. The producers of the form from no-form—the root of the world—the mother of the gods and root-substance rested in the bliss of non-being.
2. Where was silence? Where the ears to sense it? No, there was neither silence nor sound; naught save ceaseless eternal breath, which knows itself not.
3. The hour had not yet struck; the ray had not yet flashed into the germ; the mother-lotus had not yet swollen.
4. Her heart had not yet opened for the one ray to enter, thence to fall, as three into four, into the lap of illusion.
5. The seven were not yet born from the web of light. Darkness alone was father-mother, root-substance; and root-substance was in darkness.
6. These two are the germ, and the germ is one. The universe was still concealed in the divine thought and the divine bosom.

Stanza 3: The Awakening of Cosmos

1. The last vibration of the seventh eternity thrills through infinitude. The mother swells, expanding from within without, like the bud of the lotus.
2. The vibration sweeps along, touching with its swift wing the whole universe and the germ that dwelleth in darkness, the darkness that breathes over the slumbering waters of life.
3. Darkness radiates light, and light drops one solitary ray into the waters, into the mother-deep. The ray shoots through the virgin-egg, the ray causes the eternal egg to thrill, and drop the non-eternal germ, which condenses into the world-egg.
4. The three fall into the four. The radiant essence becomes seven inside, seven outside. The luminous egg, which in itself is three, curdles and spreads in milk-white curds throughout the depths of mother, the root that grows in the depths of the ocean of life.

5. The root remains, the light remains, the curds remain, and still father-mother of the gods is one.
6. The root of life was in every drop of the ocean of immortality, and the ocean was radiant light, which was fire, and heat, and motion. Darkness vanished and was no more; it disappeared in its own essence, the body of fire and water of father and mother.
7. Behold, O disciple, the radiant child of the two, the unparalleled refulgent glory, bright space; son of dark space, who emerges from the depths of the great dark waters. It is father-mother of the gods, the younger, the * * *. He shines forth as the sun, he is the blazing divine dragon of wisdom; the one is four, and four takes to itself three, and the union produces the seven, in whom are the seven, which become the thirty, the hosts and the multitudes. Behold him lifting the veil, and unfurling it from east to west. He shuts out the above, and leaves the below to be seen as the great illusion. He marks the places for the shining ones, and turns the upper into a shoreless sea of fire, and the one manifested into the great waters.
8. Where was the germ, and where was now darkness? Where is the spirit of the flame that burns in thy lamp, O disciple? The germ is that, and that is light, the white brilliant son of the dark hidden father.
9. Light is cold flame, and flame is fire, and fire produces heat, which yields water—the water of life in the great mother.
10. Father-mother spin a web whose upper end is fastened to spirit, the light of the one darkness, and the lower one to its shadowy end, matter; and this web is the universe, spun out of the two substances made in one, which is root-substance.
11. It expands when the breath of fire is upon it; it contracts when the breath of the mother touches it. Then the sons dissociate and scatter, to return into their mother's bosom, at the end of the "great day," and re-become one with her. When it is cooling, it becomes radiant. Its sons expand and contract through their own selves and hearts; they embrace infinitude.
12. Then root-substance sends the fiery whirlwind to harden the atoms. Each is a part of the web. Reflecting the "self-existent lord," like a mirror, each becomes in turn a world.

Stanza 4: The Septenary Hierarchies

1. Listen, ye sons of the earth, to your instructors—the sons of the fire. Learn, there is neither first nor last; for all is one: number issued from no-number.
 2. Learn what we, who descend from the primordial seven, we, who are born from the primordial flame, have learnt from our fathers.
 3. From the effulgency of light—the ray of the ever-darkness—sprang in space the re-awakened energies; the one from the egg, the six, and the five, Then the three, the one, the four, the one, the five—the twice seven, the sum total. And these are the essences, the flames, the elements, the builders, the numbers, the formless, the forms, and the force or divine man, the sum total. And from the divine man emanated the forms, the sparks, the sacred animals, and the messengers of the sacred fathers within the holy four.
 4. This was the army of the voice, the divine mother of the seven. The sparks of the seven are subject to, and the servants of, the first, the second, the third, the fourth, the fifth, the sixth, and the seventh of the seven. These are called spheres, triangles, cubes, lines and modellers; for thus stands the eternal cause of existence—the parent of the gods, which is:
 - I. The primeval ancient, the number, for he is one.
 - II. The voice of the word, root-substance, the numbers, for he is one and nine.
 - III. The “formless square.”And these three, enclosed within the boundless circle, are the sacred four; and the ten are the formless universe. Then come the “sons,” the seven fighters, the one, the eighth left out, and his breath which is the light-maker.
 6. Then the second seven, who are the recorders, produced by the three. The rejected son is one. The “son-suns” are countless.
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Stanza 5: Fohat, the Child of the Septenary Hierarchies

1. The primordial seven, the first seven breaths of the dragon of wisdom, produce in their turn from their holy circumgyrating breaths, the fiery whirlwind.
2. They make of him the messenger of their will. The collective wisdom becomes the fiery whirlwind: the swift son of the divine sons, whose sons are the recorders, runs circular errands. The fiery whirlwind is the steed, and the thought is the rider. He passes like lightning through the fiery clouds; takes three, and five, and seven strides through the seven regions above, and seven below. He lifts his voice, and calls the innumerable sparks, and joins them together.
3. He is their guiding spirit and leader. When he commences work, he separates the sparks of the lower kingdom, that float and thrill with joy in their radiant dwellings, and forms therewith the germs of wheels. He places them in the six directions of space, and one in the middle—the central wheel.
4. The fiery whirlwind traces spiral lines to unite the sixth to the seventh—the crown. An army of the sons of light stands at each angle; the recorders, in the middle wheel. They say: “this is good.” The first divine world is ready; the first, the second. Then the “divine no-form” reflects itself in the shadow-world, the first garment of the parentless.
5. The fiery whirlwind takes five strides, and builds a winged wheel at each corner of the square for the four holy ones and their armies.
6. The recorders circumscribe the triangle, the first one, the cube, the second one, and the pentacle within the egg. It is the ring called “pass not” for those who descend and ascend; who during the age are progressing towards the great day “be with us.” Thus were formed the formless and the forms: from one light, seven lights; from each of the seven, seven times seven lights. The wheels watch the ring.

