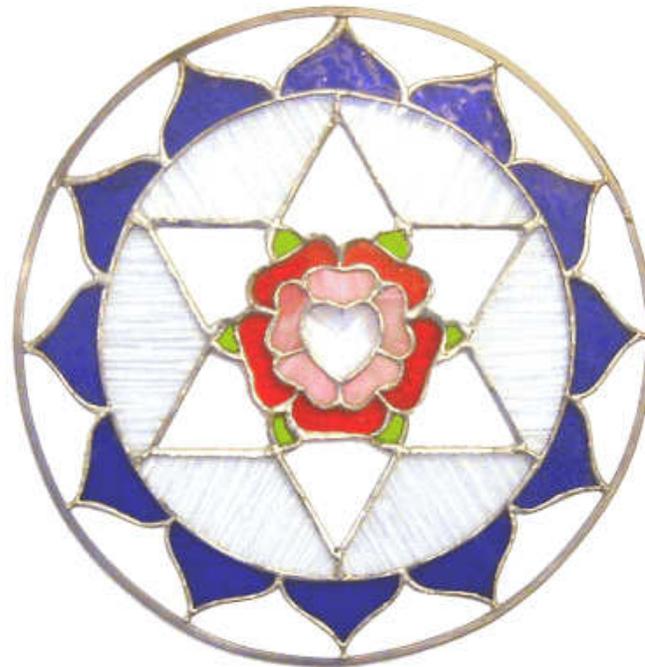


To read this file on an uncluttered screen it should first be saved to your computer and then opened in the normal manner. This avoids the use of a web browser. A .pdf file is best viewed in AdobeReader by means of the option WINDOW \ FULL SCREEN VIEW or the option VIEW \ FULL SCREEN. A .doc file is best viewed in Word using the option VIEW \ FULL SCREEN.

## A VISIONARY TRADITION: PART II SYMBOLS and MANDALAS

by Colin McCallien

**‘And I John saw the holy city, new  
Jerusalem, coming down from God  
out of heaven, prepared as a bride  
adorned for her husband.’  
(Rev 21:2)**



**‘All through the ages has  
knowledge existed, never been  
changed though buried in  
darkness, never been lost though  
forgotten by man.’**

This glass mandala, 12 inches in diameter, is ready to hang on a window or wall. It has much in common with an ancient symbol from Mu and like it contains a message intended for the age in which it was created.

## INTRODUCTION

An ancient hieroglyphic symbol from the lost civilization of Mu is analyzed in some detail and seen to represent the spiritual journey of a man seeking fulfilment. It is compared with a modern mandala, which appears to represent the same journey of a soul towards an enlightened level of consciousness.

In addition to the visual similarity of the symbol from Mu and the mandala, which between them span a period of some 11000 years or more, they both reflect the design of the city of New Jerusalem described in *The Revelation of St. John*. This book, usually accredited to St. John the Divine the beloved disciple, describes the journey of humanity towards a state of individual perfection and collective harmony.

Study of the mandala suggests that it not only duplicates the message of the Mu symbol whilst reflecting the design of New Jerusalem but also contains a second symbolic message pertinent to our present time.

## THE ANCIENT MU SYMBOL

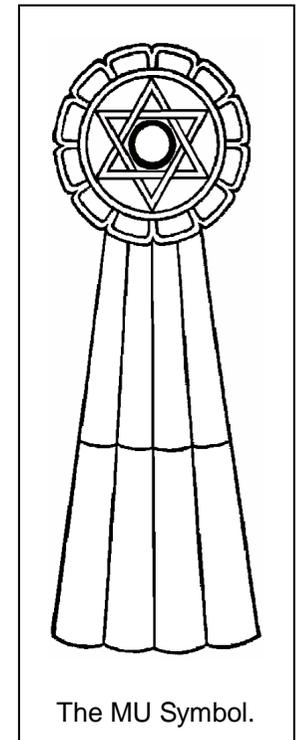
In the early twentieth century James Churchward, a member of the Theosophical Society, produced a string of books, such as *The Sacred Symbols of Mu*, discussing the long lost civilization of Mu, its people, philosophy and the symbols inscribed on clay tablets or carved on temple walls.<sup>(1,2)</sup> His work fell into neglect but eventually five of his books were reprinted. Hans Santesson has provided an introduction to Churchward in *Understanding Mu*<sup>(8)</sup> and provisionally equates Mu with part of the continent that H. P. Blavatsky termed Lemuria. Mu reputedly covered the area that we know as the Indian subcontinent, parts of the Indian Ocean, the East Indies, the Philippines, as well as

