

THE SHRINE OF WISDOM

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THE THREE CIRCLES OF DRUIDISM

ONE of the most profound doctrines, by which Druidism has enriched the philosophy of religion, is that of the Three Circles, or states of being. Although many parallels may be found in other systems, the precise form given to this doctrine in the Druidic Teachings is unique, and becomes, when reflected upon, most luminous and suggestive.

There are many references to the Three Circles in the Druidic Triads, and their nature and relations are expounded at considerable length.

“ *There are three Circles of existence: the Circle of Ceugant, where there is nothing but God, of living or dead, and none but God can traverse it; the Circle of Abred, where all things are by nature derived from death, and man traverses it; and the Circle of Gwynvyd, where all things spring from life, and man shall traverse it in heaven.”

And again,

“ The Circle of Abred, in which are all corporeal and inanimate existences.

The Circle of Gwynvyd, in which are all animated and immortal beings.

The Circle of Ceugant, where there is only God.”

The Circle of Ceugant is that of Infinity, “ the perfect rim that bounds the immensity of existence.” The word signifies unchangeableness and absoluteness, and hence certainty. In the Platonic and Neoplatonic systems Ceugant corresponds to the Superessential World, or the Supercelestial Place, “ of the glories of which no poet hath sung nor ever shall sing according to its desert.”

* The passages quoted in this article are from Barddas.

The Circle of Gwynvyd is the White Circle, or the Circle of Holy Purity; it is the Circle of Felicity, in which man attains to perfect bliss. It corresponds to the Supersensible World, the Celestial Arch of Plato, the Kingdom of Nous or 'Yonder' in Plotinus.

The Circle of Abred is the Circle of Inchoation and Transition. It corresponds to the Sensible World, the highest region of which is the Sub-celestial Arch, the Natural World and 'Here' in Plotinus.

"The three states of existence of living beings: the state of Abred in Annwn (the Great Abyss); the state of liberty in humanity; and the state of love—that is Gwynvyd in heaven.

The three necessities of all animated existences: a beginning in Annwn; progression in Abred; and plenitude in heaven—that is, in the circle of Gwynvyd; without these three things nothing can exist but God."

Man, as man, can never attain to the Circle of Ceugant, but from the bliss of Gwynvyd he may contemplate its Eternity.

Ceugant is beyond all predicates, so that its nature must be expressed mainly by negations.

"Three things none but God can do: to endure the eternities of Ceugant; to participate of every state without changing; and to ameliorate and renovate every thing without causing the loss of it.

The three plenitudes of Ceugant: God; justice; and love.

The three residents of Ceugant: God; justice; and desirableness.

Three things that are not capable of size or measure: Ceugant; Eternity; and God; because there can be no extremes to one or other of them—no beginning or end or middle to them.

Three things, the magnitude of which cannot be known: the circle of Ceugant; the length of Eternity; and the love of God."

THE FALL INTO ABRED

The original home of the human Soul is in the Circle of Gwynvyd or Felicity.

"God made all living beings in the circle of Gwynvyd at one breath; but they would be Gods, and attempted to traverse the Ceugant. This, however, they could not do, wherefore they fell down to Annwn, which unites with death

and the earth, where is the beginning of all living owners of terrestrial bodies.

Question. Where is Annwn?

Answer. In the extreme limits of the circle of Gwynvyd. That is, living beings knew not how to distinguish evil from good, and therefore they fell into evil, and went into Abred, which they traversed until they came back into the circle of Gwynvyd.

Q. What ignorance did they commit?

A. They would venture on the circle of Ceugant, and hence became proud; but they could not traverse it, consequently they fell into the circle of Abred."

Thus the "fall" is due to ignorance and the misuse of freewill resulting from it.

"There are three oppressions and onsets on the circle of Ceugant: pride; perjury; and cruelty; because of freewill, and endeavour, and pre-arrangement, they force existence upon things that ought not to be, and that cannot accord with the indispensables of the circle of Gwynvyd. And by making this assault, man falls in Abred even to Annwn. The chief and most grievous is pride, because it is from this that the other two oppressions are derived; and it was from pride that the first fall in Abred occurred, after the original progression to the species and state of humanity in Gwynvyd."

But the fall in Abred is not inevitable, as the following witnesses.

"*Q.* Did all, who reached the circle of Gwynvyd after the primary progression of necessity from Annwn, fall in Abred from pride?

A. No; some sought after wisdom, and hence saw what pride would do, and they resolved to conduct themselves according to what was taught them by God, and thereby became like divinities or holy angels, and they acquired learning from what they saw in others, and it was thus that they saw the nature of Ceugant and eternity, and that God alone could endure and traverse it."

ABRED

The disciplines of Abred are necessary to enable the fallen Soul of man to acquire the strength to regain the circle of Gwynvyd.

"Three things are necessary in Abred: the least of all animation and thence a beginning; the material of all things

and thence increase, which cannot take place in any other state; and the formation of all things out of the dead, hence diversity of existence.

The three necessary occasions of Abred: to collect the materials of every nature; to collect the knowledge of every thing; and to collect strength to overcome every adversity and Cythraul* (the principle of destruction), and to be divested of evil; without this traversing of every state of life, no animation or species can attain to plenitude.

The three principal calamities of Abred: necessity; forgetfulness; and death.

The three principal necessities before fulness of knowledge can be obtained: to traverse Abred; to traverse Gwynvyd; and the remembrance of all as far as Annwn.

Three things indispensably connected with Abred: lawlessness, for it cannot be otherwise; the escape of death from evil and Cythraul; and the increase of life and goodness, by being divested of evil in the escapes of death; and this from the love of God embracing all things.

The three instrumentalities of God in Abred for the subduing of evil and Cythraul, and escaping from them towards Gwynvyd: necessity; forgetfulness; and death.

There are three primary contemporaries: man; liberty; and light.

The three necessary occasions of man: to suffer; to change; and to choose; and whilst he has the power of choosing, the other two things are not known before they happen.

The three equiportions of man: Abred and Gwynvyd; necessity and liberty; evil and good; all equiponderate, man having the power to attach himself to the one he pleases.

From three things will the necessity of Abred fall on man: from not endeavouring to obtain knowledge; from non-attachment to good; and from attachment to evil; as a result of these he will fall to his connatural state in Abred, whence he will return as at first.

The three victories over evil and Cythraul: knowledge; love; and power; for these know, will, and can do, in their

* "Cythraul is destitute of life and intention—a thing of necessity, not of will, without being or life, in respect of existence and personality; but vacant in reference to what is vacant, dead in reference to what is dead, and nothing in reference to what is nothing. Whereas God is good with reference to what is good, is fulness in reference to fulness, life in life, all in all, and light in light."

conjunctive capacity, what they desire; they begin in the state of man, and continue for ever.

All rational existences partake of good and evil, and that, more or less, according to their degree in Abred, from the dead in the depth of Annwn, to the living in the extremity of goodness and power, even so far as would not be at all possible to conduct them further.

Q. How often may one fall in Abred?

A. No one will fall once of necessity, after it has been once traversed, but through negligence, from cleaving to ungodliness, until it preponderates over godliness, a man will fall in Abred. . . . And he will fall only once in Abred on account of the same ungodliness, since it will be overcome by that fall; nevertheless, because of many other impieties he may fall in Abred, even numberless times, until every opposition and Cythraul, that is, all ungodliness, shall have been vanquished, when there will be an end of the Abred of necessity."

GWYNVYD

Escape from Abred is possible when man develops the strength to overcome the hindrances which bar his way to the Circle of Gwynvyd or Felicity, his original home.

"The three primaries of Gwynvyd: cessation of evil; cessation of want; and the cessation of perishing.

The three principal co-existences of the circle of Gwynvyd: love as far as the necessity of it requires; order until it cannot be improved; and knowledge as far as thought and perception can reach.

Three things cannot exist in the circle of Gwynvyd: death, uncharitableness; and disorder.

The three stabilities of Gwynvyd: to know the nature of evil, from having suffered it in Abred; to know the nature of good, from having experienced it in Gwynvyd; and that every living being should know his appointment, according to the pleasure and purpose of God; and then there will be security and stability.

The three necessities of the state of Gwynvyd: the predominance of good over evil, and hence love; memory reaching from Annwn, and hence perfect judgement and understanding, without the possibility of doubting or differing, and hence the necessary choice of goodness; and superiority over death, consisting in power derived from knowing the

whole of its cause, and the means of escaping it—the same being unopposed and unrestrained—and hence everlasting life.

The three restorations of the circle of Gwynvyd: original Awen (or Genius); primitive love; and primitive memory; because without these there can be no Gwynvyd.

The three characteristics of every living being in the circle of Gwynvyd: vocation; privilege; and Awen; nor is it possible for two beings to be identical in every thing, for every one will be complete in what is characteristic of him; and there is nothing complete without comprehending the whole quantity of what belongs to it."

But the bliss of Gwynvyd is not a condition of monotonous sameness:

"Man must needs change his condition successively in the circle of Gwynvyd, from not being able to endure the Ceugant.

The three excellences of changing condition in Gwynvyd: instruction; beauty; and repose, from not being able to endure the Ceugant and eternity.

There is no possession but Gwynvyd;

There is no Gwynvyd but knowledge;

There is no knowledge but what is new. . . .

