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THE UNIVERSALITY OF THE DIVINE NAME

IN all ages and in all lands men have aspired to God, and this universal aspiration towards the Highest has found expression in the countless Divine Names which are to be found in all languages. When these Names are compared, they are found to possess a striking similarity of sound, which cannot possibly be a result of accident, but is yet another evidence that the One which all religions worship is the same One though celebrated under innumerable aspects.

Man possesses the gift of articulate speech, which distinguishes him from the animals. Consequently he can give names to things, he can arrange sounds in certain orders to express his thoughts and feelings. When the names given by various peoples to concrete objects and things are considered, the utmost variety and difference is at once evident; but as the thought or thing expressed becomes more and more abstract and universal so there is a greater similarity in the words by which the different languages express it.

This is a wonderful confirmation of the essential veracity of the human faculties when directed to the description and expression of the Highest, for the fact that all nations in all times use very nearly the same sounds to express their aspirations towards the Divine, and their conceptions regarding It, is evidence that the power by which man turns his thoughts into words is not capricious or fallible, but, taken in relation to the language-making faculty of a tribe or a nation, is an aspect of that Law of Expression which is manifest in all things.

Thus the word *Amen* is a ratification of aspiration and prayer common to the whole of Christendom, and is moreover a name under which the Egyptians more than six thousand years ago celebrated The Hidden One.

The word *Aum*, when uttered by man, signifies the Great Aspiration and is common to most of the Oriental religions.

Amida (Japanese), *Amitâ* or *O-mi-to-Fu* (Chinese), meaning The Eternal Light and Life, *Amitâbha*, The Boundless Light, *Amitâyur*, The Boundless Life, are words common to all Mahâyâna Buddhists in China and Japan.

Allah, the Name by which the One God is celebrated by the Muhammadans, is a word daily on the lips of many millions of people.

Of the two kinds of letters which make up an alphabet the vowels are more important, because they correspond with the basic notes of the Cosmic Scale, the Creative Harmony which all things obey. The sound of the letter A, which is common to all languages, appears in numerous names relating to the highest conceptions of Godhead or to appellations of Divine Attributes in all religions, as the examples hereafter given will demonstrate. It is a sound regarded with particular reverence.

In many of the ancient mystery-religions the Creator is said to bring all things into being by pronouncing His Name, which is the Great Sound or Word, the Divine Logos.

“But a Venerable Name leaping with sleepless revolution into the worlds through the swift fiat of the Father.”—*Chaldean Oracles*.

This is the Name or Word which was with God and is God.

“The Mind of the Eternal Father spake and the Three came forth.”—*ibid*.

Thus, by pronouncing His Name or Word, God expresses and manifests Himself; and human beings, by finding the True Name of God, may be united with The Unnameable One Himself.

“Thee I aspire to know in all Thy Holy Names.”—*Egyptian Ritual*.

For this reason all the Names by which the Divine One was celebrated were held in great veneration, for they were considered as so many aspects of the Hidden Name Itself.

“Never change the native names, for there are in all languages God-given names which have ineffable power in the Mysteries.”—*Chaldean Oracles*.

“To recite the Holy Name of the Buddha of Infinite Light is the Great Deed.”—*Shinran Shônin*.

The Ancient Druids considered that the cause of mortality was the “divulging the Name of God, miscounting the Name of God, and unessentializing the Name of God,”

wherefore they kept it a secret, forbidding all, under the obligation of a vow, to reveal it to any but members of their own fraternity.

This was the human echo of the Name of God.

“ But the true and proper Name of God, which He Himself uttered, was the $\text{I} \backslash \backslash$. . . This name is perfect music—music, in virtue of which the universe itself, and all that it contains, joyfully leaped into existence; wherefore no creature can possibly give it its proper sound, and to try to pronounce it would be to falsify the name—it is unutterable.”
—*Williams ab Ithel*.

The Hebrews considered the Name of God so sacred that they never pronounced it in public. Their Sacred Name was *AH IH* (*Eheieh* or *Yahveh*) which means “I am That I am.”

With this may be compared the Egyptian name for God’s Manifestation of Himself, (*Ausar* or *Osiris*), which means: “I AM”—the Divine Incarnation.

The following tables of Divine Names beginning with A show how universally the sound of this letter has been employed in the words by which different races have called upon God.

HEBREW

AH IH, or *Eheieh*, or *Yahveh*—“I am that I am”

ALEL, The Mighty One

Alohim, or *Elohim*, the Seven-fold Creative Power

Adonai, *Adni*, Lord

Adonijah, The Lord is My Master

Adoni-zedek, The Lord of Justice

Adoniram, The Lord Most High

Alleluia or *Halleluia*, The Praise of the Lord

Agla, The First and Last—“Thou art mighty for ever,
O Lord”

Ain Soph Aur, The Illimitable Light

Abba, Father

Abi, My Father

Abiah, The Lord is My Father

Abidan, The Father of Judgement

Abiel, God, My Father

Abigail, The Father of Joy

Abijah, The Will of the Father

Abinoam, The Father of Beauty
Abishalom, The Father of Peace
Abishua, The Father of Salvation
Abitub, The Father of Goodness
Ama, The Divine Mother
Amath, The Divine Truth
Achad, The Divine Unity, the One God
Aralim, The Seven Thrones
Auphanim, The Divine Wheels

EGYPTIAN

Amen or Am-n, or Ammon, The Ineffable One, The Hidden One (also means "So be it" in Hebrew)
Ausar or Osiris, The Divine Incarnation, "I AM"
Ast or Hes, or Isis, The Divine Mother
Aten, or Aton, The Disk of Ra—The Divine Sun
Athor or *Hathor*, The Divine Beauty—The House of Horus.
Aru or *Haru*, or Horus, the Resurrected and Triumphant Osiris
Apis, The Divine Bull, symbol of Incarnation of Osiris
Atef, The Crown of Osiris and Horus
Ankh, The Divine Life and The Mirror of the Gods

MUHAMMADAN

Allah, The One God
 There are 99 names of Allah, which the Muslims use in a rosary, to facilitate the repetition of these names.

ZOROASTRIAN

Ahûra, The Supreme Lord
Ahûra Mazda, The All-Knowing Lord
Amesha-Spentas, The Seven Spirits—same as the Elohim
Armaiti, The Spirit of Mercy and Piety
Ameratat, The Spirit of Fruitfulness
Ardibihist, The Spirit of Fire and Life-giving Heat
Asha, The Spirit of Right and Truth
Aspandarmat, The Spirit of the Guardian of the Earth
Avesta, The Law
Ahum, Life

BUDDHIST (*Mahâyâna*)

Amida (Japan), *Amitâ*, or *O-mi-to-Fu* (China), The Eternal Light and Life

Amitābha, The Boundless or Infinite Light
Amitāyur, The Boundless and Eternal Life
Amitāprabha, The Infinite Splendour
Amitaprabhāsa, The Infinite Radiance
Adi-Buddha, The Supreme and Uncreate Buddha
Anuttara, The Peerless One
Avalokiteshvara, The Down-looking Lord

