

BEAUTY

THE FACE OF GOD IN THE WORLD

**'NO MAN CAN SIN THAT CLEARLY SEETH THE BEAUTY
OF GOD'S FACE'***

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*Thomas Traherne, (IX,107)

**This is the time of union,
the time of eternal beauty,
It is the time of luck and kindness,
it is the ocean of purity.
The wave of bestowal has come.
The roar of the sea is here.
The morning of happiness has dawned,
no—it is the light of God.**

Rumi (VI,37)

1) In a world without beauty...in a world which is perhaps not wholly without beauty, but which can no longer see it or reckon with it...in such a world the good also loses its attractiveness, the self-evidence of why it must be carried out. Man stands before the good and asks himself why *it* must be done and not rather its alternative, evil...In a world that no longer has enough confidence in itself to affirm the beautiful, the proofs of the truth have lost their cogency....the logic of the answers is itself a mechanism which no longer captivates anyone. The very conclusions are no longer conclusive. (I, 19)

2) ...the ethical does not then question the legitimacy of beauty, rather does it reveal itself as beauty's inner coordinate axis, which enables beauty to unfold to its full dimensionality as a transcendental attribute of Being....Likewise...the moral meaning of revelation is not to be found *alongside* its mystical meaning: the spiritual light proceeding from revelation's depths....the 'moral meaning' refers to the urgency with which such light penetrates the beholder's very heart, in a manner described by Rilke in his "Archaic Torso of Apollo": 'There is not place in it which does not see you. You must change your life.' (I, 22-23)

3) Only that which has form can snatch one up into a state of rapture. Only through form can the lightning-bolt of eternal beauty flash. There is a moment in which the bursting light of spirit as it makes its appearance completely drenches external form in its rays. From the manner and the measure in which this happens we know whether we are in the presence of 'sensual' or of 'spiritual' beauty, in the presence of graceful charm of interior grandeur. But without form, in any event, a person will not be captivated and transported....The apostles were transported by what they saw, heard, and touched--by everything manifested in the form. John especially, but also the others, never tire of describing in ever new ways how Jesus' figure stands out in his encounters and conversations; how, as the contours of his uniqueness emerge, suddenly and in an indescribable manner the ray of the Unconditional breaks through, casting a person down to adoration and transforming him into a believer and a follower. (I,33)

4) The form of the beautiful appeared to us to be so transcendent in itself that it glided with perfect continuity from the natural into the supernatural world. *Charis* refers to the attractive 'charm' of the beautiful, but it also means 'grace'. '*Charis* is poured out upon your lips,' sings the nuptial psalm (44.3). We believe that what is beautiful in this world--being spirit as it makes its appearance--possesses a total dimension that also calls for moral decision. If this is so, then from the beautiful the way must lead into the religious dimension which itself includes man's definitive answer to the question about God and, indeed, his answer to the question God poses to *him*. (I,34)

5) ...all those who have been once affected inwardly by the worldly beauty of either nature, or of a person's life, or of art, will surely not insist that they have no genuine idea of what beauty is. The beautiful brings with it a self-evidence that en-lightens without mediation. That is why when we approach God's revelation with the

It was the touch of the imperfect upon the would-be-perfect that gave the sweetness, because it was that which gave the humanity.

Thomas Hardy (III,206)

category of the beautiful, we quite spontaneously bring this category with us in its *this-worldly form*. (I,37) (My italics)

6)...the proper life of the will consists in its '*...transformation into the objectively good and beautiful, a transformation which, in the case of our will, appears to be partly the root and source...of its striving, but partly also the goal and perfection of this...striving. Such transformation would appear to be as it were the very soul or forma of all of the will's further activity. In other words, the life of the will consists of love in so far as love, being a delight in that which is objectively good and beautiful, binds the lover to this object, steeping him in it and moulding him into it. Love so penetrates and fills the lover with the object of his love that lover and object as it were grow together, and the objectively good and beautiful is like a principle immanent in the lover himself, impelling him to act and strive and making him overflow with joy and bliss*'. (I,111-112) (Quoting Scheeben)

7) The form as it appears to us is beautiful only because the delight that it arouses in us is founded upon the fact that, in it, the truth and goodness of the depths of reality itself are manifested and bestowed, and this manifestation and bestowal reveal themselves to us as being something infinitely and inexhaustibly valuable and fascinating. (I,118)