northern Australia and the southern Pacific Ocean. Quite independently, Graham Hancock has drawn attention to two enormous cities that lie, 120 feet deep, in the Gulf of Cambay off the North West coast of India. In *Underworld* and on his web site <sup>(3)</sup>, he cites evidence that these drowned cities had developed over a long period but eventually sank around 7,000 years ago. Churchward considered that Mu had disappeared by 11,000 years ago but it is possible that Hancock's cities were part of a colony formed by survivors of the disaster that destroyed Mu.

According to Santesson, the Mu civilization was advanced in many respects with a form of writing based upon symbolic pictures or hieroglyphs. There was one symbol in particular, on a colonial temple wall, which expressed the essence of their religion. A reproduction of the symbol, taken from the book by Santesson<sup>(8)</sup>, is shown here. The message hidden in this mandala-like symbol is as relevant now as it was in the time of Mu.

The symbol represents the lifetime journey of a soul. The two circles split the journey into a preliminary, intermediate and final or inner part. The object is to reach the centre of the small black circle which is a picture of the sun and an ancient symbol for God. When you have entered this inner world, or heaven, you have achieved union with God, or as others might say, you have achieved a state of self-realization or gnosis.

First, however, the soul must tread the path represented by the lower, straight portion. It is said that the 8 paving stones on this path



The MU Symbol.

became the *Noble Eightfold Path* of Buddhist aspirants who practise: right belief, right thought, right action, right speech, and right means of livelihood, right endeavour, right mindfulness and right concentration.

The 8 steps are not to be taken one after the other as on a real path. Instead they are all interdependent. For example, your thoughts and actions each determine the other. Therefore all steps should be mastered simultaneously and are shown as a bunch, rather than as a linear sequence or staircase. Having said that, the diagram does indicate an upward progression. Thus the soul must rise to a higher level of awareness leading to perfection.

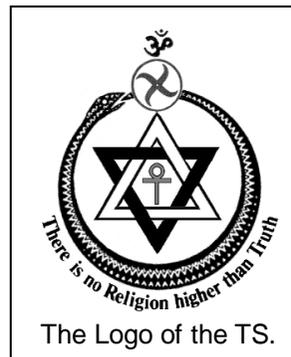
When the soul is ready to approach the upper round section it is confronted by 12 hoops. These are 12 temptations to be overcome. It could be said that they are hoops to be jumped through. They are like 12 gates in a wall, represented by the circle, leading to the intermediate world. To make further progress the soul must now master and display 12 virtues. These are represented by the zigzag line made up from 12 short sections of line just inside the outer circle. This zigzag line forms the outside of a star having six points.

Santesson and Churchward liken the 12 virtues, or qualities, to gates leading to the inner world but they could also be interpreted as foundations of a temple formed by the star. We can only speculate as to the nature of these desirable qualities but they might have formed a list such as: compassion, love, humility, simplicity, patience, tolerance, forgiveness, contentment, responsibility, harmony, sympathy, and generosity. This particular list comes from the Buddhist tradition and contains basic spiritual qualities that bring happiness to the owner and to all those nearby. The star, being symmetrical, is well-balanced and makes a symbol for the well-balanced soul with the necessary virtues. Within this star lies a small circle, often a symbol for the sun, representing the internal divinity living in the soul as though it were a

temple. This is the divine sun, the shining light, the Christ in the heart of every person.

## THE SIX-POINTED STAR

A star consisting of two inter-twining triangles is frequently called a Star of David and has a very important meaning. It is a universal image representing the illumined perfect human life. It is therefore appropriate that it occurs in the Mu symbol. It is also why it appears in the logos and emblems of numerous spiritual organizations, including the Theosophical Society.