HINDU

AUM or *Om*, The Great Aspiration, The Mystic Sound, The Triple Word—A=the Creator, *Brahmā*; U=the Preserver, *Vishnu*; M=the Transmutor, *Shiva*
Achyuta, The Immutable—a name of *Krishna*
Adhi, The Supreme, the First, the Primeval
Aditi, Boundlessness, Infinity
Adityas, Sons of *Aditi*
Adhibhūta, The First Being, Lord of Beings
Adhidaiva, The Lord of Gods
Adhinātha, The First Lord
Adhimānim, The Primeval Creative Power (Masculine)
Adhisakti, The Primeval Creative Force (Feminine)
Adhisanat, The First Ancient or "The Ancient of Days"
Adhyātmā, The Lord of Souls
Adhiyajna, The Lord of Sacrifice
Agni, The God of Fire
Aja, The Unborn, Uncreate
Ajita, The Unconquered
Akshara, The Imperishable, a name of *Brahm*—the Supreme
Anrita, Divine Water of Immortal Life
Ananda, Divine Bliss
Ananga, The Bodiless
Anupādaka, The Self-begotten
Aparināmin, The Immutable
Arhat, The Worthy One
Avatāra, The Divine Incarnation
Avyakta, The Unmanifested

GREEK

Adonis, Lord
Adrastia, The Divine Law
Aesa, Fate
Aether, A Divine Principle of the Orphic System

*Aglai*a, One of the Graces
Amalthea, The Divine Horn of Plenty
Amiliktoi, The Seven Creative Spirits, The Thunderers
Aphrodite, The Divine Beauty
Apollo, The Divine Sun
Athene, The Divine Wisdom

Also the following mythological names:

Aesculapius, *Agamemnon*, *Alkmene*, *Ajax*, *Atlas*,
Antaeus, *Andromache*, and many others, together with
the following nouns and adjectives in which the *a*
sound appears:

aaatos invincible, *agathos* good, (*h*)*agios* holy, (*h*)*agnos*
pure, *aedos* reverence, *aeonios* eternal, *aidios* ever-
lasting, *akme* summit, *alethes* true, *alke* strength,
ambrotos immortal, *anax* king, *aner* man, *arete* virtue,
arche beginning, *archon* ruler, *athanatos* deathless,
augoeides the shining self.

It must be noted that the alpha in Greek is often privative
and in relation to a divine name signifies the negation of
finite attributes as in *Apollo*—He that is not many, i. e., One.

The first and last letters of the Greek Alphabet begin and
end with the *a* sound—*Alpha* and *Omega*.

CELTIC

Addon, Seed
Aedh, God of Beauty
Aengus, God of Eternal Youth
Aesar or *Axire*, Preserver, Divine Fiery Intelligence
Ain, The Triple Solar Deity
Amaethon, The Divine Husbandman
Ammon, Without beginning
Antraw, Chief Guide
Anu Mather, The Divine Mother
Arawn, God of the Underworld
Arglwydd, Ruler
Awen, Divine Inspirational Genius

SCANDINAVIAN

Aegir, God of the Sea
Aesir, The Gods
Alfäder, (Odin) The All-Father

Alsvidar, Steed of the Moon Chariot
Alsvin, Steed of the Sun Chariot
Asa Thor, Divine Thor
Asgard, The Home of the Gods
Audhumla, The Divine Cow (Primeval Chaos)

CHALDEAN AND ACCADIAN

Adar, God of Strength
Aku, Divine Incarnation
Allatu, Queen of the Dead
Amar-utiki, The Light of the Sun
Anâ, The Light and Spirit of Heaven
Anu, The Ancient Progenitor, Father of Gods
Astarte, Divine Beauty (same as Aphrodite)

MISCELLANEOUS

Attis or *Atys* (Phrygian), Divine Incarnation
Abraxas (Gnostic), The Supreme God
Abracadabra (Gnostic), The Mystic Word
Adam, Divine Man
Aeon (Gnostic), Divine Incarnation, The Eternal
Arthur, A divine king of the Britons
Azoth, The Philosopher's Stone

There are also many names in which the *a* sound comes in the middle or at the end of the word for example:—

Brahmâ, Creator
Buddha, The Enlightened One
Daron (Celtic), The Thunderer
Khephera, That Which comes into Being
Maat, Goddess of Right and Truth
Ptah, Creator
Ra, The Sovereign Sun
Tao, The Ineffable

Besides the names by which the Supreme Deity is celebrated, there are others referring to various aspects of Godhead, and when these are examined a striking resemblance is revealed in those names in different languages which refer to the same aspect.

Thus, among the names by which the Divine Incarnation or Manifestation has been worshipped are the following, some of which have already been quoted:—

sound

Adonis, Aeon, Aku, Attis, Avatâra, Tathâgata (He who has truly come).

ba sound

Bacchus, Baldur, Baal

i sound

Christos, Dionysus, Iacchus, Iau, Iesous, Isis (The Divine Mother in Manifestation), *Krishna, Messiah, Mithras, Osiris*.

This universality of the Divine Name establishes beyond all doubt the essential veracity of the human faculties in attaining a knowledge of reality and expressing that reality in appropriate sounds and words. For just as each man is different from all others and yet has the same underlying essential nature which makes him a man, so the Divine Names of different languages all have their individual peculiarities and yet an essential similarity which is due to the fact that they all have their origin in human aspiration to the same ONE.

PRAYERS OF THE MYSTICS

Govern all by Thy wisdom O Lord, so that my soul may always be serving Thee as Thou dost will, and not as I may choose. Do not punish me I beseech Thee, by granting that which I wish or ask, if it offend Thy love, which would always live in me. Let me die to myself, so that I may serve Thee: let me live to Thee, who in Thyself art the true Life.

—*St. Theresa*

* * *

O Lord, make us we implore Thee, so to love Thee that Thou mayest be to us a Fire of Love, purifying and not destroying.

—*Christina G. Rossetti*

* * *

Give me, O Lord, a steadfast heart, which no unworthy affection may drag downwards; give me an unconquered heart, which no tribulation can wear out; give me an upright heart, which no unworthy purpose may tempt aside.

Bestow upon me also, O Lord my God, understanding to know Thee, diligence to seek Thee, wisdom to find Thee, and a faithfulness that may finally embrace Thee.

—*St. Thomas Aquinas*

* * *

Guide me O Lord, in all the changes and varieties of the world; that in all things that shall happen, I may have an evenness and tranquillity of spirit; that my soul may be wholly resigned to Thy divinest will and pleasure, never murmuring at Thy gentle chastisements and fatherly correction.

—*Jeremy Taylor*

FROM ORIENTAL WISDOM

Thou that wouldst find the Lost One, lose thyself,
 For nought but self divides thyself from Him.
 Ask ye how I o'erpassed the dreary void?
 One little step beyond myself was all.

—*Akhlaq-i-Jalali.*

* * *

Some Seraph whispers from the verge of space,
 Make not these hollow shores Thy resting-place;
 Born to a portion in thy Maker's bliss,
 Why linger idly in a waste like this?

—*ibid.*

* * *

Ancient of Days, yet born with every hour.
 Hail, Love! That reign'st alike o'er want and power.

—*ibid.*

* * *

The world shall live in me, not I in it.

—*ibid.*

* * *

If thou art good enough to be a man,
 Thou'rt too good for an angel: Adam's race
 Of whitened dust are shrines that angels worship.

—*ibid.*

* * *

The death of body is the birth of Soul.—*Hakim Sanai.*

* * *

Underneath appearance trace the why and how;
 Dream not judgement lingers;
 Judgement Day is Now.