The three plenitudes of Gwynvyd: participation of every nature, with a plentitude of one predominant; conformity to every Awen, and in one excelling; love towards every living being and existence, and towards one, that is, God, above all; in these three ones will the plenitude of heaven and Gwynvyd consist.

The three stabilities of Gwynvyd: to know the nature of evil, and to have endured it in Abred; to know the nature of good, and to experience it in Gwynvyd; and to know of every living form, its speciality, and individuality, as tending, by the pleasure, purpose, and will of God, to the general good. And in these things there is security and firmness, for God cannot otherwise support it out of love to truth and justice, and God can do nothing but truth and justice, and from truth and justice there can be nought but perfect love, and there can be no uncharitableness but from injustice."

THE ASCENT FROM ABRED TO GWYNVYD

The destiny of man is to actualize all his potentialities by conflict with the obstacles of Abred and thus to regain the Circle of Gwynvyd with its three restorations:

“ Three victories will cause an escape; over uncharitableness; over covetousness; and over disorder; for these will not accord with the circle of Gwynvyd.

There should be three agreements in every act of man; agreement with the benefit of all living beings; with the justice of God; and with the love of the circle of Gwynvyd.

According to the three principal qualities of man shall be his migration in Abred; from indolence and mental blindness he shall fall to Annwn; from dissolute wantonness he shall traverse the circle of Abred, according to his necessity; and from his love for goodness he shall ascend to the circle of Gwynvyd.

Gwynvyd cannot be obtained without seeing and knowing everything, but it is not possible to see and to know every thing without suffering every thing. And there can be no full and perfect love that does not produce those things which are necessary to lead to the knowledge that causes Gwynvyd, for there can be no Gwynvyd without the complete knowledge of every form of existence, and of every evil and good, and of every operation and power and condition of evil and good. And this knowledge cannot be obtained without experience in every form of life, in every incident, in every suffering, in every evil and every good, so that they may be respectively known one from the other. All this is necessary before there can be Gwynvyd, and there is need of them all before there can be perfect love of God, and there must be perfect love of God before there can be Gwynvyd.

. . . And where there is this perfect knowledge there is perfect liberty, and evil and death cannot be renounced but where there is perfect liberty; and there can be no Gwynvyd but with God in perfect liberty, and it is in perfect liberty that the circle of Gwynvyd consists.

The three excellences of the state of man: the end of Abred; liberty; and communion with the blessed.

Q. Shall every man, when he dies, go to the circle of Gwynvyd?

A. No one shall at death go to Gwynvyd, except he who shall attach himself in life, whilst a man, to goodness and godliness, and to every act of wisdom, justice, and love.

Q. Will those, who shall return to the circle of Gwynvyd after the fall in Abred, be of the same kind as those who fell not?

A. Yes; and of the same privilege, because the love of God cannot be less towards one than towards another, nor towards one form of existence than another, since He is God and Father to them all, and exercises the same amount of love and patronage towards them all.

Q. Art thou of opinion that every living being shall attain to the circle of Gwynvyd at last?

A. That is my opinion, for less could not have happened from the infinite love of God, God being able to cause, knowing the manner how to cause, and continually willing every thing to exist that can be conceived and sought in His own love, and in the desire of every animation whilst opposed to evil and death.

“There are three things, and no spot or place can be found where they are not: God; Truth; and the Circle of Gwynvyd; and to know this is to be united with them, and the same will deliver from Abred.”

JEWEL

Be not troubled in the inward Hope, It lives in beauty, and the hand of God slowly wakens it year by year, and through the many ways of Sorrow. It is an Immortal, and its name is Joy.—
Fiona Macleod.

* * *

THE DIGNITY OF TEMPORAL SUFFERING

(From Blessed Henry Suso)

Suffering gives to the sufferer pain here and joy hereafter.

Suffering kills suffering.

Suffering is ordained that the sufferer may not suffer eternally.

Suffering is the surest way, the nearest way, the shortest way.

He who rightly knows how profitable suffering is, ought to receive it as a gift worthy of God.

Suffering is a safeguard against grievous falls; it makes a man know himself, rely on himself, and have faith in his neighbour.

Suffering keeps the Soul humble and teaches patience.

Suffering takes away sin, lessens the fire of purgatory, expels temptation, consumes imperfections, and renovates the spirit.

Suffering makes a wise mind and an experienced man.

Patience in suffering is a living sacrifice.

All the saints are on the side of the suffering man.

Suffering clothes the Soul in garments of rose colour, and in the brightness of purple. . . . Suffering is for her as a shining ruby. . . . adorned with it, she sings with a sweet voice and a free heart a new song, which not all the angelic choirs could ever sing, because they never knew suffering.

A STUDY IN GRAPHIC SYMBOLISM

A true Symbol is that which represents the abstract idea or reality for which it stands. Through the operation of the Law of Expression every real idea by its inherent dynamic force perpetually moulds matter into vehicles for its expression, and since this is so, every visible and manifested object is an expression, however partial and imperfect, of an abstract idea. All visible, concrete, and objective things may thus be considered from the point of view of symbology; and everything which is seen may be looked upon as a symbol of that which is unseen.

Man, when in an unawakened or unenlightened condition, is content to enjoy the physical universe without endeavouring to understand and interpret it, but when at length he begins to exercise his real manhood and use the intellectual faculties which distinguish him from the lower animals, then, whether consciously or unconsciously, he begins the study of the Science of Symbols.

Since all things are symbols, and since behind the changing manifested universe, with its processes of growth and decay, there are the immutable, unchanging, and perfect Ideas, or Archetypes of the Ideal or Noumenal World, it is possible for the human intellect, when fully trained, to pass from the concrete and visible thing to the abstract and invisible idea behind it. Thus, real symbols become a kind of language of ideas, expressing, to him who knows how to read them, whole vistas of truth, ever becoming more profound in significance the more they are reflected upon, and supplying new applications of the ancient maxim "As above, so below."

Symbols are of two kinds, Natural and Artificial. All the animals, plants, minerals, the orbs in space, day and night, sunrise and sunset, the very atmosphere itself and the myriad lives which exist in it are symbolical; they express, to the mind that can read them, the Thoughts of God "which the Demiurge hath written in the Worlds of Form."

But since man has the power to read and interpret the stupendous system of symbols which constitutes the objective Cosmos, he has also the power to rearrange natural objects, or to mould natural substances into new forms, and thus give them a new symbolical significance. This constitutes Artificial Symbolism in the strict sense.

All true art is symbolical. Art which is merely naturalistic or representative, which merely copies Nature without interpreting its mysteries, is unworthy of man's powers, for the function of the Artist is to lift up Nature by revealing the Divine Meaning which is to be found even in the simplest of natural objects.

From the human point of view symbols may be classified as Universal or Arbitrary. Universal Symbols are more or less self-evident and immutable in their basic significance. Arbitrary Symbols are conventional and subject to modification. They depend more upon the special meaning given to them by some one people or class, or at some particular period.

Human Symbols are not necessarily arbitrary, for the whole problem of the artist is to produce a work which will appeal to all humanity for all time, which will appeal both by its revelation and by its mystery, to make, in a word, a perfect and universal symbol. Of Universal Symbols numbers and geometrical forms are a good example; for instance, the number three, or the triangle, which reveals the root triplicity manifested by all existing things.

Among the classifications of symbols the quaternary one is most useful.

- (1) Formal Symbols.
- (2) Sound Symbols.
- (3) Symbols of Colour, Odour, and Taste.
- (4) Symbols of Motion.

Graphic Symbolism belongs principally to the division of Form, though Colour also enters into it. In this connection Socrates' definition of Form is significant—"that which always accompanies colour."

To consider in detail the symbolism of the cover of our Quarterly. The design represents the Shrine of Universal Wisdom; that is, the Wisdom which includes the knowledge of the basic and all-embracing First Principles: of God, of the Cosmos, and of Man.

The three main elements of the design are the Encircled Triangle, the Ankh, and the larger Circle and Square.

The Encircled Triangle is the most perfect formal symbol of God which can be devised.

The Circle symbolizes God as the Infinite, Beginningless and Endless, All-embracing, Perfect, and Eternal.

The dark circle represents the Divine Immanence, the Ultimate Mystery dwelling within all things; and the light circle the Divine Transcendence, the Dazzling Radiance of the Divine Light which floods the Universe. The two together give the Transcendental-Immanence.

The Triangle represents the Three Primal Attributes or Predicates of the Infinite One, as The Good, The True, and The Beautiful, or they could be taken as the Divine Love, Wisdom, and Power; and here again the dark triangle stands for the Intrinsic, Inner, or Unmanifested Aspect and the light triangle for the Extrinsic, Outer, or Manifested Aspect, so that the complete symbol gives the seven primary aspects of contemplating the Divine, as The Immanent One, as The Transcendent One, and as the Transcendental-Immanent One, as the Unmanifested One, as the Manifested One, and as The Unmanifested and-at-the-same-time Manifested One, and last as the Infinite One prior to all predicates and intellectual differentiations.

A true symbol of the Cosmos must take into consideration its two-fold aspect, subjective and objective, intelligible and sensible, ideal and actual.