One half of the star is a triangle pointing upwards representing an aspirant, with two feet on the ground, reaching up to heaven. The other triangle pointing down represents the Higher Self, based in heaven, reaching down to assist and guide the aspirant. Taken together the two triangles make a beautiful and well-proportioned star that represents the Higher and Lower aspects of a man who has become perfect.

There is a popular variation of the six-pointed star that has no internal lines giving it a tidy, unfussy appearance. The absence of the internal lines indicates the complete integration of the Higher and Lower aspects and the loss of all inner boundaries of conflict. This is another universal image representing the illumined, perfect human life.



## THE MANDALA

The photograph on the title page shows a modern mandala, made of stained glass, one foot in diameter. Even at a first glance, it has much in common with the ancient Mu symbol despite the disparity in their ages.

However, the star has made a subtle change – it is now only an outline with no internal lines indicating that a state of harmony and perfection has been achieved. The central circle in the symbol has become a red and pink rose containing a jewel in the shape of a heart. The rose, positioned in the centre of the star, or in the heart of a perfected person, is open to absorb the sunlight of God and in so doing exposes the jewel which reflects that light into the world.

The rose is a symbol much loved by the Rosicrucians some 400 years ago. It is analogous to the Buddhist lotus or water lily, which is also supposed to contain a jewel. The Buddhists have a well-known mantra: *Om mani padme hum* which means within the heart of every being is Atman. Thus the jewel in a lotus or rose represents our divine aspect. When the rose has unfolded the aspirant has opened his heart to allow the inner divinity to guide his life.

## REVELATION

*The Revelation of St. John*, the last book of the New Testament, is filled with symbolic statements and metaphors that are difficult to interpret. The book seems to describe the evolution of mankind and the development of the individual soul. An inspiring interpretation of the final two chapters has been given by White Eagle in *Beautiful Road Home*.<sup>(10)</sup> These chapters describe a vision of mankind living in New Jerusalem, the Golden City, which represents a condition of harmony and concord for all people. In broad terms this is analogous to the state

of harmony represented by the intertwined star in the Mu symbol as well as the simple star and rose in the mandala.

At a detailed level there are many similarities between *Revelation*, the Mu symbol and the mandala. St. John describes the coming of the New Jerusalem which has streets of "*pure gold, as it were transparent glass*" meaning the soul has been so refined by the lessons of life that there is no dross left and that the soul shines with spiritual light. This is reminiscent of the jewel shining in the heart of the open rose.

New Jerusalem has walls with 12 gates and 12 foundations just as the Mu symbol represents 12 temptations followed by 12 virtues. This emphasis on the number 12 is interesting for 12 is the number suggesting completeness or perfection of worldly things. The 12 signs of the zodiac not only suggest a complete circle but in astrological terms they represent a complete set of types of personality and hence all mankind. St. John says the 12 gates bear the "*names of the twelve tribes of the children of Israel*" meaning that all humanity can use the gates to enter the City. The 12 temptations and 12 virtues of the Mu symbol are each a complete set. In the case of the foundations of New Jerusalem, White Eagle<sup>(10)</sup> describes them as "*the essential qualities upon which to build Jerusalem within the soul*" and a page later equates them with "*the twelve virtues of life*". This is analogous to the Churchward/Santesson description of the Mu symbol.

Jerusalem, being the capital and heart of the territory of the biblical Israelites, is a metaphor for the soul and may be likened to the mandala. Inside New Jerusalem, John saw a throne from which issued "*a pure river of water of life, clear as crystal*". Thrones are usually the centres of power and at the very heart of a kingdom, so here we have the water of life issuing from the heart which in the mandala is actually represented by a central heart shaped jewel. This water represents spiritual energy, or life-force, emanating from the centre and spreading into the world to water the tree of life whose leaves are "*for the healing*

of the nations", as John puts it. He foretells a time when many souls, having reached a state of individual balance and perfection, will have entered New Jerusalem from where they can bring healing to every nation on earth. Then mankind will truly enter a new golden era and thus New Jerusalem also represents the soul of humanity.