8) Protestant theology...has been wholly right consistently to reject the application to Biblical revelation of the schema inherited from pre-Christian, and especially Greek, philosophy, a schema that distinguished between a 'ground of Being' and an 'appearance of Being'. (I,119)

9) 'Because through the mystery of the incarnate Word the new light of your brightness has shone onto the eyes of our mind; that knowing God visibly, we might be snatched up by this into the love of invisible things'. (I,120f) (Quoting St. Thomas Aquinas)

10) ...to speak of the event whereby man is transported because of having seen the *Deus invisibilis* in a human way....it must be understood not as a merely psychological response to something beautiful in a worldly sense which has been encountered through vision, but as the movement of man's whole being away from himself and towards God through Christ, a movement founded on the divine light of grace in the mystery of Christ. But the whole truth of this mystery is that the movement which God (who is the object that is seen in Christ and who enraptures man) effects in man (even in his unwillingness and recalcitrance, due to sin) is co-effected willingly by man through his Christian *eros* and, indeed, on account of the fact that the divine Spirit en-thuses and in-spires man to collaboration. (I,121)

11) But in trying to perceive God's own beauty and glory from the beauty of his manner of appearing, we must neither simply *equate* the two...nor ought we to

Leave Crete,
Aphrodite,
and come to this
sacred place
encircled by apple trees,
fragrant with offered smoke.

Here, cold springs
sing softly
amid the branches;
the ground is shady with roses;
from trembling young leaves,
a deep drowsiness pours.

In the meadow,
horses are cropping
the wildflowers of spring,
scented fennel
blows on the breeze.

In this place,
Lady of Cyprus, pour
the nectar that honors you
into our cups
gold, and raised up for drinking.

Sappho (VIII,16)

attempt to discover God's beauty by a mere causal inference from the beauty of God's epiphany, for such an inference would *leave this epiphany behind*. We must, rather, make good our *excessus* to God himself with a *theologia negativa* which never detaches itself from its basis in a *theologia positiva* *DUM visibiliter cognoscimus*. (I,124)

12. ...Paul...speaks of a 'vision of the Lord's splendor with unveiled face', through which 'we are transformed into the same image' (2 Cor 3.18). Paul thus unites vision and rapture as a single process. (I,126-7)

13) Only the apprehension of an expressive form in the thing can give it that depth-dimension between its ground and its manifestation which, as the real *locus* of beauty, now also opens up the ontological *locus* of the truth of being, and frees the striver...here an essential depth has risen up into the appearance, has appeared to *me*, and that I can neither reduce this appearing form theoretically into a mere fact or a ruling principle--and thus gain control over it--, nor can I through my efforts acquire it for personal use. In the luminous form of the beautiful the being of the existent becomes perceivable as nowhere else, and this is why an aesthetic element must be associated with all spiritual perception as with all spiritual striving. The quality of 'being-in-itself' which belongs to the beautiful, the demand the beautiful itself makes to be allowed to be what it is, the demand, therefore, that we renounce our attempts to control and manipulate it, in order truly to be able to be happy by enjoying it: all of this is, in the natural realm, the foundation and foreshadowing of what in the realm of revelation and grace will be the attitude of faith. (I, 152-3)

14) The perception of God, who is imperceivable in himself and yet has become perceivable through free grace, is realized when God comes into the world and, yes, *becomes world*. His allowing us to participate in his Godhead, which is above the world, precisely in this and no other way, occurs not in a second process, but in the one and only process....The world is the stage which has been set up for the encounter of the whole God with the whole man--'stage' not as an empty space, but as the sphere of collaboration of the two-sided form which unites in the encounter. This is why the mighty, Incarnate Word is the 'total heir' through whom the universe is sustained, explained, and justified (Heb 1.3). By not crushing and surpassing the form of the world with his revelation, but, rather, by taking it up and perfecting it, God honors his creature, honors himself in it as its Creator: the Son honors the Father and the Father the Son. (I,302-3)

15) The experience of the senses...appears to be hopelessly worldly and mystical experience, on the contrary, hopelessly unworldly, and non-sensory....Our only alternative, therefore, is to begin with the Christian reality itself, and to ask whether something like a 'spiritual sensibility', which would unite the apparently contradictory extremes, is possible and of what it consists. (I,367)