The three-fold Outer Circle represents the Subjective, Noumenal, and Ideal Cosmos which is eternal and unchanging, subsisting for ever in the Divine Mind as the totality of the Divine Ideas or Archetypes.

Its three circles represent the three Cosmic First Principles—Being, Life, and Intelligence—to which all the secondary principles of the Ideal Cosmos and all the entities and things of the Actual Cosmos are related.

The Seven Rays in each of the four quarters symbolize the Sevenfold Creative Power of the Third Logos or Demiurgus, the Powers of the Seven Amiliktoi of the Chaldean System, the Seven Archons, and the Seven Spirits before the Throne, reflected in the Cosmos with its Seven Worlds, Seven Planets, the Sevenfold Elements, the Sevenfold Spectrum, the Seven Basic Notes of the Cosmic Scale, and in many other septenary principles.

The Outer Square symbolizes the manifested and objective Cosmos, which is often spoken of mystically as a city four-square. The Number Four pertains to manifestation and expression; all existing things are fourfold in some sense. The rectangle also symbolizes the equilibration of the fourfold forces which are the support of the Universe.

The top and base have seven divisions, each of which is three-fold, for the Manifested Cosmos reflects in all its existences the Sevenfold Creative Fire of the Subjective Cosmos, and each single aspect of this Fire may again be divided into three.

Or again, the two longer sides have each eight three-fold divisions, which, taken with the top and bottom as complete wholes, make up ten, the number of integrality and completeness, which is embraced by the two great extremities.

The four lines of the base represent the Four Elements which are the foundation of all corporeal things, while above them the seven waves represent the Seven Kingdoms of the Universe in generation, or Samsâra, Abred, "moist" and fluctuating Nature—the Sea of Generation in whose waves the perfect image of the Subjective Cosmos is unstably mirrored, and which reflects in Time the "flowing image of Eternity." From the waves of this restless ocean man rises, like the bloom of the lotus through the waters of the Nile, and at last unfolds the blossom of his intellect, the Flower of the Fire, in the serenity of the Ideal Cosmos, the contemplation of which is Nirvâna.

The five-fold stars in the Four Quarters might stand for the four elements above referred to together with the fifth, ether, or in the Druidic terminology 'nwyvre,' which is the foundation and interpenetrator of the whole manifested universe and all that it contains.

Or they might symbolize the "five centres" of the Chaldean System "whence the life-bearing fire descends even to the hylic channels."

Lastly we have the Ankh or Crux Ansata, one of the most profound and beautiful of the Egyptian symbols. It has many meanings, and there are many different methods of interpreting its symbology. One of the most usual is to take it as the symbol of Life, but this by no means exhausts its significance.

In the design given it stands for the principle of Man, Archetypal Man, Divine-Human, who holds "the blessed station of the midst," midway, in a mystical sense, between the Cosmos and God, and is the link, as it were, between these two Principles.

The Ankh may be considered as a Circle and a Tau, and from this point of view the Circle represents the subjective nature of

man and the Tau his objective nature. Or by dividing the Tau into its horizontal and vertical elements we arrive, by including the Circle, at the basic threefold division of the human principles—Spirit, Soul, and Body. The Tau, considered alone, stands for the fundamental triadic nature of the faculties of man, Heart, Mind, Will; rational, doxastic, instinctual; aesthetic, moral, and illative. All these principles apply both to Archetypal and to Individual Man.

The inside outline of the Ankh could be taken to represent the potential nature of Man, and the outside his actual nature; while the extensions of the horizontal arm, when this is taken as corresponding to the principle of Soul in the basic threefold division, represent the extensions of man's faculties which are due to the attribute of self-consciousness, which distinguishes him from the creatures of the Cosmos. Thus he is not only conscious of external objects and ideas, but has the faculty of reflecting upon these, of thinking of himself as distinct from them, and of recombining them as means for his own self-expression. He not only is, but knows that he is, for he can both look inward into his own Soul and outward at his reflection in Nature.

Thus the whole Symbol can be taken to represent, in detail and as a whole, the Divine with Its Three Primary Principles, the Abiding, the Proceeding and the Returning, as Immanent in Man and in the Cosmos, while these two Principles are manifestations or expressions of the Divine Powers. Man dwells in the Cosmos, and it depends entirely upon his degree of awakenment whether he is conscious only of a small part of the objective Cosmos, or whether he opens his eyes to the vision of the Integral Macrocosm, subjective and objective, ideal and actual.

The Divine Light, immanent in Man, symbolized by the Encircled Triangle in the centre of the Ankh, is the power by which Man ascends in consciousness from the depths to the heights, from the Ocean of Samsâra, or the Sea of Generation, to the Archetypal Realm and the Immutable Kingdom of Nous; for though his feet tread upon earth and his earthly part dwells in the waters of generation, his head is among the stars, and when his Soul does indeed become the Shrine of the Integral Wisdom he reaches his full stature as a complete Microcosm of the Macrocosm and the Image of God.

MYSTIC VERSE

Ye Heavens, whose pure dark regions heave no sigh
Of languor, though so calm, and though so great,
Are yet untroubled and unpassionate;

you remain

A world above man's head, to let him see
How boundless might his soul's horizon be,
How vast, yet of what clear transparency.
How it were good to sink there, and breathe free.
How high a lot to fill
Is left to each man still.

* * *

Yet the will is free:
Strong is the Soul, and wise, and beautiful:
The seeds of godlike power are in us still:
Gods are we, Bards, Saints, Heroes, if we will.

* * *

Know, man hath all that Nature hath, but more,
And in that *more* lie all his hopes of good.

* * *

Calm Soul of all things! make it mine
To feel, amid the city's jar
That there abides a peace of thine,
Man did not make, and cannot mar.
The will to neither strive nor cry,
The power to feel with others give.
Calm, calm me more; nor let me die
Before I have begun to live.

—Matthew Arnold

* * *

By His Almighty Word, One God made all,
But made no evil nature, great or small.
Now, what from that wise Word doth not proceed,
May be a thing in name, yet not in deed.
To think that vice and error may partake
Of substance, growth, and life, were a mistake.
But when free-will from its right order strays,
Or when good things transgress by devious ways,
Their lawless course brings guilt and sin in sooth;
For evil is to leave the path of Truth.

—St. Prosper

* * *

There is in God, some say,
A deep but dazzling darkness; as men here
Say it is late and dusky, because they
See not all clear.

Oh for that night, where I in Him
Might live invisible and dim!

—Henry Vaughan

PLATO AND THE FOUR INSPIRATIONS

II. THE FOUR INSPIRATIONS*

" It remains, therefore, that we should unfold the nature of each of the manias, previously observing that those which are internal, and originate from the soul itself, and give perfection to it, are of one kind; but the external energies of them, and which preserve the outward man, and our nature, are of another. The four external, however, are analogous to the four internal manias. Let us consider, therefore, in the first place, the internal, and which alone originate from the soul itself, and let us see what they effect in the soul. In order, likewise that this may become manifest, and also their arrangement, let us survey from on high, the descent, as Plato says, and defluxion of the wings of the soul. From the beginning, therefore, and at first, the soul was united to the Gods, and its unity to their one. But afterwards the soul departing from this divine union descended into intellect, and no longer possessed real beings unitedly, and in one, but apprehended and surveyed them by simple projections, and, as it were, contacts of its intellect. In the next place, departing from intellect, and descending into reasoning and dianoia, it no longer apprehended real beings by simple intuitions, but syllogistically and transitively, proceeding from one thing to another, from propositions to conclusions. Afterwards, abandoning true reasoning, and the dissolving peculiarity, it descended into generation, and became filled with much irrationality and perturbation. It is necessary, therefore, that it should recur to its proper principles and again return to the place whence it came. To this ascent and apocatastasis, however, these four manias contribute. And the musical mania, indeed, leads to symphony and harmony, the agitated and disturbed nature of the parts of the soul, which were hurried away to indefiniteness and inaptitude, and were filled with abundant tumult. But the telestic mania causes the soul to be perfect and entire, and prepares it to energize intellectually. For the musical mania alone harmonizes and represses the parts of the soul; but the telestic causes the whole of it to energize, and prepares it to become entire, so that the intellectual part may energize. For the

* For the first section of this article see Shrine of Wisdom No. 29

soul, by descending into the realms of generation, resembles a thing broken and relaxed. And the circle of *the same*, or the intellectual part of it, is fettered; but the circle of *the different*, or the doxastic part, sustains many fractures and turnings. Hence, the soul energizes partially, and not according to the whole of itself. The Dionysiacal (teletic) inspiration, therefore, after the parts of the soul are co-harmonized, renders it perfect, and causes it to energize according to the whole of itself, and to live intellectually. But the Apolloniacal (prophetic) mania converts and excites all the multiplied powers, and the whole of the soul, to *the one* of it. Hence Apollo is denominated as elevating the soul from the multitude to *the one*. And the remaining mania, the amatory, receiving the soul united, conjoins this one of the soul to the Gods, and to intelligible beauty. As the givers, therefore, of these manias are transcendently united, and are in each other, the gifts also on this account participate of, and communicate with each other, and the recipient, which is the soul, possesses an adaptation to all the gifts. This, therefore, is the order, and these are the energies and powers within the soul itself, of these four manias.