Of course, the truths contained in the ancient wisdom are eternal, but could it be that the metaphors and symbols used to teach these truths are so long lasting that some from the time of Mu have remained in use, albeit with a little modification, through the time of St. John, right up to the present day? Is it mere coincidence that the mandala, so like the Mu symbol, illustrates St. John's *Revelation*? Or is the availability of the mandala evidence of an eternal process that still preserves the ancient wisdom by means of symbols appropriate to our age?

## A VISIONARY TRADITION

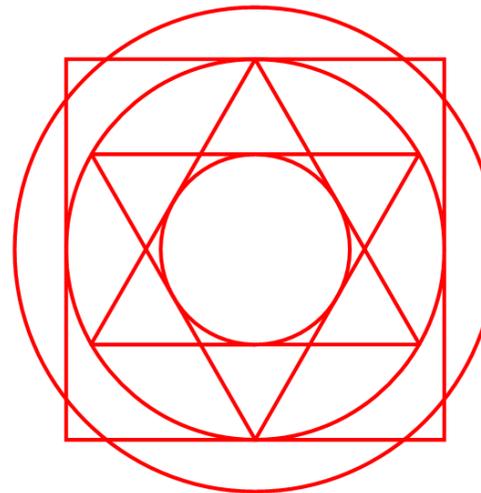
In Part I<sup>(5)</sup> a series of geometrical similarities between the Great Pyramid, Stonehenge, Newgrange, Glastonbury, New Jerusalem and the London Earthstars landscape temple discovered recently by Street<sup>(9)</sup> was described. No one is quite sure how old the Gt. Pyramid is but clearly these monuments, temples and books cover a long period of time. The geometrical similarities are all encoded in a template discovered by John Michell<sup>(7)</sup> or perhaps rediscovered would be more accurate. His template has been described by several authors and a summary was given in Part I. A copy is reproduced here for convenience and it will be seen it consists of simple circles and straight lines.

The only slight complication is provided by the outer circle whose size has been chosen so that its circumference equals the perimeter of the square. This is an important property for it links the template to the dimensions of the Gt. Pyramid and it represents a solution of the age old puzzle of how to square a circle using only a ruler and compasses. It is

also important metaphorically, for if a circle and square can be brought into harmony without losing their identities, then so too can the spiritual and physical worlds be harmonized. This idea is one of many that make New Jerusalem so significant in a spiritual sense.

Another property explored in detail by Michell<sup>(7)</sup> and summarised in Part I is that the relative proportion of the outer circle to the circle inscribed in the square is such that the former can be associated with the Moon and the latter with the Earth. Thus the outer Moon circle represents outer space (or the spiritual) while the circle in the square represents Earth (or the physical) as does the square itself. Once again we see that the spiritual and physical worlds can be harmonized. Later, when re-examining the mandala, this harmonious relationship between the outer (spiritual) circle and the smaller (earthly) circle will be seen to be important.

In the case of New Jerusalem, Michell<sup>(7)</sup> shows the diameter and circumference of the circle inscribed in the square (if scaled up by a factor of 720) match the measurements given in *Revelation* for the size of the city and of its wall (if converted into miles) and match ancient measurements of the Earth. His method, also summarized in Part I, requires nothing but simple arithmetic and a willingness to think in symbols and metaphors. As this circle is the one already associated with the Earth it is clear that New Jerusalem represents the



The Template.

Earth and hence the soul of humanity. In the course of developing the tree of life diagram, he goes on to show that the template and New Jerusalem are strongly related by geometry, metrology and astronomical factors.

Stonehenge is a good example of an ancient monument that fits the template. Michell<sup>(7)</sup> shows that the template can be adjusted in size without changing the proportions of its constituents and the three circles can be made to fit the ring of sarsen lintels, the outer ring of bluestones and the semi-circular part of the inner bluestone horseshoe. Heath<sup>(4)</sup> confirms this and goes on to mention many other geometrical curiosities involving the whole monument including the Aubrey ring, the station stones and the giant trilithons. He also discusses the lunar and metrological properties of the site in detail.