16) The world and matter are not evil; only the free will can be evil. For this reason, the material state as a whole remains a good likeness and an indicator for the upward-striving spirit; and in Christ, in whose flesh there is nothing evil, the lower sensibility unqualifiedly points the way to heavenly sensibility. (I,369)

17) ...for it is the same senses which first are earthly and then become heavenly through the infusion of grace....the 'spiritual senses' do not constitute a second higher faculty alongside the corporeal senses...the object of these *spiritual acts of sensory experience* is the Word of God in his economy, as *Verbum increatum* (hearing and seeing), *inspiratum* (smelling) and *incarnatum* (tasting and touching). (I,370,372) (First italics mine)

18) 'If someone wishes to imitate Christ our Lord in the use of his senses, let him commend himself to His divine Majesty and consider each individual sense.' (I,374) (Quoting Ignatius of Loyola)

19)...this sensibility must become all-embracing, and extend from the concreteness of the simple happenings in the Gospel to a point where the Godhead itself becomes concrete by being experienced. This occurs negatively in the experience of the divine absence, which is a consuming sadness and a worm which devours from within, and positively in the divine presence, which is a sweetness and a fragrance. (I,376)

20) 'When the soul has already been sated with the knowledge of higher things and is aglow with piety, it likes to descend to things that may be known by the senses so as there to find its nourishment,...for even the tiniest thing excites it to love and consolation'. (I,377) (Quoting Ignatius of Loyola)

21) In the interpretations of Ignatius the problem emerges as an either/or between the corporeal senses and the mystical sensibility, but both of these seem to be included by Ignatius and they certainly were to be found as living realities in the author of the *Exercises* himself, without their mutually suppressing or jeopardizing one another....A mysticism of radical union is necessarily alien to the 'spiritual senses', but it is likewise, alien to the Christian way as such. Spiritual senses, in the sense of Christian mysticism, presuppose devout bodily senses which are capable of undergoing Christian transformation by coming to resemble the sensibility of Christ and of Mary. (I,378)

22) "But what do I love, O God, when I love Thee? Not the beauty of a body nor the rhythm of moving time. Not the splendor of the light, which is so dear to the eyes. Not the sweet melodies in the world of sounds of all kinds. Not the fragrance of flowers, balms and spices. Not manna and not honey; not the bodily members which are so treasured by carnal embrace. None of this do I love when I love my God. And yet I do love a light and a sound and a fragrance and a delicacy and embrace, when I love my God, who is light and sound and fragrance and delicacy and embrace to my

**But suddenly Love the Unsettled flung back the curtain from
the whole show, to display Its perfection as the 'Beloved' before the
entity of the world;**

**and when Its ray of loveliness appeared
at once the world came into being
at once the world borrowed sight
from Love's Beauty, saw the loveliness of Its Face
and at once went raving mad;
borrowed sugar from Love's lips
and tasting it at once began to speak.**

**One needs Thy Light
To see Thee.**

**The splendor of Beauty bestowed upon the lover's entity a
light with which that very Beauty might be seen; for only through It
can It be perceived.**

Fakhruddin Iraqi (VII,75)

interior man. There my soul receives a radiance that no space can grasp; there something resounds which no time can take away; there something gives a fragrance which no wind can dissipate; there something is savoured which no satiety can make bitter; there something is embraced which can occasion no ennui. This is what I love when I love my God'. (I,379) (Quoting Augustine)

23) 'If the body is not organic body but purely material body when it is without soul, so the soul is not soul, but only the possibility of soul when it is without a body'. (I,386) (Quoting K. Barth)

24) The bodily eye...constitutes the material, so to speak, out of which the Holy Spirit means to create that eye which is to behold God "face to face". The roots of the eye lie in the heart--in the innermost...stance adopted toward other persons and existence as a whole. Finally, the eye sees from the heart. This is what Augustine meant when he said that love alone is capable of seeing'. (I,391-2)

25) ...the eye and the senses [must] see and perceive God. It is not God's unmediated essence...but God's eternal power and glory, which are expressed in his works. 'It would seem that both rationalism and a certain narrow religiosity are afraid of this reality: the former, because it seeks to confine the religious within the non-binding sphere of 'mere faith'; and the latter, because it is fearful of drawing God into the world'. (I,392) (Quoting Guardini)