But let us also consider their external energies on man, and what they outwardly effect about us. The musical mania, therefore, causes us to speak in verse, and to act and be moved rhythmically, and to sing in metre, the splendid deeds of divine men, and their virtues and pursuits; and through these, to discipline our life, in the same manner as the inward manias co-harmonize our soul. But the teletic mania, expelling everything foreign, contaminating, and noxious, preserves our life perfect, and causes us to be sane, entire, and perfect, just as the internal teletic mania makes the soul to be perfect and entire. Again, the prophetic mania contracts into one the extension and infinity of time, and sees, as in one present now, all things, the past, the future, and the existing time. Hence it predicts what will be, which it sees as present to itself. It causes us, therefore, to pass through life in an irreprehensible manner; just as the internal prophetic mania contracts and elevates all the multiplied and many powers and lives of the soul to *the one*, in order that it may in a greater degree be preserved and connected. But the amatory mania converts young persons to us, and causes them to become our friends, being instructive of youth, and

leading them from sensible beauty to our psychical beauty, and from this sending them to intelligible beauty; in the same manner as the internal amatory mania conjoins *the one* of the soul to the Gods.

All the above mentioned manias, therefore, are superior to the prudent and temperate energies of the soul."

(*Thomas Taylor's translation of the Scholia of Hermeas on the Phaedrus.*)

The four manias or inspirations, therefore, may be tabulated as follows:—

Amatory	Eros	Union Conjoins "the one" of the soul to God	Noesis (Contemplation of Reality)
Prophetic	Apollo	Brings the soul back from multiplicity to unity by giving insight through the unfolding of her powers	Dianoia (Discursive Reason)
Telestic	Dionysus	Perfective. from all defilements and renders the soul perfect and whole	Purifies Pistis (Natural Faith)
Musical	The Muses	Harmonizes and gives symmetry, rhythm, poise	Eikasia

In the ascent of the soul, its latent love of Reality and Beauty is first awakened by the beauty of form, of colour, and of sound, and it is inspired to express itself in harmonious movement or art. This is the Musical Inspiration, on which depend all the Expressive Arts, such as those of literature, music, painting, sculpture, the drama, dancing, and many of the recreations. As it is generally, in the order of time, the first inspiration which possesses the soul, and that which pertains most to the outward nature of things—since it is usually excited by external beauty of some sort, and expresses itself in the same medium—it is apt to be the least conscious of all the inspirations: and the artist, when wholly possessed by it, may scarcely know what he is doing or how he does it, and may even, when the work of art is completed, fail to understand the full significance of that which he has created. This is brought out by Plato in the dialogue "Ion."

Ion, a rhapsodist who recites and extemporizes upon the poetry of Homer, is puzzled by the fact that though he can speak fluently and well upon Homer, yet, when any other poet is being discussed, he is silent and dull and has nothing to say. Socrates explains to him the cause of this.

“For this faculty of speaking well about Homer is not an art, as I said just now, but a divine power which moves you, like that in the stone which Euripides called *Magnetis*, but which the common people call *Heracleian*.” And he goes on to compare the line of poets and rhapsodists who derive their inspiration from one poet to a chain of rings depending upon one magnet and all receiving their power of attraction from the one source. “Thus, too, the Muse herself makes men divinely inspired and through these inspired ones a chain of others, also possessed by enthusiasm, is extended.” “For a poet is a thing light, and winged and sacred, and is unable to compose poetry until he becomes divinely possessed.”

But the Musical Inspiration itself has various degrees, and the nearer it approaches to perfection, the more it partakes of the nature of the other inspirations. Thus Proclus, in his commentary on the Republic, distinguishes three kinds of poetic energy corresponding to the three lives of the soul.*

“For, of poetry also, one kind has the highest subsistence, is full of divine goods, establishes the soul in the causes themselves of things, according to a certain ineffable union, leading that which is filled into sameness with its replenishing source; the former immaterially subjecting itself to illumination, but the latter being incited to a communication of light; thus, according to the Oracle, ‘perfecting works by mingling the rivers of incorruptible fire.’ It also produces one divine bond, and a unifying mixture of that which is participated and the participant, establishing the whole of that which is subordinate in that which is more excellent, and preparing that which is more divine alone to energize, and concealing its own idiom in that which is superior, the inferior nature being withdrawn. This, then, in short, is a mania better than temperance, and is distinguished by a divine characteristic. And as every different kind of poetry subsists according to a different *hyparxis*, or summit of divine essence, so this fills the soul energizing from divine inspiration, with symmetry; and hence it adorns its last energies with measures and rhythms.

As therefore we say that the prophetic fury subsists according to truth, and the amatory according to beauty, in like manner we say, that the poetic mania is defined according to divine symmetry.

* For the lives of the Soul see the article on *The Chaldean Oracles*, Shrine of Wisdom No. 28.

The second kind of poetry which is subordinate to this first and divinely inspired species, and which has a middle subsistence in the soul, is allotted its essence according to a scientific and intellectual habit. Hence it knows the essence of things and loves to contemplate beautiful works and reasonings."

It is "full of admonition, the best councils, and intellectual symmetry. It likewise extends the communication of prudence and every other virtue to those of a naturally good disposition and affords a reminiscence of the periods of the Soul, of its eternal reasons and various powers."

The third species is "mingled with opinion and phantasies." This is imitative or representative poetry which has two subdivisions—the assimilative which by describing actions and feelings excites a similarity to these in the mind of the hearer, and the phantastic (or imaginative), which describes merely the appearances of things, and, though often attractive to the hearer, is furthest removed from reality. "It particularly looks to that passive part of the soul which is naturally adapted to rejoice and be afflicted."

Thus there may be said to be four kinds of poetry, which, again, correspond to the four gnostic faculties. All these four kinds may be found in the poetry of Homer, though he only uses the last kind when it is quite unavoidable.

Plato is sometimes accused of disparaging poetry, but it is sufficiently evident from the *Phaedrus* that he blames only those poets who omit to carry their art to its highest point and so fail to use it for its true purpose. For there he calls this divinest poetry 'a possession from the Muses and a mania' and says that it is supernally imparted to a 'chaste and tender soul.'

As Proclus suggests, Plato's attitude of apparent severity towards the poets is due to the fact that in his day too much attention was devoted to mere verbal, imitative, and external beauty at the expense of the truth or falsity of the thought expressed. Again and again in the dialogues some rich and intelligent youth will answer one of Socrates' questions with a quotation from the poets, only to find that it is not an adequate answer and that he has probably not understood the quotation itself.

The vast bulk of the expressive art of to-day, and of that which in the general use of the term is connoted by the word

'art' itself, would fall in the lowest two of the four divisions; and it is against this tendency to applaud the merely representative, or worse, the phantastical, that Plato's strictures are directed. For the Expressive Arts can only reach perfection when by the perfecting of their symbology they are enabled to be used for their rightful purpose, that of assisting the soul in her laborious ascent.

The Musical Inspiration is said to be imparted by the Muses. The Muses were said mythically to be nine in number and were attendants of Apollo who, in this aspect, had the name of Musagetes, Leader of the Muses. The Muses are not only the powers which enable souls to express themselves in poetry and song, but those which give harmony to the motions of the Cosmos itself; just as in the Celtic mythology they correspond to the nine maidens whose breath warms the cauldron of inspiration, and in the Norse to the nine giant maids who turn the World-mill.

"For the Muses generate the variety of reasons with which the world is replete; but Apollo comprehends in union all the multitude of these. And the Muses give subsistence to the harmony of soul; but Apollo is the leader of intellectual and indivisible harmony."

"For Musagetes himself unfolds truth to souls according to one intellectual simplicity, but the Muses perfect our various energies, elevating them to an intellectual unity."

The Muses impart to souls the investigation of truth and to bodies their multitude of powers; they are everywhere the sources of the variety of harmonies."—*Thomas Taylor, Notes on the Cratylus.*

Hence, when the soul is truly inspired by the Muses, she is able to imitate in her works the divine harmonies of the Cosmos.

The Telestic Inspiration is that which enters into the Ordinate Arts, or all those which are of a perfective, remedial, directive, and ordinating character. It is this inspiration which directs the activities of all healers, reformers, legislators, sociologists, and politicians, and carries them a stage further than would be possible by any purely deliberate and human power. But because the ideals at which these arts aim are those of Goodness and Harmony, and, because they depend more on the will and the volitional nature, they are not so generally recognized as arts as are the expressive, and

hence the fact that they too depend upon inspiration in order to be truly effective is sometimes overlooked. But to direct the affairs of a nation, to find a remedy for social evils, or to cure the diseases of a human body, so that the good effected shall be real and permanent and not merely temporal and apparent, requires inspiration just as much as to produce a masterpiece of painting; and if the artist in colour or sound can be inspired, so too can he whose work it is to restore health to an individual or a community. Of this inspiration also there are many degrees, but in its highest forms the goodness which it brings to man is one which is not particular and partitive but universal and integral. The well-being of the whole human race ultimately depends upon that of each individual member, and hence those who are truly inspired by the Telestic Inspiration work not for any one sect or class or nation of mankind, but for humanity as a whole.

The Telestic Inspiration is said to come from Dionysus, with whose worship the Eleusinian Mysteries, the most celebrated institution of antiquity which was concerned with the perfecting of men, were connected.