—*Jalaluddin Rumi.*

* * *

One moment's memory of Thee, O God, is a long life.—*ibid.*

* * *

Knowledge hath two wings: Opinion hath but one; and Opinion
 soon fails in its orphan flight. The bird with one wing soon
 droops its head and falls, but give it two wings, and it gains
 its desire.

—*ibid.*

* * *

In the Master's absence a little work done well
 Weighs more than a great one when his eyes compel;
 Now is time to show who faith and trust will keep,
 Once probation over, faith and trust are cheap.

—*ibid.*

* * *

Though trials vex thee, cast not hope away;
 Night is, O brother, pregnant with the day.

—*Sa-adi.*

* * *

Let your friend be one who is yourself in reality and another
 only in form, and you have found the philosopher's stone.

—*Akhlaq-i-Jalali.*

PLATO AND THE FOUR INSPIRATIONS

III. INSPIRATION AND ART*

“ Because the Soul is progressive, it never quite repeats itself, but in every act attempts a reproduction of a new and fairer whole.”—*Emerson*.

The Soul is the great artist of creation, for through it the intelligible beauty of the ideal world is expressed in the world of form, so that the Below does in truth, when taken in its entirety, reflect and make manifest the Above.

Plotinus, in the *Enneads*, describes the manner in which the Third Divine Hypostasis, the World-Soul or Over-soul, the Demiurgus or Creator, creates the Sensible Universe after the pattern of the Ideas in Nous, the Archetypal, Perfect, and Intelligible World which It eternally contemplates.

“ The World-Soul always desires to translate what it sees in the Eternal World into another form ” (*Enn*, IV, 4, 15)

Thus, through Soul, which is the intermediary principle between the spiritual and the corporeal, the abstract and the concrete, the Divine Ideas or Thoughts take on actual forms, the Intelligible is expressed in the Sensible, and the Sensible is lifted up to the Intelligible.

But the human soul is of a similar nature to the World-Soul, a flame of Its flame, and therefore it has, potentially, a creative power of an analogous character.

The Soul of man perpetually expresses itself and that which it contemplates, for by all his actions and works of every kind man attempts to give expression to his subjective nature and to realize or make actual his ideals and ideas. And just as the World-Soul creates the universe by contemplating the Divine Ideas and Archetypes which subsist, in a hierarchical sense, above Itself, so the human soul also, when it has gained the power to unite itself consciously with the World-Soul, may also contemplate these Divine Realities and express them in its works. This process of expression is the process of Art, for all human arts, in order to be effective, must bear some relation to that which is real; that is to say, they must express, or minister to, some aspect of Goodness, Truth, or Beauty.

* For previous articles see issues Nos. 29 and 30.

The human soul is able to repeat in terms of itself the process of the World-Soul and has the potentiality of attaining to conscious union with It, yet each human soul is individual, distinct from all other human souls, and possessing an individual characteristic. But since this is so, the expressions, or works of art, of each individual will be different from those of all others, and each one will produce works which he and he alone is capable of creating. The World-Soul or Demiurgus, by contemplating the Ideas in Nous, produces the Cosmos, with all that it contains, a perfect work. But the human soul may also contemplate these Ideas and has moreover the capacity to recombine them in different relations, thereby producing arrangements of forms which are not in Nature, and thus imposing upon Nature a new order, the Order of Art, and lifting up Nature to Super-Nature.

In the consummation of the Order of Art therefore, with all that this implies, the soul of man is the great factor, and upon the perfection of individual souls depends ultimately the perfection of the Order of Art.

But the Soul is a great paradox, because, although it is the principle which unites man to the World-Soul and to all other human souls, it is also the principle which gives to each human being his or her individuality. Moreover, the processes by which the soul attains to perfection, with its resultant mastery of the Art of the Perfect Life, are even more paradoxical, since it is only when the Soul loses itself, as it were, in That Which is above itself, that it is able to manifest its true individuality, to fulfil its destiny, and achieve its purpose. For the greatest works of art, whose appeal is most universal and lasting, are those in the creation of which the artist has completely surrendered himself to the dominating influence of the idea of beauty which he is endeavouring to express, so that his own personal idiosyncrasies and mannerisms have been transcended and there has shone out through his work the luminous universality of ideal beauty.

This paradox can only be solved when the part which Inspiration plays in the perfecting of the soul and its works is realized. Inspiration is not a faculty of the soul, but an inbreathing of superior principles which may vivify and heighten all the faculties. It is a participation by the soul of That Which is above soul. Hence it can never be invoked

or produced by purely mechanical or external means. Rather is it necessary for the soul to place itself in a receptive condition to the inflowing stream of inspiration by the orientation of all its faculties so that they become channels through which that stream may flow.

“ Let the immortal depth of thy soul lead thee, and open all thine eyes earnestly to the Above.”—*Chaldean Oracles*.

The “ eyes ” of the soul are its gnostic faculties, and until these are fully open and active the flow of inspiration will be but partial and imperfect. It follows that although inspiration itself is in no way dependent upon the soul, the degree in which it is received, and the manner in which the results of its operations are expressed, depend upon the faculties which the soul has actualized. When the soul is inspired, its faculties, as such, are enhanced and transcend their ordinary powers, but the more perfectly these faculties have been previously used and trained, the more plenary will be the reception of inspiration.

There are therefore three processes upon which complete receptivity to inspiration depends, each distinct, although more or less inseparable from the others.

Firstly, the free and full exercise of all the soul's faculties as they emerge from potentiality to actuality; that is to say, as all latent powers are exercised and made active.

Secondly, the assimilation and direction of these faculties or powers to their ideal and divine affinities, as they are converted from the partitive and personal to the service of the integral and universal, and as the soul realizes its essential oneness with all other beings.

Thirdly, the elevation, heightening, and spiritualization of all the faculties by a growing conscious participation in Divine Strength, Life, and Health.

According to the degree of unfoldment and actualization of the faculties of the soul, so on that plane will the inspiration be received. Each of the four kinds of Inspiration outlined previously—the Musical, the Telestic, the Prophetic, and the Inspiration of Love—may be received as a plenary, a creative, a dynamic, or a mechanical inspiration.

A plenary inspiration is one that includes all others and acts through all the faculties of the soul, which is temporarily lifted above itself.

A creative inspiration is one in which the gnostic and vital forces of providential energy unite in the artist soul and enable it to produce works of art which are original in the true sense of that term.

A dynamic inspiration is one that impels its recipient to action; it enables man to perform works which normally are beyond his power and strength.

A mechanical inspiration is one that guides the expressive and pragmatic faculties and enables man to attain a perfection of skill which surpasses anything that his natural or acquired ability could achieve.

Of these four, the first or plenary kind is most worthy to be termed "inspiration," for by it the soul is completely lifted up and all its faculties are transcended.

"Nevertheless, there is a mania (inspiration) which is co-ordinate with temperance (i.e., conscious and deliberate production of a work of art) and which we say has in a certain respect a prerogative above it. For certain inspirations are produced, according to the middle and also according to the doxastic reasons of the soul, conformably to which artists effect certain things, and discover theorems beyond expectation, as Asclepius, for instance, in medicine, and Hercules in the practical life."—*Scholia of Hermeas*.