26. Our senses are essentially the open heart of man; they are the paths on which the heart's willing love confronts things and beings and thus comes to power and riches, that is, to actualized capacity. This ready willingness is forever waiting to conceive through the essential and perduring character of Being, that is, of God, man, and nature." (I,395) (Quoting Siewerth)

27) It is the Being of things--and not something alongside it or behind it--which is the revelation of God's eternal and omnipotent Being. Paul stated it with unsurpassable precision: "Whatever can be known about God is manifest in them, for God himself has revealed it to them. For since the creation of the world, what is invisible of God--I mean God's eternal power and divinity--has become visible, intelligible through the things he has made' (Rom 1.19f). (I,430)

28) The angels, it is true, bear the image of God, though not in the fullness it has been granted to men, who through their bodies participate in the earthly world....Men...bear his image in their bodies. The earthly, material world is therefore capable of being bearer of the divine. That this is so derives from the fact of the revelation itself, for in Christ, God took on human form. (II,174)

29) We conclude that art, precisely because it does not derive abstractions from material postulates, is better able to convey the holy than is pure idea. Its point of

departure is the whole man, body and soul, an indivisible unity. The holy, too, is concerned with the whole man, not with an abstract 'spirit' which might be hindered by a material body. Besides, when religion desires to express itself, it can no more do without material means than can art. Without myth, without symbol, without 'costuming' in words, movements, tones, religion cannot exist....What conveys the power that is sought for is a holy object, holy food, a holy action, a holy man....In this respect, religion and art are fully alike. (II,181)

30) It is hardly conceivable that such a typically human form of expression as art, or more comprehensively formulated, such an essentially human awareness as that of beauty, should find no entrance to that deepest depth into which religion leads us....Art always comes to religion as to the broader and deeper stream into which its floods can pour....we can say of almost all great artists that they have religious meaning and try to express a particular aspect of the holy. (II,189)

31) It is not that the world exists and art is an expression of it, but that art exists, *'fiat ars, pereat mundus.'*...we do not find the essence of art in this world, but the essence of art coinciding with the essence of this world at a point which is hidden from our view. "Art does not tell us of life, but it speaks to us of that higher life of which life, too, itself tells us something. This brings us again to religion." (II,250)

32) The dance reflects the movement of God, which also moves us upon the earth. The drama presupposes the holy play between God and man. Verbal art is the hymn of praise in which the Eternal and his works are represented. Architecture reveals to us the lines of the well-built city of God's creation. Music is the echo of the eternal Gloria....The artist makes visible the features of an image which is in the material. (II, 265)

33) ...again and again holiness and beauty appear to us in the same guise....all genuine art is religious, that the holy by its very nature comprehends the beautiful....Beauty is holiness. But holiness is not absolutely, not exclusively, beauty; it is more. 'Holy' is the ultimate word; 'beautiful' the penultimate. He who says 'holy' says everything; he who says 'beautiful' says much. (II, 266)

34) Music is never the servant of religion: it is the servant of God. And it does not fulfill its duty by singing psalms continually, but by being music, only music, and again music....All music that is absolute music, without additions, without anything counterfeit, is the servant of God; just as pure painting is, whether it treats religious subjects or not; and as true architecture is, apart from the churches it builds; as true science is, even when it has little to do with theology, but busies itself with gases, stars, or languages. (II,270)

35) The servant of beauty who wants to serve God will be given no new instructor. Beauty will not let him go, and God never allows himself to be 'added on.' He who

How God comes to the soul

**I descend on my love
As dew on a flower.**

Mechtild of Magdeburg (VIII,92)

serves beauty serves God, at least if he serves faithfully. There is only one form of service. (II, 277)

36) ...the beautiful is not that which is beautiful apart from the good, the true. The beautiful is a new world which, in addition to the beautiful in the narrow senses, also includes the good and the true. (II,278)

37) Being beautiful is not art; intellectual, ethical, and religious values are not art. But the form of art gives to the values a 'new mode of reality and thereby a basis of value.' Therefore, forming and experiencing are not separated, nor is forming a direct expression of experiencing, 'but forming unseals experience, makes it possible, conveys it, exalts it.' (II,278)

38) Every artist, even one who knows nothing of the Christian faith, can confirm that in the act of creation love is the element in which one's own life and the work of art are united...For the work of art is a creation, and there is no creation without love. Thus, when we recognize in the 'creation' of man features of the creation of God, it is also an incorporation of the love of man into the love of God, in which it rests. (II,280)

39) The means of bringing the holy to expression through the beautiful are only of use when beauty and holiness have grown strong in the same soul, when this soul can bear and work with the tension which has been created, when the one who says the penultimate word ['beauty'] also says the ultimate ['holy']. (II,283)

40) '...through the fact of the incarnation it was taught us that material, as an essential component of us, is as capable of sanctification as is spirit.' (II,318)
(Quoting Cardinal Newman)

41) 'His and only his love calls forth the beauty of that which he loves, while our love is called forth by the beauty of that which we love'. (II, 335) (Quoting ?)