Stanza 6: Our World, Its Growth and Development

1. By the power of the mother of mercy and knowledge, the triple of the logos, residing in the melodious heaven of sound—the fiery whirlwind, the breath of their progeny, the son of the sons, having called forth, from the lower abyss, the illusive form of our universe and the seven elements:

2. The swift and the radiant one produces the seven zero centers, against which none will prevail to the great day “be with us”; and seats the universe on these eternal foundations, surrounding our universe with the elementary germs.
3. Of the seven—first one manifested, six concealed; two manifested, five concealed; three manifested, four concealed; four produced, three hidden; four and one fraction revealed, two and one half concealed; six to be manifested, one laid aside. Lastly, seven small wheels revolving; one giving birth to the other.
4. He builds them in the likeness of older wheels, placing them on the imperishable centers.

How does the fiery whirlwind build them? He collects the fiery dust. He makes balls of fire, runs through them, and round them infusing life there into, then sets them into motion; some one way, some the other way. They are cold, he makes them hot. They are dry, he makes them moist. They shine, he fans and cools them.

Thus acts the fiery whirlwind from one twilight to the other, during seven eternities.

5. At the fourth, the sons are told to create their images, one-third refuses. Two obey.
The curse is pronounced. They will be born in the fourth, suffer and cause suffering. This is the first war.
6. The older wheels rotated downward and upward. The mother’s spawn filled the whole. There were battles fought between the creators and the destroyers, and battles fought for space; the seed appearing and reappearing continuously.
7. Make thy calculations O disciple, if thou wouldst learn the correct age of thy small wheel. Its fourth spoke is our mother. Reach the fourth fruit of the fourth path of knowledge that leads to bliss, and thou shalt comprehend; for thou shalt see.

Stanza 7: The Parents of Man on Earth

1. Behold the beginning of sentient formless life. First, the divine, the one from the mother-spirit; then, the spiritual; the three from the one, the four from the one, and the five, from which the three, the five and the seven. These are the three-fold and the four-fold downward: the mind-born sons of the first lord, the shining seven. It is they who are thou, I, he, O disciple, they who watch over thee and thy

mother, earth.

2. The one ray multiplies the smaller rays. Life precedes form, and life survives the last atom. Through the countless rays proceeds the life-ray, the one, like a thread through many beads.
3. When the one becomes two, the “three-fold” appears, and the three are one; and it is our thread, O disciple, the heart of the man-plant called “seven-leaved.”
4. It is the root that never dies, the three-tongued flame of four wicks. The wicks are the sparks, that draw from the three-tongued flame shot out by the seven—their flame—the beams and sparks of one moon reflected in the running waves of all the rivers of the earth.
5. The spark hangs from the flame by the finest thread of the fiery whirlwind. It journeys through the seven worlds of illusion. It stops in the first, and is a metal and a stone; it passes into the second, and behold—a plant; the plant whirls through seven changes and becomes a sacred animal.

From the combined attributes of these, man, the thinker, is formed. Who forms him? The seven lives and the one life. Who completes him? The fivefold spirits. And who perfects the last body? Fish, sin, and moon.

6. From the first-born the thread between the silent watcher and his shadow becomes more strong and radiant with every change. The morning sunlight has changed into noonday glory.
7. “This is thy present wheel,” said the flame to the spark. “Thou art myself, my image and my shadow. I have clothed myself in thee, and thou art my vehicle to the day ‘be with us,’ when thou shalt re-become myself and others, thyself and me.” Then the builders, having donned their first clothing, descend on radiant earth and reign over men—who are themselves.

Appendix C

SUGGESTED RESOURCES FOR FURTHER STUDY

- *The Secret Doctrine* by H. P. Blavatsky
Purchase in paper: <http://www.questbooks.net/title.cfm?bookid=147>
Purchase in cloth: <http://www.questbooks.net/title.cfm?bookid=1714>
Purchase abridged version: <http://www.questbooks.net/title.cfm?bookid=2>
- *Two Books of The Stanzas of Dzyan* by H. P. Blavatsky
Purchase book: <http://www.questbooks.net/title.cfm?bookid=149>
- *The Stanzas of Dzyan* (audio CD) narrated by Paul Meier
Purchase audio CD: <http://www.questbooks.net/title.cfm?bookid=1463>
- Study guide: *Getting Acquainted with The Secret Doctrine* by John Algeo
Purchase study guide: <http://www.questbooks.net/title.cfm?bookid=41>
- *The Book of Dzyan Research Reports* by David Reigle
Click here to read: <http://www.blavatskyarchives.com/reiglecon.htm>
- *Introduction to the Secret Doctrine, Parts 1-5* (video DVD) by Ed Abdill
Purchase video DVD: <http://www.questbooks.net/title.cfm?bookid=1263>
- *The Secret Doctrine: 100 Years Later, Pts 1-5* (audio CD) by Joy Mills
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