The Prophetic Inspiration is correlated with the Interpretative Arts, which reveal to mankind the profundities and mysteries of Infinite Truth. All sacred writings, all pure intellectual arts, all prophetic utterances are aspects of this form of inspiration. This it is which inspires every true teacher who by appropriate methods unfolds to the consciousness of his pupil the significance of the mysteries which surround him, and gradually introduces him to a knowledge of the true purpose and meaning of existence. Philosophy, Pure Mathematics, Dialectics and Logic, Education, and all systems of instruction are aspects of the Interpretative Art into which the Prophetic Inspiration enters. But this, too, like the other inspiration, has many degrees of dignity and excellence. In the *Timaeus* Plato says: "For those who called us into existence, remembering their Father's command, when He bade Them make the mortal race as excellent as was in Their power, so constructed even the inferior part of us that it might attain some measure of truth, for they set in this (the liver) the faculty of divination. And it is sufficient evidence that God gave the power of prophecy to human madness that no one in his senses is possessed of divinely inspired and true prophecy, but when his power of thought is

chained by sleep, or is transcended by some disease or enthusiasm."

He goes on to explain how it requires a person of considerable wisdom to interpret these inspired sayings, and remarks that these interpreters are the real seers (*manteis*) the others being merely the utterers (*prophetai*).

In its highest aspect the Prophetic Inspiration is revelatory and initiatory, for it introduces the soul to the vision of Truth.

The Prophetic Inspiration is received from Apollo, who is "the leader of intellectual and indivisible harmony." By the power of Apollo the soul is collected into one; all her manifold powers and faculties are used freely and fully for their proper purposes so that she energizes through them all as a unity. Instead of beholding truth imperfectly and in different aspects at different times and by means of different faculties she beholds it perfect and entire. For this unific vision of truth is only possible to the soul when she herself is brought back from multiplicity to unity. And just as in the outer manifestation of the prophetic mania all time is present to the soul in one eternal now, so by its inner workings she is enabled to realize the oneness which substands all her diversity of expression.

Last and highest there is the Inspiration of Love, by which the unity of the soul is conjoined with the Unity of all unities. This is the inspiration which enters into all those arts which may be termed elevative. Religion, which is the art by which man is enabled to return to God, is essentially an elevative art. The object of all such arts is the lifting up of that which is below so that it may be united with that which is above. In this process all the accessories of religion, such as sacred music, ceremonial, ritual, and symbology may assist; but they will only be effective in so far as they do lead from the below to the above and are not merely channels of self-expression. All aspects of the elevative arts may be included under the name of the Mystical Art, which is the art by which man may ascend from the depths to the heights and at last attain to Henosis, or Friendship with Divinity.

The giver of this last inspiration is Eros, the first of the Gods "who first leapt forth from Mind, clothing himself with the fire with which he is bound."

"Love converts all things and assimilates them into the nature of the Beautiful."

"Love, therefore, supernally descends from the Intelligibles into mundane natures, calling all things upward to Divine Beauty."

"Love is neither to be placed in the first, nor among the last of beings. Not in the first, because the object of love is superior to love: nor among the last, because the lover participates of love."—*Proclus in Theol. of Plato*.

The degrees of the amatory inspiration correspond to the nature of the beauty which excites it. Thus, as Thomas Taylor points out, Plato in the *Phaedrus* indicates many different kinds of beauty. The dialogue proceeds from beauty of form to beauty of discourses, then to beauty in soul and to the beauty of the Mundane Gods (in Socrates' recantation). It then ascends to the intelligible fountain of beauty, to the God of Love, and to the Beautiful itself, thereafter descending again to beauty in soul, in virtues and sciences, and back again to beauty in discourses.

"The first subsistence of the Beautiful is in the Intelligible Intellect at the extremity of the intelligible triad, where it first subsists as an intelligible idea. This beauty is a vital intellectual form, the source of symmetry in all things."

"There are Three Hypostases in the Intelligible Gods . . . and the third is characterized by Beauty and abides with the most beautiful of the Intelligibles."

"These three subsist unically and causally in the Intelligibles, but unfold themselves into light in the ineffable Order of the Gods as 'Faith, Truth, and Love.'"
—(*Proclus in Theology of Plato*).

In the *Phaedrus* Plato speaks of three kinds of love, into each of which enters the amatory inspiration.

The lowest is intemperate love, the desire of body only, of which he says:

"But the familiarity of one who is not in love, a familiarity mingled with mortal prudence, dispensing mortal and sparing gifts, and breeding in the beloved soul a niggardliness praised by the multitude as virtue, will cause her to be swirled about the earth for nine thousand years, and leave her devoid of the light of intelligence, in the world below."

The second kind is temperate love, which is that of those who, although adopting a more philosophic life than the

first, have yet in an unguarded moment been overcome by unlawful passion.

“ But in the end these, too, depart from the body, without wings indeed, yet striving to become winged, so that they carry off no mean prize of love’s inspiration; for there is a law that those who have once set out on the journey to heaven shall never more come to darkness and the road beneath the earth, but that they shall lead a splendid life and be happy journeying on together, and that for their love’s sake, when they become winged, it shall be together.”

But the third kind of love is that of those who “ pass their life here in happiness and harmony, for they are masters of themselves and are ordinate, and have enslaved that by which vice enters the soul, but set free that by which virtue arises. And these at the end of their life become winged and light, for they have been victorious in one of the three truly Olympic contests, a greater good than which neither human prudence nor divine madness can bestow on man.”

These three kinds of love correspond to the three lives of the soul, and to each one the lovers, the loves, and the objects of love are analogous.

For as Beauty, first subsisting in the intelligible, descends as it were to earth and is unfolded to the last of things and gleams in physical objects, so the soul, inspired by love, may ascend from the sensible beauty of outward form through moral, intellectual, spiritual, and eternal beauty to the contemplation of The Beautiful Itself.

But the four inspirations, although distinguished thus, are not separate and distinct; for, like the Gods Who give them, all are in each and each is in all.

“ These inspirations, however, conspire with, and are in want of, each other; so abundant is their communion. For the telestic requires the prophetic mania; since the latter interprets many things pertaining to the former. And again, the prophetic requires the telestic mania. For the telestic mania perfects and establishes oracular predictions. Farther still, the prophetic uses the poetic and musical mania. For prophets, as I may say, always speak in verse. And again, the musical uses the prophetic mania spontaneously, as Plato says. But what occasion is there to speak about the amatory and musical manias? For nearly the same persons exercise both these, as for instance, Sappho, Anacreon, and the like,

in consequence of these not being able to subsist without each other. But it is very evident that the amatory mania contributes to all these, since it is subservient to enthusiasm of every kind: for no enthusiasm can be effected without amatory inspiration. And you may see how Orpheus appears to have applied himself to all these, as being in want of, and adhering to, each other. . . . For there is an abundant union, conspiracy, and alliance with each other, of the Gods who preside over these manias, viz., of the Muses, Bacchus, Apollo, and Love."

—*Scholia of Hermeas on the Phaedrus, translated by Thomas Taylor.*

Indeed it is obvious that into any production of any of the four arts all the four inspirations must enter, else it will not be a perfect work of art. For in the first place it must possess symmetry and harmony, so that it may appeal to the soul's inherent love of these qualities. Next it must have some perfective energy; it must in some way supply a need, or otherwise increase the sum total of goodness in the world. Art which, when judged by absolute standards, is immoral, is not true art. Thirdly, it must not be merely representative, but must interpret and reveal truth of some kind; and last it must have beauty, for only so can it fulfil its ultimate purpose, which is that of lifting up the whole consciousness on to a higher plane.

A consideration of these four inspirations supplies the basic criteria by which all works of art of every description may be judged. For inspired art is a sacred thing, not merely a means of sensual or emotional delight, but the bringer to the soul of that true joy, on the wings of which she soars on high and is restored to her true home.

JEWELS

Of a truth, thoroughly to know oneself, is above all art, for it is the highest art.

* * *

So soon as a man turneth himself in spirit, and, with his whole heart and mind, entereth the Mind of God which is above time, all that ever he hath lost is restored in a moment.

* * *

A true lover of God, loveth Him, or the Eternal Goodness, alike in having and in not having, in sweetness and bitterness, in good or evil report.

—From "Theologia Germanica"

MAHAYANA BUDDHISM

III. THEOLOGY*

BUDDHISM is sometimes regarded as a religion without a God, but although this may seem to be the case in a certain sense with the Primitive Buddhism, there is no just ground for the opinion when the Mahâyâna System is considered, for from an impartial study it will be found that some of the most profound and exalted conceptions of Deity of any religion are taught in the various Mahâyâna Sects.

Each Sect has a theological aspect of its own, even though perhaps not treated as theology. A consideration of some of these should prove valuable to all theological students, not only because they throw additional light upon the Occidental mode of contemplating Deity, but also because such a study leads to a wider religious tolerance and enables the western mind to enter into more completely sympathetic relations with the mentality and devotional attitude of the Eastern World.