42) It can and must be possible to recognize in the beautiful work of man the features of the work of God, since God himself gave to his earthly creation the features of his own image. It can and must be possible to praise the whole variety of the human world, the glorious multitude of forms of art and religion as revelation of the glory of God, if God himself gave himself to this human world, himself assumed form and moved as man among men. The Incarnation means our redemption, also in the sense that the world and our works in it need not be without meaning, but can be bearers of a divine revelation. (II,340)

43) The downgrading of plurality involves a downgrading of the beautiful, or certainly of materially embodied beauty. Material beauty, which the Augustinian tradition regards as of importance only as the route to a higher, immaterial beauty

(Heard melodies are sweet, but those unheard are sweeter'), is necessarily linked with plurality, with the manyness of created reality. It is the essential plurality and materiality of finite beauty that disqualifies it in so many epistemologies, including that of Augustine, from participation in true being. But if beauty is in some way both ontologically and epistemologically inferior to the other realms of being, to truth and goodness, is not the ground laid at the very heart of the theological tradition for what we saw ...to be the cultural fragmentation of Western life? (III,140)

44) What we must emphasize before everything else is that, in Ibn 'Arabi's world-view, the whole world is the locus of theophany...Furthermore, not only is the 'inward' of the world the Reality itself but its 'outward' also is the Reality, because the 'outward' of the world is...essentially the forms of theophany. In this sense, both the 'inward' and 'outward' of the world must be defined in terms of divinity. (IV,74)

45) "Just as the outward form of man constantly praises with its own tongue the spirit within, so the various forms of the world praise, by a special disposal of God, the inward spirit of the world." (IV,75) (Quoting Ibn 'Arabi)

46) 'And since 'to praise' means nothing other than mentioning the good points (of somebody or something), the bodily members (praise the spirit) by expressing (through actions) the virtues of the spirit. Exactly in the same way, the various forms of the world 'praise' the inner spirit of the universe (i.e., the Reality residing within the universe) through their own properties, perfections, indeed, through everything that comes out of them. Thus the world is praising its own 'inward' by its 'outward.' (IV, 75) (Quoting al-Qashani)

47) It is because every single thing is the receptacle of theophanies that by seeing it one can see God. (V,139)

48) ...Ibn 'Arabi establishes a distinction between the person who only sees God in things and the person who sees things and God in them. These two standpoints correspond respectively to the perspective of the *waqif*, the person who comes to a halt in the Divine Presence and from that time onwards knows and sees nothing but God, and of the *raji*, the person who has returned from God to created beings while remaining simultaneously present with God because he sees the Face of God in everything. According to Ibn 'Arabi this second case is superior to the first....However, there is another even higher stage: the stage where the 'vision of God is the very vision of the world'. The being who attains to this stage never ceases contemplating the multiple in the One and the One in the multiple. (V,139-40)

49) The Urantia Book Paper-2 Section-7 Para-11 Page-43 Line-30 Para-4

All truth--material, philosophic, or spiritual--is both beautiful and good. All real beauty--material art or spiritual symmetry--is both true and good. All genuine goodness--whether personal morality, social equity, or divine ministry-- is equally true and beautiful. Health, sanity, and happiness are integrations of truth, beauty, and goodness as they are blended in human experience. Such levels of efficient living come about through the unification of energy systems, idea systems, and spirit systems.

50) The Urantia Book Paper-5 Section-5 Para-4 Page-68 Line-36 Para-7

The adoration of the abstract beautiful is not the worship of God; neither is exaltation of nature nor the reverence of unity the worship of God.

51) The Urantia Book Paper-6 Section-2 Para-7 Page-75 Line-16 Para-4

In the love of truth and in the creation of beauty the Father and the Son are equal except that the Son appears to devote himself more to the realization of the exclusively spiritual beauty of universal values.