But "That which is primarily, properly, and truly enthusiasm from the Gods, is effected according to the *one* of the soul, which is above dianoia and above the intellect of the soul."—*ibid*. Therefore the soul can only be truly inspired when she is collected into one, when she returns from diversity to simplicity, and all her manifold powers and faculties, instead of conflicting against each other, are harmonized and directed towards the unity of a single end. All participation is by similitude, and therefore it is only when the soul herself has returned from multiplicity to unity that she can be united to and inspired by the Unity of all unities. When having brought herself from the darkness, which results from identification with the multifarious and ever-changing material world, she has come to know herself, to realize her own individuality, and actualize all its powers, then, and not till then, can she fully and consciously surrender that individuality to the Divine Will and become perfectly receptive to the supernal inspiration which, working through those powers, will enable them to produce works endowed with everlastingness.

The soul having found herself must lose herself in the Divine. But this self-surrender of the soul to the Divine does not imply any condition of passivity or limp inertia. Although the soul is completely receptive to that which flows in from above, yet at the same moment she is more than ever dynamic and potent in relation to that which is below. She has, as Proclus says, abandoned her own idiom, but by that very act she enables the Divine Creative Powers to act through her. It is necessary to emphasize this, because of the tendency of some modern schools to teach that a completely passive state of the mind and the other faculties induces inspiration. But that which results when such passive and mediumistic conditions are cultivated is not inspiration but phantasy.

“Enthusiasm (or mania) is falsely believed to be an agitation of the dianoetic part in conjunction with daemonical (angelic) inspiration; for the inspiration is from the Gods. But neither is it simply an ecstasy, but a reduction and restitution of the soul to a more excellent nature; since inordinate motion and ecstasy indicate a regression to that which is worse. Further still, the advocate for ecstasy adduces that which happens to those that energize enthusiastically, but does not teach us the leading cause, which is this, that the inspired are wholly possessed by a divine power; which possession is afterwards followed by ecstasy.” —*Extracted from Iamblichus' De Mysteriis by Thomas Taylor in Notes on the Ion.*

This is further illustrated by the following quotation from Proclus in which he refers especially to the musical or poetic inspiration. His words, however, apply also to the other kinds.

“But since the whole energy of the illuminating power is in divine advents, and that which is illuminated gives itself up to the motions proceeding thence, and, abandoning its own habits, spreads itself under the energies of that which is divine and uniform; on this account, I think, he (Plato) denominates such an illumination a *possession* and a *mania*. He calls it a *possession*, because the whole illuminated soul gives itself up to the present effect of illuminating deity; and a *mania*, because such a soul abandons its own proper energies for the idioms of the illuminating powers.

In the next place, he describes the habit of the soul possessed by the Muses; and says it ought to be tender and solitary. For a soul hard and resisting, and inobedient to divine illumination, is disposed contrary to the energy of divinely inspired possession; since it thus rather subsists from itself than from that which illuminates, and is incapable of being properly impressed with its gifts. But a soul which is possessed by other all-various opinions, and is filled with reasonings foreign to a divine nature, obscures divine inspiration, mingling with the motions thence derived its own lives and energies.

In the third place, therefore, he adds the common employment of such an aptitude, and of possession and mania from the Muses. For to excite and inspire with Dionysiac ecstasy, is the province both of that which illuminates and that which is illuminated, and which gives completion to the same thing; the former moving supernally, and the latter spreading itself under the moving cause. Excitation is indeed a resurrection and an unperverted energy of the soul, and a conversion to divinity from a lapse into generation. But Dionysiac ecstasy is a divinely inspired motion, and an unwearied dance, as it were, towards a divine nature, giving perfection to the possessed. But again, both these are requisite, that the possessed may not incline to that which is worse, but may be easily moved to a more excellent nature." —*Proclus on the Republic, from the note on Book X in Thomas Taylor's Translation.*

By what means, therefore, may the soul be enabled to return from multiplicity to unity and to uncover that *one* of herself which is hidden in the depths of her nature so that through that *one* she may be united to The One and The Good. The human soul, being the offspring, as it were, of the World-Soul, is potentially perfect, but not actually so until she has unfolded all her powers and realized her own true nature and destiny. Souls, which have descended into matter for the purpose of unfolding their powers and becoming self-conscious, are at first bewildered, barely awake, blinded and misled by the phenomena of the world in which they find themselves, needing all the help that can be given to them in order to become fully active and enlightened and so find the way of return to their true home.

The process of making perfect the apocatastasis, or complete restoration of the soul, is itself an art, and the highest of the arts, for to it all the other arts may and should contribute. Indeed, it is only when such arts are related to this highest and most essential art that they can fulfil their purpose and reach their perfection. The Mystical or Elevative Art, which is the art by which the soul is perfected, depends, like all the other arts, upon inspiration, and the inspiration which is correlated to it is the Amatory, or the Inspiration of Mystical Love. And, just as the Mystical Art in a certain sense embraces all other arts, so the Inspiration of Love embraces all other inspirations. Mystical Love is in this sense the only inspiration, for it is the source of vitality of them all, the great anagogic or uplifting power of the universe which descends from the heights to the depths and restores all that which is fallen, unhappy, and distraught to glory, bliss, and serenity.

“ Love converts all things and congregates them into the nature of the beautiful.

It also unfolds itself differently in different orders, everywhere combining its powers with the peculiarities of the Gods.

Love, therefore, supernally descends from intelligibles to mundane natures, calling all things upwards to divine beauty.

Intelligibles themselves, indeed, do not require the amatory medium, on account of their ineffable union. But where there is union and separation of beings, there also Love abides. For it is the binder and conciliator of natures posterior and prior to itself; but the converter of subsequent into prior, and the elevating and perfecting cause of imperfect natures.

The Chaldean Oracles, therefore, speak of Love as binding and residing in all things. But Diotima, in the Banquet, calls Love a great Angel, because it everywhere fills up the medium between desiring and desirable natures. But among the intelligible and occult Gods, it unites intelligible intellect to the first and secret beauty by a certain life better than intelligence. Hence the theologist of the Greeks (Orpheus) calls this Love, blind, for he says:

‘ In his breast feeding, eyeless, rapid Love.’ ”—*Proclus Theol. of Plato.*

Thus the Inspiration of Love, diffusing itself through the other kinds of inspiration, will ultimately lift up the whole nature of the soul and render it perfect.

By the soul's love of practical utility and efficiency man's corporeal nature becomes harmonized, beautified, and fully utilized by means of the Pragmatic Arts.

Through the soul's love of beauty, its affectional and emotional nature is enabled to express itself and the spiritual ideals which it contemplates by means of the Expressive Arts.

An inherent love of goodness, harmony, and order impels the soul to ordinate its activities and surroundings and to bring its moral and volitional nature into conformity with the Divine Will by means of the Ordinate Arts.

Love of Truth causes the Soul never to be completely satisfied until its intellectual nature is brought into the presence of self-evident Truth in such a way that its inherent ideas and latent conceptions are educed and consciously realized by means of the Interpretative Arts.

And finally the soul's innate love for, and longing to return to, its Source causes man's entire being to be gradually transformed, spiritualized, and lifted up to an ever fuller participation in the Divine Nature by means of the Elevative and Mystical Arts.