All systems of Buddhism, Hinayâna and Mahâyâna alike, depend primarily upon some kind of conception of what Buddha stands for. Etymologically the word "Buddha" comes from the root "*budh*," which, when used as a noun, denotes "one who is enlightened," or "one who is awakened." It was first used by the Shakyamuni, but was gradually extended to embrace all the ancient Sages and Saints who had attained complete enlightenment and had become Lights to the rest of mankind.

Again, all systems of Buddhism accept, in some sense, a basic trinity, called *Triratna*, that is, the Three Jewels, or the Triple Treasure, or the Three Holies. These are (1) Buddha, (2) Dharma or the Law, and (3) Sangha, or the Order, the Assembly, the Congregation, or the Brotherhood.

I. BUDDHA

In the Mahâyâna System the Buddha has now ceased to be regarded merely as a historical personage, and has become the Eternal Personification of the One Divine Principle of all. It is principally in this respect that Mahâyânism has departed from the Primitive Buddhism.

* See Issues Nos. 27 and 28 for previous articles: (1) History of the Mahâyâna; and (2) Truth and the Gnostic Faculties.

“The deification of the Muni of the Shakyas,” says Suzuki, “has been going on in various ways after his death, perhaps even while he was still alive. It was in vain for the Buddha, even if he had any desire to avoid this form of supernaturalization as far as he himself was concerned, to check the inevitable course of human psychology, which ever wants to take hold of something for its support, for its own unification or for its transcendentalism. What Buddhists, Hinayâna and Mahâyâna, conceived of the personality of their master in regard to his physical, intellectual, and spiritual qualifications, was no extravagant outburst of the Indian imagination. To save the truth of the Dharma preached by the Buddha, as well as to fulfil the religious requirements of the human heart, the Buddha had to perform miracles and to be endowed with superhuman qualities, both in his personality and spirituality.”

Thus, the Buddha has received numerous titles: as many as eighty-one are given in the Buddhist Dictionary *Mahâyut-patti*. Some of the most common of these, which show forth his glorification, are:—

Tathâgata, “One who truly comes,” “One who fulfils all things.”

Arhat, “Worthy One,” “The Perfect One,” “Who is worthy of all offerings.”

Bhagâvat, “The Blessed One.”

Amitâbha, “The Boundless Light,” “The Infinite Light,” “The Omnipresent Light.”

Amitâyur, “The Boundless Life,” “The Eternal Life,” “The Omnipresent Life.”

Amida (Japan), “The Eternal Light and Life.”

Amitâ, or *O-mi-to-Fu* (China), “The Eternal Light and Life.”

Adi-Buddha, “The Uncreate Buddha.”

Vairochana, “The Perfect Justification.”

Vajrasattva, “The Diamond Soul.”

Samyaksambuddha, “One Who is perfect in enlightenment.”

Vidyâcaranasampanna, “One Who is perfect in deeds and wisdom.”

Sugata, “The Happy One,” “One Who goes well.”

Lokavidanuttara, “The Peerless One in the Knowledge of the World.”

Lokajyestha, "The World-honoured One."

Purushadamyasârathi, "The Controller and Archetype of Men."

Satthadevâmanushyânânam, "The Teacher of Gods and Men."

Gunasagara, "The Ocean of Merits."

Tayî, "The Saviour."

Dharmasvami, "The Lord of the Law."

Sarvajna, "The Omniscient One."

Shamita, "The Serene One."

Nirmala, "The Immaculate One."

Anuttara, "The Peerless One," "One who has no superior."

The Buddha is the embodiment of all virtues, supernatural powers and excellences, and all perfections; the Ideal One, Who, as Suzuki says: "formed a point of crystallization around which our spiritual yearnings coagulated and solidified, just as Christ formed such a point for his followers."

Hence, in the Mahâyâna Teaching, Buddha is not worshipped merely as a human being, howsoever exalted; but He is the Manifestation or Incarnation of the Unmanifested One, the Supreme Lord, the Expression of Infinite Light and Life, the Way, the Truth, the Refuge, the Ultimate Goal of all endeavour.

II. TRISARANA

The exaltation of Buddha is shown forth in the development of *Trisarana* (Sanskrit) or *Saranagamana* (Pali) or "The Triple Refuge" formula, which is recited daily by every devout Buddhist.

"I take refuge in and follow the Buddha as my Guide
I take refuge in and follow the Dharma as my Guide
I take refuge in and follow the Sangha as my Guide."

"Om! Salutation to the Omniscient Ones!
To the Three Holies, The Triratna"

"Salutation to Buddha, Bhagâvat, the Victorious and All-wise Tathâgata, Arhat, Who has gone to the Highest Bliss.

He is the Guide of Gods and Men

He is the Root of Virtues

He is the Fountain of all treasures

He is adorned with perfect endurance

He is adorned with all beauty
He is the Greatest Flower of all the race
He is admirable in all His actions
He is admirable in the eyes of all
He delights in the faithful ones
He is the Almighty Power
He is the Universal Guide
He is the Father of all the Bodhisattvas
He is the King of all the revered ones
He is Leader of all the departed
He owns Infinite Knowledge
He owns Boundless Fortitude
His commands are all-perfect
His melodious voice is all-pleasing
He is without an equal
He is without desires
He is without evil
He delivers all from sorrow
He delivers all from sin
He is free from worldliness
His senses are acute
He bravely severs all bondage
He delivers all from deepest misery
He delivers all from the world's toils
He has crossed the ocean of misery
He is perfect in fore-knowledge
He knows the past, present, and the future
He lives far from death
He lives in the Pure, Blissful Land, where enthroned
He sees all beings."

"Salutation to the Holy Law, Dharma
It has the virtues of the ancient times
It has the virtues of the middle ages
It has the virtues of the present hour
It has excellent significance
It has excellent words
It is the unalloyed Law
It is all-perfect and illuminating
It is the all-pure Law
It is perfectly translucent
It has perfect Order
It is everlasting
It points out the direct path
It gives the realization of all aspirations
It benefits the wisest of men
It brings all to perfection
It fulfils all desires
It is an all-sufficient support, and
It terminates all re-birth."

“ Salutation to the Holy Assembly, Sangha.
 They dwell in peace
 They dwell in wisdom
 They dwell in truth
 They dwell in unity
 They merit veneration
 They merit glorification
 They merit the grandest of gifts.”

“ The Goodness of Buddha is boundless
 The Goodness of Dharma is boundless
 The Goodness of Sangha is boundless.”

III. DHARMA

Just as the term “ Buddha ” embraces all the religious concepts of the Absolute One, from the most exoteric and popular to the most profound and exalted, so the term “ Dharma ” is commonly used to embrace all aspects of the Doctrine and the Good Law, from the most concrete and physical to the most abstract and metaphysical.

Dharma is one of the most basic terms in all branches of Buddhism. As one of the Three Jewels it is usually regarded as denoting the Law, the Doctrine, the Norm, the Rule, the Discipline, or the Teaching of the Buddha, which is practised by his followers in the Sangha. The word is derived from the root *dh'*, which means “ to hold,” “ to carry,” “ to bear ”; in its original sense Dharma signified “ That which provides,” the norm, or rule, or principle of a thing, or that which regulates the course or order of things, the Law and Justice; and finally, it also represented moral virtue, duty, merit, the essential attribute of a thing, the substantial basis, the being, the reality of a thing, and reality itself.

In its distinctively Mahâyâna signification, Dharma may be regarded as denoting “ That Which IS,” the truly intelligible, the real essence, the ground or basis of all existence.

Dharma is a fundamental principle from which all other principles of the Buddhist Systems may be derived: all the basic elements of the teaching are called “ dharmas.” There is also an analogy between these “ dharmas ” and the archetypal “ ideas ” of Plato. The term represents an ontological unity of primary importance, and from this essential unity all basic principles of Buddhist theological speculation are developed. Thus, three of the great principles, which unfold the significance of Dharma, are: (1) Dharmakâya, (2) Dharmadhâtû, and (3) Dharma-âyatana.

(1) *Dharmakâya* is the Embodiment of the Law, the Absolute Being, or Absoluteness considered in an ideal sense, the religious Godhead. When *Dharmakâya* is personified it is called *Tathâgata*.

Dharmakâya is the Ultimate Reality Who substands all phenomena: the Absolute and Living God. It is not a blank metaphysical abstraction.

"Buddhists ascribe to the *Dharmakâya* innumerable merits and virtues and an absolute perfect intelligence, and make it an inexhaustible fountain-head of love and compassion."—*Suzuki*.

"The *Dharmakâya*, though manifesting itself in the triple world, is free from impurities and desires. It unfolds itself here, there, and everywhere, responding to the call of Karma. It is not an individual reality, it is not a false existence; but it is universal and pure. It comes from nowhere: it goes to nowhere: it does not assert itself, nor is it subject to annihilation. It is forever serene and eternal. It is the ONE, devoid of all determinations. This Body of the Law has no boundary, no quarters; but is embodied in all bodies. Its freedom, or spontaneity, is incomprehensible; so likewise is its presence in all bodies. All forms of corporeality are involved therein. It is able to create all things. Through it is the treasure of intelligence. It is devoid of particularity. There is no place in the universe where this Body does not prevail. The Universe is in a process of "becoming"; but this Body for ever "IS." It is free from all contraries and opposites, yet it works in all things to lead them to *Nirvâna*."—*Avatamsaka Sûtra*.