52) The Urantia Book Paper-11 Section-9 Para-6 Page-127 Line-20 Para-4

God's residence is central and eternal, glorious and ideal. His home is the beautiful pattern for all universe headquarters worlds; and the central universe of his immediate indwelling is the pattern for all universes in their ideals, organization, and ultimate destiny.

53) The Urantia Book Paper-16 Section-9 Para-6 Page-196 Line-10 Para-2

Jesus not only revealed God to man, but he also made a new revelation of man to himself and to other men. In the life of Jesus you see man at his best. Man thus becomes so beautifully real because Jesus had so much of God in his life, and the realization (recognition) of God is inalienable and constitutive in all men.

54) The Urantia Book Paper-5 Section-4 Para-6 Page-67 Line-22 Para-4

The Hebrews based their religion on goodness; the Greeks on beauty; both religions sought truth. Jesus revealed a God of love, and love is all-embracing of truth, beauty, and goodness.

55) The Urantia Book Paper-44 Section-7 Para-3 Page-507 Line-22 Para-5

Cosmic concepts of true philosophy, the portrayal of

You never Enjoy the World aright, till the Sea it self floweth in your Veins, till you are Clothed with the Heavens, and Crowned with the Stars: and Perceiv your self to be the Sole Heir of the whole World: and more then so, becaus Men are in it who are evry one Sole Heirs, as well as you. Till you can Sing and and Rejoyce and Delight in GOD, as Misers do in Gold, and Kings in Scepters, you never Enjoy the World.

Thomas Traherne (IX,15)

celestial artistry, or the mortal attempt to depict the human recognition of divine beauty can never be truly satisfying if such attempted creature progression is ununified. These expressions of the divine urge within the evolving creature may be intellectually true, emotionally beautiful, and spiritually good; but the real soul of expression is absent unless these realities of truth, meanings of beauty, and values of goodness are unified in the life experience of the artisan, the scientist, or the philosopher.

56) The Urantia Book Paper-56 Section-10 Para-3 Page-646 Line-20 Para-5

Philosophy you somewhat grasp, and divinity you comprehend in worship, social service, and personal spiritual experience, but the pursuit of beauty-- cosmology--you all too often limit to the study of man's crude artistic endeavors.

Beauty, art, is largely a matter of the unification of contrasts.

Variety is essential to the concept of beauty. The supreme beauty, the height of finite art, is the drama of the unification of the vastness of the cosmic extremes of Creator and creature. Man finding God and God finding man--the creature becoming perfect as is the Creator--that is the supernal achievement of the supremely beautiful, the attainment of the apex of cosmic art.

57) The Urantia Book Paper-56 Section-10 Para-5 Page-646 Line-33 Para-7

The attainment of cosmologic levels of thought includes:

1. Curiosity. Hunger for harmony and thirst for beauty.

Persistent attempts to discover new levels of harmonious cosmic relationships.

2. Aesthetic appreciation. Love of the beautiful and ever-advancing appreciation of the artistic touch of all creative manifestations on all levels of reality.

3. Ethic sensitivity. Through the realization of truth the appreciation of beauty leads to the sense of the eternal fitness of those things which impinge upon the recognition of divine goodness in Deity relations with all beings; and thus even cosmology leads to the pursuit of divine reality values--to God-consciousness.

58) The Urantia Book Paper-56 Section-10 Para-8 Page-647 Line-12 Para-2

The existence of beauty implies the presence of appreciative creature mind just as certainly as the fact of progressive evolution indicates the dominance of the Supreme Mind. Beauty is the intellectual recognition of the harmonious time-space synthesis of the far-flung diversification of phenomenal reality, all of which stems from pre-existent and

59) The Urantia Book Paper-56 Section-10 Para-14 Page-647 Line-44 Para-8
Universal beauty is the recognition of the reflection of the Isle of Paradise in the material creation, while eternal truth is the special ministry of the Paradise Sons who not only bestow themselves upon the mortal races but even pour out their Spirit of Truth upon all peoples. Divine goodness is more fully shown forth in the loving ministry of the manifold personalities of the Infinite Spirit. But love, the sum total of these three qualities, is man's perception of God as his spirit Father.