Therefore since all the arts may thus contribute to the achievement of the soul's purpose it is necessary that all should be related to the one end. When any of the subsidiary arts are pursued for their own sakes alone they are cut off from the highest source of inspiration, since for any single art, other than the mystical art in its widest sense, to be made the whole aim of life is analogous to an individual soul proposing its own happiness as the only purpose to be striven after. Thus there are in all the arts certain definite principles which carry each art to its perfection, and enable those who practice it to become receptive to the most exalted inspiration. The most important of these principles is that the arts should be practised for the benefit of the soul and not for the body.

Thus the Pragmatic Arts should aim at producing articles which will not only fulfil perfectly the purpose for which they are designed, but will, by their perfection, continually remind the consciousness of the ideal realm.

The Expressive Arts must express not the reflections of beauty but beauty itself, that is to say, they must be founded not upon phantasy but upon the real Creative Imagination.

The Ordinate Arts must be practised with regard to the permanent nature of man: they must cure the souls of men and nations as well as their physical organisms.

The Interpretative Arts must pursue Truth for its own sake and not foster mere cleverness and sophistry. The efficiency of the Ordinate, Expressive, and Pragmatic Arts depends largely upon that of the Interpretative Arts, for so long as scepticism, ignorance, and doubt flourish among a people its art—in the popular sense of the term—will be completely stifled.

And finally the Mystical Arts must embrace all the rest in terms of themselves. They must interpret, ordinate, express, and practically exemplify, always keeping in touch with the physical plane yet perpetually lifting it up to a higher level. And when the artist, through the Inspiration of Love, has learnt the secret of uniting all his activities in the progressive achievement of a single purpose, he becomes a master not only of his own particular art but of the art of life.

Thus Love is indeed the inspiration which unites the human soul to its source; and all things are connected—

“By the bond of wondrous love, who first leapt forth from Intellect, clothing himself with the Fire with which He is bound, that he might mingle the ever-welling crateres, pouring on to them the Flower of His own Fire.”

“For the Intellect of the Father, Self-begotten, comprehending his works, sowed in all things the fire-laden bond of love, that all things might remain ever loving on, throughout the aeons of endless time, that the diacosm of life might remain intellectually in the full light of the Father, that the first principles of the Cosmos might continue perpetually active in love.”—*Chaldean Oracles*.

And when at length the Fire of Love has done its work, first of purging and then of inspiring, the soul becomes perfect, her wanderings in the darkness are at an end, her flame is blended with the flame of the World-Soul. She contemplates the radiant beauty of Reality and, by exercising her essential creative powers, expresses that beauty in works of immortal art.

* * *

“There are moments when the soul takes wings: what it has to remember, it remembers: what it loves, it loves still more: what it longs for, to that it flies.”

—*Fiona Macleod*.

MAHAYANA BUDDHISM

IV. COSMOLOGY*

BUDDHISM, to those who have not penetrated the profound significance of its most abstract metaphysics, is often regarded as a teaching which postulates that the universe is devoid of any reality and is therefore merely an illusory apparition (*Maya*), having no actuality or substantiality. It is true that this seems to be implied in some aspects of the teaching, especially when quotations from the Buddhist texts are considered by themselves, isolated from the whole content, of which they are only elements or parts. But even a cursory consideration of the elaborate systems of worlds and planes, that are referred to, or implied, in nearly all the more important Buddhist Sûtras, is sufficient to demonstrate that a real System of Cosmology—and therefore of real existence—is intimately associated with, or involved in, the teachings of all schools of Buddhism.

Cosmology is a real science, and one that is of fundamental importance, for without it no system of philosophy can possess a real foundation, or substantial basis. This Cosmic Science, and the sciences that are dependent upon it, or which follow from it, may be conveniently considered—from the Mahâyâna standpoint—according to the three great principles which unfold the significance of Dharma (see previous article), namely, Dharmakâya, which is the Ultimate Reality that substands all being and existence; Dharmadhātu, which is ideal oneness or totality of all manifestation, and constitutes the subject-matter of Cosmology proper; and Dharma-âyatana, or the order according to which the laws and causes of Dharma are unfolded and come into actual operation. This third aspect is dealt with in a subsequent article of the series.

I. DHARMADHATU

“When the oneness of the totality of manifestation (*Dharmadhātu*) is not recognized, then ignorance as well as particularization arises, and the multiform phases of the particularizing-consciousness (*Klishto-mano-vijnâna*) are thus developed.”—*Mahâyâna Shraddotpâda-Shâstra*.

* See issues Nos. 27, 28 and 30 for previous articles: (1) History of the Mahâyâna; (2) Truth and the Gnostic Faculties; (3) Theology.

That is to say, when the universe is studied merely in its parts and details, there is a natural tendency to lose sight of its wholeness, hence there arises a confused and " defiled " (*Klishto*) conception of it, which represents it as a chaos rather than a cosmos.

" With universal wisdom (*Samatâjnâna*) and universal will-prayers (*Samatâ-pranidhâna*) all Buddhas and Bodhisattvas yearn to achieve the universal emancipation of all beings. This desire is ceaseless and spontaneous on their part. And since this wisdom and these prayers exercise a perfuming (*Klishto*) power over all beings, the latter are prompted to think of, or to recollect, all Buddhas and Bodhisattvas, so that sometimes hearing them, sometimes seeing them, all beings may acquire spiritual benefits (*hitatâ*). That is to say, by entering into the stage of purity of contemplation (*Samâdhi*), they destroy hindrances wherever they are encountered, and obtain an all-penetrating insight, which enables them to become conscious of the absolute oneness (*Samâta*) of the entire universe (*Sarvaloka*) and to commune with innumerable Buddhas and Bodhisattvas."—*ibid.*

When the entire universe (*Sarvaloka*) is contemplated by the unenlightened mind as a realm of incessant change, of impermanence and unreality, it is called *Samsâra*, or the fluctuating sea of generation, of birth and death; and yet this very *Samsâra* is itself the real world (*Sahalokadhâtu*), when its real immutable essence is seen from above, within, and behind all that is in an apparent condition of change.

" *Samsâra* is *Nirvâna*; because, when contemplated from the ultimate nature of the *Dharmakâya*, there is nothing going into or coming out of existence. *Nirvâna* is *Samsâra* when it is attained and retained."—*Vichesacinta-brahma-pariprecha Sûtra*.

" All is impermanent," and similar affirmations or negations, refer, as a general rule, to *Samsâra*; but this very impermanence could not be postulated by the human mind without an implication of permanence; therefore, the idea, at least, of that which is immutable and real is inherent in the human consciousness, and is itself the underlying stable unity of all that which is regarded as a fluctuating multiplicity or perpetual differentiation.

“ If the Dharmakâya of Buddhas is devoid of variously differentiated corporeal forms, how is it that it can manifest in various corporeal forms in any manner? In reply we say: the Dharmakâya can manifest itself in various corporeal forms, because it is the real essence of them all. Corporeality (*Rûpa*) and the activity of mind (*Citta*), from the very beginning, are not a duality, as such. So we speak of the universe as a system of rationality (*Prajnakâya*) (i.e., the Wisdom which is the essence of all things), because the real nature of material forms (*Rûpa*) constitutes the norm of mind ” (or that upon which mind (*Alaya-vijnâna*) operates)—*Mahayâna-Shraddotpâda-Shâstra*.

Form without matter is without existence; but form and matter, united by the activity of mind, constitute existence.

“ Form (*Rûpa*) is emptiness (*Sûnyatâ*), and emptiness is indeed form. Emptiness is not different from form; form is not different from emptiness. What form is to emptiness, that emptiness is to form.”—*Prajnâ-pâramitâ-hrdaya Sûtra*.