"When the *Bodhisattvas* contemplate the *Dharmakâya*, how do they conceive it to themselves?

Briefly, they contemplate it by regarding its seven characteristics, which constitute the flawless excellences and essential attributes of the *Kâya*.

i. The free, unrivalled, unimpeded activity of the *Dharmakâya*, which is manifested in all beings; ii, the eternality of all perfect virtues in the *Dharmakâya*; iii, its absolute freedom from partiality—intelligible or sensible; iv, the spontaneous activities which uninterruptedly emanate from the *Dharmakâya*; v, the inexhaustible wealth, spiritual and natural, stored in the Body of the Dharma; vi, its integral purity, which has no stain of partitiveness; and vii, the earthly

works achieved for the salvation of all beings by the Tathâgatas who are reflexes of the Dharmakâya."—*ibid.*

(2) *Dharmadhâtu* is the intelligible foundation of all beings and things; the ideal oneness of the totality of all manifestation; the order of all existence, the underlying unity of all; the universality of all, as distinct from its particularity. It represents the world as a real subjective wholeness, as seen by the enlightened mind: a stable harmonious integrality. The word "*dhâtu*" means "root" or "base," and the *Dhâtus* comprise the categories or classes of all manifested things, the groups of the elements of existence. They embrace all cognizable things and constitute a classification of manifestation according to the mode whereby it is cognized.

(3) *Dharma-âyatana* is a term that may be regarded as comprehending the order by which manifestation is to be contemplated in its subjective and objective aspects.

"*Âyatana*" means "entrance": it is like an outlet of consciousness, whereby existence is differentiated and is contacted by the gnostic faculties. The *Âyatanas* include the faculties of consciousness and their corresponding objects. They are the bases of cognition.

In the various Buddhist schools there are elaborate classifications of the "*Dharmas*" into three sub-divisions, of "*Âyatanas*," or bases of consciousness; "*Dhâtus*," or categories of elements; and "*Skandhas*," or aggregates of being.

IV. BHUTATATHATA

Perhaps this is the most abstruse principle in the theological metaphysics of the Mahâyâna. The word itself signifies "thatness" or "suchness," or "the such-as-it-is-ness of all things."

Bhûtatathâtâ is indefinable in itself and its significance can only be suggested by paradox. It is the Eternal Being and yet also the Sempiternal Becoming. It is the Supreme Soul (*Atman*) as the Pure Idea, and yet also the Soul as birth and death, or *Samsâra*.

All things arise out of it and return to it. It is the primal Essence of all things and nothing could exist or subsist without it.

It is the Absolute, conceived of in His unmanifested aspect and yet also in His manifested phase.

It is the metaphysical Godhead of the Mahâyâna, just as Dharmakâya is the religious Godhead.

Bhûtatathâtâ is the Absolute, as unconditioned and indefinable, and yet in another sense, it is conditioned and definable.

As Unconditioned, Bhûtatathâtâ is the Transcendental One, the Highest Principle, which is prior to and unindigent of all things: it is "all things prior to all," beyond all categories, attributes, and predicates.

It is *Sûnyâta*, as the Absolute Void, transcending and exempt from all that is definable and effable.

"Bhûtatathâtâ is neither that which is, nor that which is not; neither is it existence, nor non-existence. Neither is it at once existence and non-existence, nor that which is at once not existence and non-existence; it is neither unity nor plurality, nor that which is at once unity and plurality, nor that which is at once not unity and plurality."—*Mahâyâna-Shraddotpâdda-Shâstra*.

"Absolute Suchness from its very nature thus defies all definitions. We cannot even say that it is, for everything that is presupposes that which is not: existence and non-existence are relative terms as much as subject and object, mind and matter, this and that, one and other: one cannot be conceived without the other. "It is not" (*Na iti*), therefore, may be the only way our imperfect human tongue can express it."—*Suzuki*.

"The Eternal Abyss of Suchness, so-called, is the point where subjectivity and objectivity are merged in absolute oneness. . . . To use psychological terms, it is a state of transcendental or transmarginal consciousness, where all sense-perceptions and conceptual images vanish and where we are in a state of absolute unconsciousness."—*ibid*.

"The Heart of Bhûtatathâtâ is the vast ALL of the unity of Dharmadhûta: it is the essence of all doctrines. Its ultimate nature is imperishable."—*Shraddotpâdda-Shâstra*.

Bhûtatathâtâ as Conditioned is the Divine Immanence; it is the Absolute conceived of as the most Manifested One, the womb of all things, Who has many names, each of which is a principle which manifests one of His Aspects.

Thus, Bhûtatathâtâ is the Dharma as the Ineffable Essence and Norm of all things.

It is Dharmakâya as the Fountain-head of all love, wisdom, and power.

It is Paramârtha as the Highest Truth.

It is Bodhi as the Source of all Intelligence.

It is Prajñâ as the Wisdom which is the essence of all things.

It is the Essence of the Buddhas and the Reason of Buddhahood.

It is Bodhicitta as the Intelligence-heart of the Truly-awakened, the Buddha-enwombed-in-the-Soul.

It is Tathagâta-garba as the womb of all things, the seed or germ of all life.

It is Mâdhyamârga, as the Middle Path, between and above all opposites.

It is Nirvâna, as the Highest Attainment and Bliss.

V. TRIKAYA

According to the Mahâyâna, the Tathâgata has a triple aspect, or Three Bodies, or Kâyas, whereby he manifests all the attributes of the Infinite Buddha. These are called—

Dharmakâya, or the Body of the Dharma.

Sambhogakâya, or the Body of Glory.

Nirmânakâya, or the Body of Nirvâna.

The first is the Absolute Body, which is not a body in the ordinary sense, but is at-one with Bhûtatathâtâ. It is the Body of Contemplation.

The second is a Spiritual Body, which is the body assumed by the Glorified Buddha.

The third is the Body of the Incarnate Buddha, which is assumed when the Buddha manifests himself. It is also called the Body of Transformation.

These Three Bodies belong to the Three Persons of a basic mystical Mahâyâna Trinity. Though they are three, yet they are all aspects of the One Dharmakâya.

The Dharmakâya-Buddha is the Complete or Integral Buddha, the Divine Buddha.

The Sambhogakâya-Buddha is the Ideal Buddha, or the Idealized Body, glorified after his Nirvâna, even as Christ is after His resurrection.

The Nirmânakâya-Buddha is the Universal Buddha, the Human Buddha, who manifests himself to those who worship him, whose consciousness is in Nirvâna, but whose activities are in the Form Heavens.

"The Dharmakâya of the Tathâgata is present in all places, in all regions, in all dharmas, and in all beings; yet the Dharmakâya itself is not thereby particularized: because the Body of the Tathâgata is not a particular body, but manifests itself everywhere and anywhere in response to the nature and conditions of things."—*Avatamsaka Sûtra*.

"O ye Sons of Buddha! It is even so with the Dharmakâya of the Tathâgata, which may rightly be called the treasure of treasures, the thesaurus of all merits, and the mine of intelligence. Whosoever comes in touch with this Light, is all transformed into the same colour as that of the Buddha. Whoever sees this Light, obtains the purest eye of Dharma."—*ibid*.

There are three essential aspects of the Dharmakâya which are also regarded as a Trinity, namely

Karunâ, or Love

Prajnâ or *Bodhi*, or Wisdom, and

Pranidhânabala, or Will.

Dharmakâya is the Loving All-Father, who embraces all beings with His Paternal Love.

"I am the Father of all beings and they are My children."—*ibid*.

"As His compassion is great and infinite,

Bliss supernal on every being He confereth;

And Himself showeth all over the universe;

He'll ne'er rest till all to Buddhahood truly attain."

—*ibid*.

"By virtue of *Prajnâ*, our egoistic thoughts are destroyed: by virtue of *Karunâ*, altruistic thoughts are cherished. By virtue of *Prajnâ* inordinate attachments are abolished: by virtue of *Karunâ* triumph over attachment is attained."—*Vasubandhu*.

"*Pranidhâna*" means will-prayer, or votive prayer in its highest and purest sense; "*bala*" means power; hence the *Pranidhânabala* of the Dharmakâya may be regarded as the Perfect Will of the Good Law (*Saddharma*), or the Divine Providence, which eternally wills the highest Good of all beings.

"The Buddhists, especially those of the *Sukhâvatî* sect, recognize the existence of an all-powerful will, all-embracing love, and all-knowing intelligence in the Dharmakâya, but they want to represent it more concretely and in a more human fashion before the mental vision of the less intellectual

followers. The result, thus, is that the *Dharmakâya*, in spite of its absoluteness, made prayers to himself to emancipate all sentient beings from the sufferings of birth and death."—*Suzuki*.

VI. MAHAYANA TRIADS

There are numerous other Triads taught in the various Mahâyâna Sects, each of which, however, bears a direct or indirect relation with the *Trikâya*.

(1) *The Three States of Being*

In China and Japan the Three States of Being or the Three Philosophies of Life are called:—

Kû or *K'ung*, which is *Sûnyâta*, the Great Void or Bhûta-tâthatâ as unconditioned, beyond all attributes, and transcending all relativity.

Chû or *Chung* or *Madhya*, the "Medial," the Essence of Mind, or Bhûtatathâtâ as the Norm of Existence, the ever-changing yet ever-the-same.