60) The Urantia Book Paper-91 Section-7 Para-6 Page-1001 Line-6 Para-1
But prayer has no real association with these exceptional religious experiences. When prayer becomes overmuch aesthetic, when it consists almost exclusively in beautiful and blissful contemplation of paradisiacal divinity, it loses much of its socializing influence and tends toward mysticism and the isolation of its devotees.

61) The Urantia Book Paper-101 Section-9 Para-4 Page-1115 Line-26 Para-6
The search for beauty is a part of religion only in so far as it is ethical and to the extent that it enriches the concept of the moral. Art is only religious when it becomes diffused with purpose which has been derived from high spiritual motivation.

62) The Urantia Book Paper-140 Section-7 Para-6 Page-1579 Line-6 Para-2
Though the apostles failed to comprehend much of his teaching, they did not fail to grasp the significance of the charmingly beautiful life he lived with them.

63) The Urantia Book Paper-140 Section-10 Para-2 Page-1584 Line-39 Para-6
Another great handicap in this work of teaching the twelve was their tendency to take highly idealistic and spiritual principles of religious truth and remake them into concrete rules of personal conduct. Jesus would present to them the beautiful spirit of the soul's attitude, but they insisted on translating such teachings into rules of personal behavior. Many times, when they did make sure to remember what the Master said, they were almost certain to forget what he did not say. But they slowly assimilated his teaching because Jesus was all that he taught. What they could not gain from his verbal instruction, they gradually acquired by living with him.

64) The Urantia Book Paper-142 Section-4 Para-2 Page-1600 Line-19 Para-4
The Master saw that his host was bewildered at his friendly attitude toward art; therefore, when they had finished the survey of the entire collection, Jesus said: "Because you appreciate the beauty of things created by my Father and fashioned by the artistic hands of man, why should you expect to be rebuked? Because Moses onetime sought to combat idolatry and the worship of false gods, why should all men frown upon the reproduction of grace and beauty? I say to you, Flavius, Moses' children have misunderstood him, and now do they make false gods of even his prohibitions of images and the likeness of things in heaven and on earth. But even if

The Morning of Manifestation sighed, the breeze of Grace breathed gently, ripples stirred upon the sea of Generosity. The clouds of Effusion poured down the rain of 'He sprinkled creation with His light' upon the soil of preparedness; so much rain that *the earth shone with the Light of its Lord* (Koran XXXIX:69). The lover, then, satiated with the water of life, awoke from the slumber of nonexistence, put on the cloak of being and tied round his brow the turban of contemplation; he cinched the belt of desire about his waist and set forth with the foot of sincerity upon the path of the Search.

He came from theory to actuality,
from hearsay to the Embrace! (Sanai)

As soon as he opened his eyes his gaze fell upon the Beloved, and he said, 'I have never beheld anything without seeing God before it' (Ali); he looked at himself, found that all of him was HE, and exclaimed,

"So only Reality peers out of my eyes!"

59) The Urantia Book Paper-56 Section-10 Para-14 Page-647 Line-44 Para-8

Universal beauty is the recognition of the reflection of the Isle of Paradise in the material creation, while eternal truth is the special ministry of the Paradise Sons who not only bestow themselves upon the mortal races but even pour out their Spirit of Truth upon all peoples. Divine goodness is more fully shown forth in the loving ministry of the manifold personalities of the Infinite Spirit. But love, the sum total of these three qualities, is man's perception of God as his spirit Father.

60) The Urantia Book Paper-91 Section-7 Para-6 Page-1001 Line-6 Para-1

But prayer has no real association with these exceptional religious experiences. When prayer becomes overmuch aesthetic, when it consists almost exclusively in beautiful and blissful contemplation of paradisiacal divinity, it loses much of its socializing influence and tends toward mysticism and the isolation of its devotees.

61) The Urantia Book Paper-101 Section-9 Para-4 Page-1115 Line-26 Para-6

The search for beauty is a part of religion only in so far as it is ethical and to the extent that it enriches the concept of the moral. Art is only religious when it becomes diffused with purpose which has been derived from high spiritual motivation.

62) The Urantia Book Paper-140 Section-7 Para-6 Page-1579 Line-6 Para-2

Though the apostles failed to comprehend much of his teaching, they did not fail to grasp the significance of the charmingly beautiful life he lived with them.