“ Be it therefore known that all things in the universe, from the beginning, are neither material form (*Rûpa*), nor active mind (*Citta*), nor intelligence (*Prajnâ*), nor consciousness (*Vijnâna*), nor non-being (*Abhâva*) nor being (*Bhâva*); they are, indeed, inexplicable. The reason why the Tathâgata, nevertheless, endeavours to instruct by means of words and definitions, is because of his benevolent skilfulness, or ideal expediency (*Upâya-Kaucalya*). He only provisionally makes use of words in order to lead all beings, for his real purpose is to make them independent of symbolism and enable them to enter directly into the ultimate principle (*Tattva*). Because, if they indulge themselves in confused reasonings, attach themselves to sophistry, and thus foster their subjective particularization, how can they gain the knowledge of real principles (*Tattvajnâna*) and attain to Nirvâna? ”—*Shraddotpâda Shâstra*.

II. TRILOKA, THE THREE WORLDS

The division of the universe into Three Worlds is common to all schools of Buddhism.

These are: *Kama Loka*
 Rûpa Loka
 Arûpa Loka

A Loka is a world, or plane, or realm of existence or subsistence. The three Worlds are also called Dhâtus, or substantial bases or foundations, composed of various elements or categories of elements which are unified into substances.

Kama Koka or *Dhâtu* is the realm of sentiency, of feeling and desire: it embraces the sensible and natural spheres of existence, and has many subdivisions. The Mahâyâna gives a six-fold division, which extends from the Natural or Kama Heavens down to the Hells or Narakas.

Rûpa Loka or *Dhâtu* is the realm of corporeality and material form, of objectivity and phenomenality in the widest sense. Although it is called material and corporeal it is not limited to physical, because it embraces the Heaven Worlds, or Form Heavens, of which there are 17 in the Mahâyâna System, corresponding to various stages of meditation and contemplation (*Dhyâna*). If Kama Loka is conceived as the realm of sensible and instinctual life, then *Rûpa Loka* may be conceived as the realm of rational life and unfoldment, in which the gnostic faculties (*Vijnânas*) are active in conjunction with the "dharma" — ideas — "dhâtus" — elements — "skandhas" — aggregates — and "âyatanas" — bases of consciousness.

Arûpa Loka or *Dhâtu* is the formless or noumenal realm, of subjectivity and abstractions. It is the intelligible, supersensible, and supernatural world, and embraces the Four Formless Heavens which correspond to the four stages of Nirvâna.

"The Three Worlds" (*Triloka*) are the self-manifestation of Alaya-vijnâna — the Universal Over-Mind — which, in this respect, is practically analogous to Suchness (*Bhûtatathâtâ*). — *Shraddotpâda Shâstra*.

For in the Alaya are the seeds or ideas of all things, and, in its cosmic aspect, Alaya-vijnâna is the principle whereby subjective types or forms are expressed in the realms of manifestation, as well as the principle whereby consciousness may ascend from the objective and sensible realm to the sphere of the intelligible and noumenal.

And, since all rational beings possess Alaya, they may ascend from the lowest planes of precipitated matter in Kama Loka, and pass through the realms of sensible, instinctual, and natural existence, upwards through the Form Heavens — *Rûpa Loka* — or the realms of rational activity, until the Real and Noumenal World — *Arûpa Loka* — is attained.

There is no finality in the Heavens of Kama Loka and Rûpa Loka, howsoever pleasurable and wondrous they may be in themselves; hence the truly enlightened ones must learn the real nature of these worlds so that they be consciously transcended. This is the Great Goal towards which the Noble Eightfold Path of the Buddha for ever points. The Cosmic Symbology of the Tathâgata may be compared to a plan of the journey, so that every aspirant, who makes the Great Ascent, may receive guidance on the path as he climbs the Sacred Mountain (*Meru*); may learn to distinguish the real from the unreal, and thus no longer be detained by the impermanent and enchanting beauties that appear before him as he mounts upward.

III. COSMIC SYMBOLOGY

A true symbol is that which adequately represents the abstract idea or aspect of reality for which it stands. Hence, although Buddhist Symbology is often regarded as fabulous, or mythical in a derogatory sense, nevertheless, to those who have learnt the art of reading symbols, a consideration of the Cosmic Symbols of the Mahâyâna may be pregnant with profound significance, especially as it will be found to possess many close analogies with the symbology and mythology of other systems, such as the Hellenic and Celtic.

The mythological mode of presenting truth has received extensive treatment by the Mahâyânists, and this is one of the grounds upon which their system has sometimes been condemned by those who regard it solely from a literal viewpoint, and are not willing, or not able, to see within and behind a myth or symbol the abstract idea or truth which it is intended to represent.

The Central Symbol of Buddhist Cosmology is Mahâmeru, or the Great Mountain, which is like Olympus in the Hellenic Mythoi.

All aspiration and human progress is regarded as tending from below upwards. It is an ascent from the below to the above. The trials and ordeals that are incidental to the ascent are most appropriately to be compared with the arduous task of ascending the sides of a steep mountain. And this Mountain, for the ardent Mahâyânist, is Mahâmeru, or Sumeru as it is sometimes called.

Mahâmeru is figuratively described as rising up from the centre of the earth (*Cakravâla*), which is its base or foundation, and below which there are various layers or strata, symbolical of the elements; namely, the mineral, the watery, the aery, and the akashic.

There are seven Rocky Circles or Peaks ranged around Mahâmeru, the first of which is said to be half its total height, while the altitude of each of the other mountainous ranges or circles is said to increase proportionately until the last is reached, which is near to the Summit of the Mount, called *Merukûta*.

The entire mountain is surrounded by Seven Great Oceans, symbolical of the waters of generation (*Samsâra*).

These are divided by the Rocky Circles, and are dense and sluggish on the lower levels, but are more and more pure and clear as the higher levels are reached, where they are cool and sweet and fragrant.

There are four Great Continents, located outside the four sides or quarters of *Nimimdhara*, the lowest Rocky Circle, which are inhabited by the human and other species of beings. These are:—

Uttarakuru on the North
Pûrvavideha on the East
Aparagodâniya on the West
Jambudvîpa on the South.

According to all schools of Buddhism, each *Cakravâla* has its own Solar System, the planets of which move in their orbits around the middle of the Great Mountain and cause the division of days and nights, months and years. There are 7 Planets, in addition to the Sun and Moon, 12 Signs of the Zodiac, and 28 Mansions of the Moon. These all have their appropriate names in Sanskrit.

The Mahâyâna division of Time and Space bears a symbolical and numerical relation with the Great Mountain; in fact, all the temporal and spatial elements of Buddhism have a more profound significance when considered from a symbolical and an analogical point of view than when regarded purely from a concrete and literal one. For the numerical system of the Buddhist deals with units of time and space of such great immensity that the ordinary mind cannot grasp their meaning. For instance, there are 50 units, with suitable names, each of which is 10 times greater than

its preceding unit, and the last of these, called *Asamkhyā*, denotes a number equal to a million multiplied by a million many times, and means "countless." When this apparently excessive and useless process of multiplication is regarded as a symbolical mode whereby to ascend from the finite to the infinite, the temporal to the eternal, the relative to the absolute, it takes on a new meaning and intelligibility.