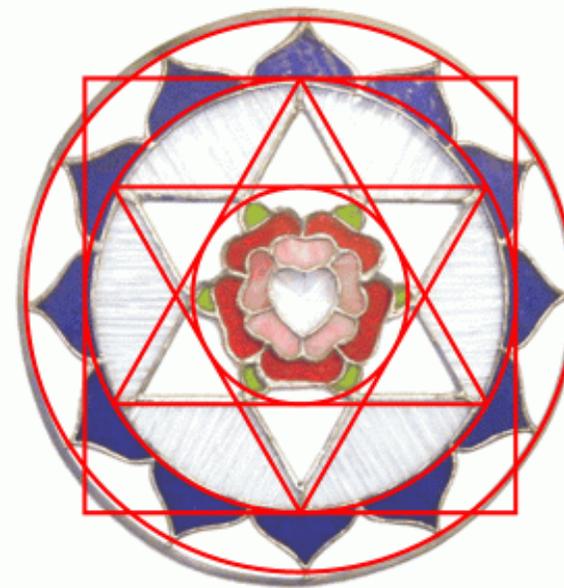
It may be noted that the official Web site of Rosslyn Chapel states that the proportions of the Chapel's ground plan are based on a double equilateral triangle, that is, on a six-pointed star. Not only is this the case but there is a further possibility that it may be based on the template rather than just a star. Attempts by the author to investigate this supposition have been foiled by the lack of an accurate plan and it would be premature to include Rosslyn in the list of monuments associated with the template.

The Mu symbol does not fit the template as its proportions are different. Nevertheless a connection is suggested by its general design, there being three circles (counting the outer parts of the hoops as a circle) and a six-pointed star. This is enough to suggest a connection which is supported by the metaphorical interpretation of the Mu symbol linking it to both the mandala and New Jerusalem, the latter having dimensions that exactly fit parts of the template. There are, therefore, indications of a tradition stretching from the ancient civilization of Mu right up to the present day.

## THE TEMPLATE ON TOP OF THE MANDALA

It is possible to superimpose the template on the mandala and adjust its size until a reasonably good match is achieved as in the picture. Because of the complexity of the mandala's construction, neither of the circles is perfectly round and both can be seen to be slightly narrower than high, the small error being only about the thickness of the lead beading that holds the multitude of little pieces of glass in place. Likewise, the star is attached to the inner circle by short lengths of lead

which necessarily make the star smaller than it would be in any other medium. The mandala does not have a small circle in the middle but a rose whose petals do not fit the template although the green sepals do fit. Altogether, taking the nature of the mandala into account the fit is fairly good.



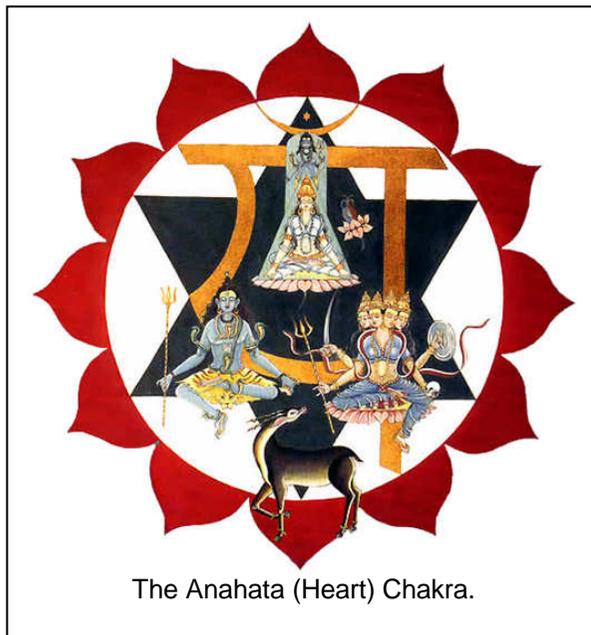
A red Template fitted over the Mandala.

The outer and inner circles are 12 and 9 inches wide and these are presumably the intended diameters. Had the outer circle been smaller and the inner circle larger by the thickness of the lead beading the match against the template would have been almost perfect.

It was the beauty of the mandala that brought it into the author's household, it having been purchased from the White Eagle Lodge, a non-denominational church with Head Quarters in England. It is surprising to find its close kinship with the ancient Mu symbol and that both can be interpreted, thanks to the teaching received from White Eagle, in a manner linking them symbolically to New Jerusalem. It is a further surprise to find it is a fairly good fit with the template when due allowance is made for the inevitable imperfections in a small hand made article. This apparent fit with the template links the mandala to every monument in the tradition discussed in Part I.