Ke or *Kia*, Reality and the differentiation of Reality into primal elements, self-existent, permanent unities.

(2) *The Tendai Trikāya*

In the Orthodox Tendai Sect each of the Three Kâyas is two-fold.

Thus, *Dharmakâya* is called:

Hosshô Hosshin, as the Inconceivable One

Hôben Hosshin, as the Conceivable One.

Sambhogakâya is called:—

Ji-jiyû-Hoshin, as the Body of Self-enjoyment

Ta-jiyû-Hoshin, as the Body of Enjoyment of others.

Nirmânakâya is called:—

Ojgin, as the Body of Complete Incarnation

Keshin, as the Body of Partial Incarnation

(3) *Lamaistic Trinity*

The Triad in Tibetan Mahâyânism is sometimes given as: *Manjushri* or *Wen-shu*, the Prince of the Law, the Ever-Young.

Avalokiteshvara, "the Down-looking Lord, the God Who looks every way."

Padmapani, The Lotus Lord, and *Vajrapani*, the Thunder bolt Lord.

Avalokiteshvara is said to have been a Great Bodhisattva, Whose all-embracing compassionate heart (*Mahâkaruna*)

transformed him into an Ideal Mother in the minds of his devotees, and who is worshipped as *Târâ* (Tibet), *Kwan-shi-yin* (China) and *Kwan-on* (Japan).

VII. THE GREAT MOTHER

The Mahâyâna Schools contain some very beautiful conceptions of the Great Mother: her worship is very popular, and her shrines are very dear to the heart of the Oriental devotee.

Kwan-shi-yin, or *Kwan-on*, is the Goddess of Mercy; She who hears and sees all, who hears and perceives all the cries and yearnings of men—her children. The Great and Compassionate *Kwan-yin*.

A Litany to her, runs—

“ All hail, Compassionate Kwan-yin,
May I soon acquire perfect Knowledge;
All hail, compassionate Kwan-yin,
May I soon attain divine wisdom.”

Other names by which the Great Mother is worshipped are:

Marîçî, or *Varâhî*, or *Pu-sa*, the Great Goddess, the Resplendent One, the Queen of Heaven, the Buddhist *Ushas*, or Goddess of the Dawn, Who is like Proserpine, the Spouse of *Yama*, the King of the Departed—the “ Virgin.”

In Tibet, she is *Târâ*, the Saviour, the Deliverer, the Consort of *Avalokiteshvara*. Her 21 names are daily on the lips of her people.

The Supremely Valiant; of White-moon Brightness; of Golden Colour; the Victorious Hair-crowned; the Great Sound; the Three-worlds' Best Worker; the Suppressor of Strife; the Bestower of Supreme Power; the Best Providence; the Dispeller of Grief; the Cherisher of the Poor; the Universal Nature Worker; the Brightly Glorious; with Frowning Brows; the Subduer of Passion; the Giver of Prosperity; the Supplier of Happiness; the Excessively Vast: the Dispeller of Distress; the Realization of Spiritual Power; and the Completely Perfect.

VIII. THE MAHAYANA SAVIOUR

As in all the sects of Christendom there is one Saviour, the Christ; so in all the sects of the Mahâyâna, there is only one Saviour—the Buddha. When thus considered, He is celebrated under appropriate titles, the terminology of which varies in the different languages, but the meaning of which is always closely allied.

Light is the Great Deed."—*Shinran's Glorification of the Name of Buddha.*

According to the teachings of the Pure Land Sect, there is a wondrous power lying latent in the name *Amida*, which belongs to the unfathomability of the Wisdom of the Buddha. Thus to recite the mantra "*Namo-Amida-butso*," with singleness of purpose and profound intensity of feeling, is said to transfer to the Soul of the devotee the Merits contained in the name, so that he is at once embraced by the Light of *Amida*.

"Only to repeat the name of Amitâbha with all your heart, whether walking or standing, whether sitting or lying: never to cease the practice of it for a moment—this is the very work which unfailingly issues in salvation; for it is in accordance with the Original Vow of That Buddha."—*Zendo's Commentary on "Amitâyur-Dhyâna-Sutra."*

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MAHAYVNA JEWELS

"Having great pity Our Eternal Father lighteneth the dark night of ignorance, manifesting Himself in that Land of Joy as the Buddha of Infinite Light which enlighteneth all the worlds with its immeasurable glory."—*Wasan*.

* * *

"Great as is the Might of the Divine Vow of our salvation, so light is the heaviest of our sins. Immeasurable is the Wisdom of our Father, and therefore they that are astray, as also the weary, shall never be forsaken."—*ibid*.

* * *

"With the universe, spiritual and boundless,
The Tathâgata is co-extensive;
Eternally calm, ineffably serene;
But to be the Home of sentient beings,
He hath manifested Himself on earth."

* * * —*Avatamsaka Sâtra*.

"As the Tathâgata preacheth the Good Law,
It filleth all beings with joy;
His voice maketh their hearts to leap,
For with the bliss of the Law they are rapt."

* * *

—*ibid*.

"Whoso reciteth the Holy Name, that is higher than all virtues, shall be set free from the fetters of the past, the present, and the future."—*Shinran Shônin*.

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Amitābha-Buddha is one of the most general names.

"*Amitā*" means boundless, illimitable, or infinite light.

"*Abhas*" means splendour, radiance, glory. Hence, *Amitābha-Buddha* is indeed the Omnipresent Light, the Light of all Lights, the Dazzling Radiance of the Infinite One.

Amitāyur-Buddha is another important title, which means Boundless Eternal Life.

In China, He is called *O-mi-to-Fu*, and in Japan *Amida*, both of which titles are almost synonymous with *Amitābha* and *Amitāyur*.

In the *Amitāyur-Dhyāna-Sūtra*, the World-Honoured One is allegorically portrayed as the Great Saviour who reveals the Path of Deliverance and Attainment by Meditation and Contemplation (*Dhyāna*), who describes by imaginative parable the marvellous glories of the Happy Land (*Sukhāvati*), the Western Paradise, the Land of the Buddhas.

Firstly, he points out that the aspirants should cultivate love and compassion for all beings, and practise diligently the ten precepts of the Buddha.

Secondly, they should take and faithfully observe the Three Refuges in the Three Jewels, and should fulfil all moral obligations with dignity.

Thirdly, they should give their whole hearts and minds and wills to the attainment of Perfect Wisdom (*Bodhi*), and should learn and expound the Sacred Doctrine (*Dharma*) of the Mahāyāna.

The various stages of Meditation and Contemplation are unfolded, and the wonderful vistas that are thereby opened up before the enlightened consciousness, are described.

"The Tathāgata, the Holy One, fully-enlightened, is surrounded by innumerable Bodhisattvas (enlightened ones). His Light is immeasurable, so that it is not easy to know the limit of its measure."

"There is not any case of likeness by which the extent of the Light of the *Tathāgata-Amitāyur* can be understood, hence, for that reason, Tathāgata is called *Amitābha*, that is Boundless Light."

"He is also called Infinite Splendour; Light Unconditioned; the Incomparable Light; the Golden Light; the King of Lights; Light greater than the Lords of Men; the Light which bends all the Conquering Gods:

The *Tathāgata* might speak for a whole Kalpa (age) on

the power of the *Tathâgata-Amitâbha*, beginning with His Light, and yet he would not be able to reach the end of the virtues of that light, because these things are immeasurable, inconceivable, endless, beginningless."

"Every *Buddha-Tathâgata* is One Whose Body is the principle of all beings and existence (*Dharmadhâtu*), so that He enters into the minds of all beings: consequently, when you attain union with the Buddha, it is indeed as though your mind was the Mind of Buddha, and the ocean of true and universal knowledge enters your consciousness.

Therefore, you should apply your thought with undivided attention to a calm and steadfast meditation of that *Buddha-Tathâgata, Arhat*, the Holy and Fully-Enlightened One."

"A wise man will stretch forth his folded hands and say: 'Adoration to *Amitâyur-Buddha*'—(*Namo-mitâbhâya-Buddha*), thus, by uttering the name of the Buddha, he will become free from sins."—From *Amitâyur-Dhyâna-Sutra*.

In the *Shin-shu*, or True Sect of Japan, *Amida-Buddha* is the Saviour of all men: the culmination of religious yearnings. Those who trust in Him are saved from ignorance and suffering, gain enlightenment, and find in Him the guide of their daily lives.

He is the Embodiment of Infinite Love, Wisdom, and Power, Who transcends all time and space, and manifests Himself in the Pure Land, as the Salvation of all who turn to Him.

"Take refuge in the mighty consoler;
Wherever His Mercy shineth throughout the world,
Men rejoice in its gladdening Light."

"Seek refuge in the True Illumination;
For the Light of His Wisdom is infinite;
In all the worlds there is nothing upon which
His Light shineth not"

"Seek refuge in the World-Honoured One,
For His Divine Power is beyond man's measure:
Being made perfect in His inconceivable Holiness."

—*Wasan*.

"All the roots of goodness, and all the store of merits are gathered up in His Name, which is called the Ocean of Treasures, because it is one in essence with the Reason of all being."

"To recite the Holy Name of the Buddha of Infinite

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