In the *Abhidharma Kosha* of Vasubandhu, details are given of the measurements, or altitudes, of the Mountain, the Circles, the Oceans, and the Continents, as well as the planes or heavens of Kāma Rūpa, with the periods of time that pertain to them. This numerical treatment of the subject, when taken in a symbolical or analogical sense, assists the mind to comprehend the relations and inter-relations of all the elements that belong to it.

IV. THE SIX GATIS or States of Being

A consideration of the various categories of beings is useful prior to dealing further with the worlds or planes in or upon which these beings exist or subsist.

The Mahāyāna gives a sixfold classification, called the Six *Gatis*, or generations, kingdoms, species, or categories of beings, existencies, or entities.

"The states of being that are recognized by the unenlightened (*Prethagjana*) are merely the lowest form of activity of the Dharmakāya. There is a variety of these according to the six modes of existence or being (*Gatis*), but which possess no infinite attributes."—*Shraddotpāda Shāstra*.

These are:—

(1) The Inhabitants of the *Narakas* or Hells, who are fallen human beings enduring the processes of purgation resulting from the action of evil Karma, and especially from the threefold fire of *Trividhagni*, the fire of ignorance, the fire of anger, and the fire of lust and passion.

(2) The *Pretas*, or the Entities and Genii of the Shadow World, or Cryptic Order. These are astral entities which are associated with the lower kinds of human and animal life. They are subject to dissolution and disintegration in proportion as mankind is liberated from the thralldom of the lower passions and the inordinate conditions of sentient existence.

(3) *Tiryagyoni*, or the Animal Kingdom as a whole, which inhabits the earth, but is said to be correlated in a symbolical manner to the element of water.

(4) *Manushya*, or the Human Kingdom as a whole, which includes all human beings dwelling in the realms of sentiency. They are said to inhabit the Four Great Continents and the Eight Sub-Continents, in each of which the normal span of life varies considerably.

(5) *Asuras*, or the Lesser Powers, Daimones, and "Spirits" of the elements, which have a fourfold division; namely, the animal Asuras whose abode is in the deeps of the ocean; the Preta Asuras, who are connected with the subtle and hidden side of Nature; the Human Asuras, who are said to reside near the sun and the moon, and are the ministers of mankind; and the Deva Asuras, who are like the attendants of the "Gods," whom they are said to resemble.

(6) The *Devas* or "Gods," who are Celestial Intelligences who reside in the various Heaven Worlds.

All these classes of beings possess form and are sentient; for even the *Devas* are subject, in some sense, to temporal and spatial conditions, though not in the same limiting manner as are human beings. But mankind, as such, may ascend above the "Devas" into the Formless Heavens and attain to Nirvâna.

V. KAMA LOKA OR DHATU

The normal emplacement of the human consciousness, when unenlightened, is in the Kama Loka, which has a sixfold division, extending from the lowest of the *Narakas* to the highest of the Natural or Kama Heavens.

- (1) The *Narakas* or Hells
- (2) The *Preta Loka*
- (3) The *Tiryagyoni Loka*
- (4) The *Asura Loka*
- (5) The *Manushyaloka*
- (6) The *Kama Heavens*

There are innumerable *Narakas* or Hells, which are symbolical of all the tribulations of suffering humanity. These hells are situated mainly in the bowels of the earth; but some, the small hells—called *Lokântarika*, are located on the face of the earth; the dark hells are on the outskirts of the *Cakravâla*, while the cold and hot hells are placed beneath the earth. The last three kinds have a sevenfold, and sometimes an eightfold subdivision.

The Six Kama Heavens, or "Heavenly Abodes," embrace the lower planes or lokas of the Devas which extend into the Rûpa Lokas. The first Kama Lokas are said to be above the earth and reach half-way up the sides of Mahâmeru; the other Kama Lokas extend to the Summit and beyond. These Heavens symbolize states of natural—not spiritual—happiness, through which mankind passes as it ascends to the Heavens of Rûpa Loka and Arûpa Loka.

(1) *Catur Mahârâjika Loka*, the Heaven of the Four Great Kings, Who are the Guardians of the Four Quarters:

- i *Dhritarâshtra*, Guardian of the East, whose retainers are the *Gandharvas*.
- ii *Virûdhaka*, Guardian of the South, whose retainers are the *Kumbhândas*.
- iii *Virûpâksha*, Guardian of the West, whose retainers are the *Nâgas*.
- iv *Vaisravana*, Guardian of the North, whose retainers are the *Yakshas*.

This Heaven is divided into four tiers around the lower half of *Mahâmeru*, and its denizens dwell in the mansions of the Sun and Moon as well as on the summits of the rocky peaks or circles. The Four Kings and their retainers have a relationship with the four symbolical "elements"—air, fire, water, and earth—and the purifications that are associated with these "elements."

(2) *Trayastrimsha Loka*, the Heaven of the 33 Devas. This is the second of the Deva Lokas, which extends to the summit of the mountain and covers the flat table on the summit. At each of the four corners there is a peak, which is the residence of the *Vajrapâni Yakshas*, who are the Guardians of this Heaven.

In the midst of the flat table is the Royal City, *Sudarshana*, with its King, who is called *Shakra* and is chief of the Devas. Elaborate descriptions are given of this Heavenly City, with its magic lakes and trees, and its 4 Parks at the four quarters.

The other Four Deva Heavens of Kama Dhâtu extend far above the summit of the mountain: they are

(3) The Loka of *Yâma*, where there is no division of day and night, but only perpetual day. *Yâma* is the Buddhist counterpart of Pluto or Hades, the King of the Departed.

(4) The *Tushita Loka*, where dwell the Radiant Devas who shed light upon the whole world. This is a popular heaven among the Buddhists, because it is said to be the dwelling place of *Maitreya*, the coming Buddha.

(5) *Nirmânarati Loka*, the heaven of transforming pleasures.

(6) *Paranirmitavashavarti*, the highest of the Kama Heavens, which is the Abode of *Mâra*, King of the realms of Desire, over whom man must triumph in order to enter the Heavens of *Rûpa Loka*.

VI. RUPA LOKA OR DHATU

This world, with its various spheres and planes, is the normal emplacement of the enlightened human consciousness when operating in the realms of pure form. It constitutes the real sphere of activity of the super-sensible gnostic faculties (*Vijnâna*), when directed upwards or inwards, as it were, away from the domain of the senses, instincts, and feelings. Hence, the different spheres of *Rûpa Loka* are appropriately correlated with the different *Dhyanas*, or stages of Meditation and Contemplation.

In the Mahâyâna System there are 17 *Rûpa* Heavens, which may be divided into four triads, surmounted by one fivefold sphere.

i. The Brahma Sphere, the Heavens of Sanctity, reached by the First Dhyana.

(1) *Brahmâkâyika*, the heaven of Brahma's retainers.

(2) *Brahmâpurohita*, the heaven of Brahma's ministers.

(3) *Mahâbrahmâ*, the heaven of Brahmâ himself.

ii. The Sphere of the Radiant Devas, the heavens of Light, reached by the Second Dhyana.

(4) *Parîtâbha*. The heaven of the Lesser Light.

(5) *Apramânâbha*, the heaven of the Boundless Light.

(6) *Abhâsvara*, the heaven of Integral Light, of the All-Luminous Devas.

iii. The Sphere of the All-Lustrous Devas, the Heavens of Purity, reached by the Third Dhyana.