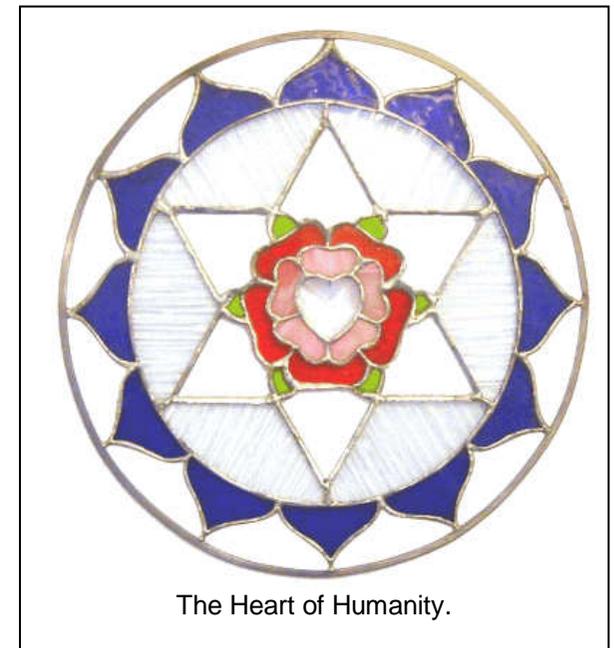
## THE HINDU CONNECTION

Two possible links between the ancient Mu symbol and modern Buddhism have already been mentioned. In addition there might be similar links with Hinduism since it was in Indian monasteries that Churchward was able to come to an understanding of the Mu way of life by studying the clay tablets stored for safe keeping. When one sees a traditional orthodox Hindu picture of the Anahata or heart chakra, like the one shown alongside, its similarity to the ancient Mu symbol is apparent.



The outer reddish petals in the picture are in line with common reports by clairvoyants that the heart chakra is similar in appearance to a flower with 12 petals, which are usually described as red or golden. The symbols inside the circle do not relate to the structure of the chakra but the 6-pointed star is the standard Hindu symbol for that chakra. The human and animal symbols remind the aspirant that the object of Yoga is to unite the soul with God; and to do this it is always necessary to make three kinds of effort – namely of love, thought and action that is of devotion, study and service. For example, the antelope near the bottom, being fleet of foot, represents thought.

The similarity between the Hindu picture and the twentieth century mandala is also obvious and just in case a westerner, through ignorance of the Hindu tradition, fails to realize the connection with the heart there is a heart-shaped jewel in the centre. It is now apparent that there are symbolic relationships between all the traditions discussed in these articles and probably therefore also relationships in their inner teachings. This is consistent with the belief that all religions have ultimately sprung from the eternal truths we know as *ancient wisdom*. Even the Christian religion which many adherents like to think is unique and came into existence two thousand years ago was



drawn from the *ancient wisdom* and from the mystery schools of Greece, Egypt, India, the Far East and remote Celtic places.

It may finally be deduced that the mandala represents, amongst other things, the heart of humanity. Once again this draws attention to its similarity to New Jerusalem which represents the soul of humanity made perfect by practising the law of love, from the heart, of course.

## THE MANDALA'S MESSAGE

A number of meaningful correspondences between the ancient Mu symbol, *Revelation* and a mandala that was still on sale in the early years of the 21<sup>st</sup> Century have been high-lighted. The mandala fits the template quite well and therefore can be associated with everything that the template can be matched against. Thus there seems to be a chain of correspondences stretching from antiquity to today encompassing Mu, the Gt. Pyramid, Stonehenge, Glastonbury, London's Earthstars landscape temple, *Revelation* and the mandala. It might be said that the chain of meaningful coincidences stretches "*from Mu to now*" suggesting the existence of a tradition that has frequently been forgotten only to be revived when the time was right. That tradition appears to have started in an advanced civilization that not only built cities but wrote about the spiritual life that directed its citizens. It is surely no accident that we are currently beginning to remember this tradition once again.