(7) *Parîtta-subha*, the heaven of Lesser Purity,

(8) *Apramânasubha*, the heaven of Boundless Purity,

(9) *Subhakrtsna*, the heaven of Integral Purity.

iv. The Sphere of Tranquil Activity, reached by the Fourth Dhyana.

(10) *Anabhraka*, the cloudless heaven.

(11) *Punya-prasava*, the heaven of virtuous activity or meritorious birth.

(12) *Bṛhatphala*, the heaven of great results.

v. The Sphere of the All-pure Abodes, the Heavens of Serenity, reached by the Fifth Dhyana.

(13) *Abraha*, the serene heaven.

(14) *Atapa*, the heaven of perfect order.

(15) *Sudarsha*, the heaven of perfect form.

(16) *Sudarshana*, the heaven of perfect vision.

(17) *Akanistha*, the Highest Form Heaven.

The subject of the Heaven Worlds has received a most extensive treatment in the Mahâyâna, especially in the "Pure Land" Sects, which deal with the Amitâbha Paradise, the Buddha Lands or Fields (*Kshetras*).

The *Amitâyur-Dhyana Sûtra* outlines the 17 Meditations in conjunction with *Sukhâvati*, the "Happy Land," or Western Paradise. This subject will be dealt with in a subsequent article.

VII. ARUPA LOKA OF DHATU

The Arûpa Heaven, which is pure formlessness, or perfect noumenality, is difficult to comprehend by means of the ordinary processes of thought, because its most abstract nature eludes the precise definition that can be given to that which pertains to the lower worlds, from which form is an inseparable element. Arûpa Loka is best described by mystical paradoxes, which may give intuitional flashes concerning its most abstruse character.

It is noumenal and yet is the ultimate and subjective source of all the forms of existence; it is universal and yet is the ultimate origin of all differentiation: it is above and beyond all the worlds of form and yet it comprehends them all.

The Four Arûpa Heavens are:

(1) *Akâshânantyâyatana*, the Heaven of Boundless Space. This is a transcendent superspatial state, which comprehends all space, as well as all that is contained in time and space, and yet is independent of all temporal and spatial conditions. This state corresponds with the First Stage of Nirvâna, which is the simplest original aspect.

(2) *Vijnânânantyâyatana*, the Heaven of Boundless Cognition. This is a transcendent state of consciousness, which is omniscient and comprehends all objects of Knowledge, in their causes and effects, beginnings and endings, by simple single acts of subjective cognition, free from any process of reasoning or thought. This state corresponds with the Second Stage of Nirvâna, called *Upadhishesa*, which is not final, but is said to leave something behind.

(3) *Akimcanyâyatana*, the Heaven of Absolute Non-existence. This is a transcendent state of superexistence, which is omnipresent and integral, beyond all differentiation and particularization. This state corresponds with the Third Stage of Nirvâna, called *Anapadhishesa*, which signifies complete liberation and leaves nothing behind.

(4) *Naivasamjñânasamjñâyatana*, the Heaven of Absolute Suchness (*Bhûtatathâtâ*). This is a state of "neither consciousness nor unconsciousness," but of super-consciousness in its highest and most real sense. It signifies perfect union with the One and the All. This state corresponds with the Fourth Stage of Nirvâna, called *Apratisthitanirvâna*, which is the Nirvâna "that has no abode": it is like the mystical circle with its centre everywhere and its circumference nowhere.

(To be continued)

MYSTIC VERSE

So, the All-Great, were the All-Loving too—
 So through the thunder comes a human voice,
 Saying, O heart I made, a heart beats here!
 Face, my hands fashioned, see it in myself.
 Thou hast no power nor may'st conceive of mine
 But love I gave thee, with myself to love,
 And thou must love me who have died for thee.

—Browning

* * *

Within a cavern of man's trackless spirit,
 Is throned an image so intensely fair
 That the adventurous thoughts that wander near it
 Worship, and as they kneel, tremble, and wear
 The splendour of its presence, and the light
 Penetrates their dreamlike frame,
 Till they become charged with the strength of the flame.

—Shelley

THE SENTENCES OF DEMOPHILUS THE PYTHAGOREAN

Request not of God such things as when obtained you cannot preserve; for no gift of divinity can ever be taken away; and on this account He does not confer that which you are unable to retain.

* * *

After long meditation engage either in speaking or acting; for you have not the ability to retract either your discourses or deeds.

* * *

God does not principally esteem the tongue, but the deeds of the wise; for a wise man, even when he is silent, honours God.

* * *

It is impossible to receive from God any greater gift than virtue.

* * *

Gifts and sacrifices confer no honour on God, nor is He adorned with offerings suspended in temples; but a soul divinely inspired solidly conjoins us with divinity; for it is necessary that like should approach to like.

* * *

It is more painful to be subservient to passions than to tyrants themselves.

* * *

If you are always careful to remember, that in whatever place either your soul or body accomplishes any deed, divinity is present as an inspector of your conduct; in all your discourses and actions you will venerate the presence of an inspector from whom nothing can be concealed, and will at the same time possess divinity as an intimate associate.

* * *

The self-sufficient and needy philosopher lives a life truly similar to divinity and considers the non-possession of external and unnecessary goods as the greatest wealth; for the acquisition of riches sometimes inflames desire, but, not to act in any respect unjustly is sufficient to the enjoyment of a blessed life.

* * *

True goods are never produced by indolent habits.

* * *

Esteem that to be eminently good, which, when communicated to another, will be increased to yourself.

* * *

Esteem those to be eminently your friends, who assist your soul rather than your body.

* * *

Endeavour that your familiars may reverence rather than fear you; for love attends upon reverence, but hatred upon fear.

* * *

The unjust man suffers greater evil while his soul is tormented with a consciousness of guilt, than when his body is scourged with whips.

Understand that no dissimulation can be long concealed.

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By everywhere using reason as your guide, you will avoid the commission of crimes.

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By being troublesome to others, you will not easily escape molestation yourself.

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Consider that as great erudition through which you are able to bear patiently the lack of erudition in the ignorant.

* * *

No one is free who has not obtained the empire of himself.

* * *

Labour, together with continence, precedes the acquisition of every good.

* * *

Be persuaded that those things are not your riches which you do not possess in the penetralia of thought.

* * *

Do that which you judge to be beautiful and honest, though you should acquire no glory from the performance; for the vulgar is a depraved judge of beautiful deeds.

* * *

Make trial of a man rather from his deeds than his discourses; for many live badly and speak well.

* * *

Perform great things, at the same time promising nothing great.

* * *

Since the roots of our nature are established in divinity, from which also we are produced, we should tenaciously adhere to our root; for streams also of water, and other offspring of the earth, when their roots are cut off, become rotten and dry.

* * *

The strength of the soul is temperance; for this is the light of a soul destitute of passions: but it is much better to die than to darken the soul through the intemperance of the body.

* * *

He is a wise man, and beloved by divinity, who studies how to labour for the good of his soul, as much as others labour for the sake of the body.

* * *

Yield all things to their kindred and ruling nature except liberty.

* * *

Learn how to produce eternal children, not such as may supply the wants of the body in old age, but such as may nourish the soul with perpetual food.

* * *

God has not a place in the earth more allied to His nature than a pure and holy soul.