Since the mandala marks the end (so far) of the tradition we should ask what information, if any, is hidden in its design and particularly its colours. Assuming the maker was inspired intuitively there is a possibility that he built in a message of which he was quite unaware. To discover any such message the obvious thing to do is to treat the mandala, like any other mandala, as a focus for meditation!

Recalling from the section on the Visionary Tradition that in the template there is a harmonious relationship between the outer (spiritual) circle and the smaller (earthly) circle, we should examine the area between these circles in the mandala. This area contains twelve white and twelve blue pieces of glass separated by lead beading. The twelve white pieces attached to the outer spiritual circle represent the White Brotherhood sometimes known as the elder brethren of humanity or Masters of Wisdom. The twelve blue pieces represent a brotherhood based on earth. The shapes of the white and blue pieces indicate that the elder brethren reach down in thought to the earth circle whilst the human brothers lift their thoughts upwards in an effort to touch the Infinite.

The lead beading attached to any one white piece is shaped like a bird in the sky flying between two worlds. A bird can see particularly well because of its height and is a symbol for the intuitive thought of the seer. Because of the mandala's connection with *Revelation* and St. John, who was a supreme mystic and seer<sup>(11)</sup> with an eagle as his symbol, the twelve bird-like shapes can be nothing other than eagles. The eagles are the elder brethren and obviously include St. John.

The relative positions of the blue and white pieces indicate that the elder brethren interpenetrate the earthbound brothers bringing protection and sending wisdom, knowledge, understanding, and inspiration. A similar idea can be found in the two triangles that make up a Star of David.

The earthbound brothers act like transformers and relay stations by forwarding what they receive to the rest of humanity. The twelve blue pieces surround six colourless pieces covered with ridges which show as faint gray lines in the picture. The ridges run inwards towards the star and represent the tracks of forwarded messages of love and wisdom. In this way the messages reach the star which is made of transparent glass with no ridges and is like New Jerusalem in which the streets are "*pure gold, as it were transparent glass*". Both the star and New Jerusalem

represent an individual made perfect and simultaneously represent the soul of all humanity made perfect.

Inside the star the rose of divine love blooms in the centre or heart of humanity. The pink petals denote love; the blood coloured petals denote sacrifice through service which brings nothing but joy when motivated by compassionate understanding. The sepals, like the leaves on the tree of life in *Revelation*, are green and symbolic of spring, renewal and healing. The heart-shaped jewel in the centre represents the inner divinity of men and women reflecting the spirit of God out into the world and onto their companions. No detail of the mandala is accidental or superfluous; it is a sophisticated artefact containing a message for all.

Whereas *Revelation* was written for the scholarly student or initiate of St. John's day, the mandala was manufactured for sale to the public and is not a prophesy but a statement about the present. It tells us that our elder brethren in the spirit world are with us now, interpenetrating us in consciousness, guiding, teaching and protecting us. Like eagles they can see the whole panorama of time and space and are steering us into the future. This message is particularly important in today's world as we on earth face ever more confusing circumstances caused in part by global warming and in part by our own attitudes to each other and desire to control the available food, energy and land. The elders want us to understand that we should face the future with confidence in the knowledge that life on earth is unfolding, like the rose, just as it should and that they are ever present with help and inspiration.

We all follow in the footsteps of those who created the great monuments giving them special alignments and measurements. It is our responsibility to copy the builders by replicating on earth the harmonies in the sky. It is not enough to do this literally by creating new stone circles; instead it is time to do so metaphorically and revise our way of life. But to change society we must first change ourselves within. We

are each wholly responsible for our own souls and should gladly endeavour to create a state of peace and balance within ourselves. Then we can join the great work of reconciliation, planned centuries ago, that is leading to the brotherhood of all men and women and to peace in the community, the nations and in the world. St. John foretold a time of peace and concord and called it New Jerusalem. It is already under construction thanks to the thoughts and aspirations of all people of goodwill.



*Acknowledgements:* Thanks are due to Colyn Boyce for his encouragement which lead to the Theosophical Society in England publishing an early version of this article in **Insight**.<sup>(6)</sup> Here the material has been expanded and the title changed to avoid confusion. The mandala was created by Mr. Richard Pelham, Glastonbury.



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Morning Jewel.