63) The Urantia Book Paper-140 Section-10 Para-2 Page-1584 Line-39 Para-6

Another great handicap in this work of teaching the twelve was their tendency to take highly idealistic and spiritual principles of religious truth and remake them into concrete rules of personal conduct. Jesus would present to them the beautiful spirit of the soul's attitude, but they insisted on translating such teachings into rules of personal behavior. Many times, when they did make sure to remember what the Master said, they were almost certain to forget what he did not say. But they slowly assimilated his teaching because Jesus was all that he taught. What they could not gain from his verbal instruction, they gradually acquired by living with him.

64) The Urantia Book Paper-142 Section-4 Para-2 Page-1600 Line-19 Para-4

The Master saw that his host was bewildered at his friendly attitude toward art; therefore, when they had finished the survey of the entire collection, Jesus said: "Because you appreciate the beauty of things created by my Father and fashioned by the artistic hands of man, why should you expect to be rebuked? Because Moses onetime sought to combat idolatry and the worship of false gods, why should all men frown upon the reproduction of grace and beauty? I say to you, Flavius, Moses' children have misunderstood him, and now do they make false gods of even his prohibitions of images and the likeness of things in heaven and on earth. But even if

Moses taught such restrictions to the darkened minds of those days, what has that to do with this day when the Father in heaven is revealed as the universal Spirit Ruler over all?

65) The Urantia Book Paper-142 Section-4 Para-3 Page-1600 Line-37 Para-5

"In an age when my Father was not well understood, Moses was justified in his attempts to withstand idolatry, but in the coming age the Father will have been revealed in the life of the Son; and this new revelation of God will make it forever unnecessary to confuse the Creator Father with idols of stone or images of gold and silver. Henceforth, intelligent men may enjoy the treasures of art without confusing such material appreciation of beauty with the worship and service of the Father in Paradise, the God of all things and all beings."

66) The Urantia Book Paper-155 Section-1 Para-5 Page-1726 Line-16 Para-2

"Let me emphatically state this eternal truth: If you, by truth co-ordination, learn to exemplify in your lives this beautiful wholeness of righteousness, your fellow men will then seek after you that they may gain what you have so acquired. The measure wherewith truth seekers are drawn to you represents the measure of your truth endowment, your righteousness. The extent to which you have to go with your message to the people is, in a way, the measure of your failure to live the whole or righteous life, the truth-co-ordinated life."

67) The Urantia Book Paper-155 Section-6 Para-11 Page-1732 Line-39 Para-4

And fail not to remember that the will of God can be done in any earthly occupation. Some callings are not holy and others secular. All things are sacred in the lives of those who are spirit led; that is, subordinated to truth, ennobled by love, dominated by mercy, and restrained by fairness-justice. The spirit which my Father and I shall send into the world is not only the Spirit of Truth but also the spirit of idealistic beauty.

68) The Urantia Book Paper-155 Section-6 Para-11 Page-1732 Line-39 Para-4

Your revelation of truth must be so enhanced by passing through your personal experience that new beauty and actual spiritual gains will be disclosed to all who behold your spiritual fruits and in consequence thereof are led to glorify the Father who is in heaven.

69) The Urantia Book Paper-188 Section-5 Para-3 Page-2018 Line-25 Para-2

The beauty of divine love, once fully admitted to the human heart, forever destroys the charm of sin and the power of evil.

70) The Urantia Book Paper-195 Section-10 Para-2 Page-2084 Line-13 Para-2

The beauty and sublimity, the humanity and divinity, the simplicity and uniqueness, of Jesus' life on earth present such a striking and appealing picture of man-saving and God-revealing that the theologians and philosophers of all time

That you are a Man should fill you with Joys, and make you to overflow with Praises. The Privilege of your Nature being infinitely infinite. And that the World serves you in this fathomless manner, Exhibiting the Dietie, and ministering to your Blessedness, ought daily to Transport you with a Blessed Vision, into Ravishments and Extasies. What Knowledge could you have had of God by an unprofitable Wall tho endless and infinite? For tho as Things now are, nothing can be, but it Exhibits a Dietie; as the Apostle saith, By Things that are seen the Invisible things of GOD are manifested, even His power and Godhead. because every thing is a Demonstration of His Goodness and Power; by its Existence and the End to which it is guided: yet an Endless Wall could never manifest His being, were it present with you alone: for it would deny that Infinity by its unprofitableness, which it sheweth by its Endlessness. The true exemplar of GODs infinity is that of your Understanding, which is a lively Patern and Idea of it. It excludeth Nothing, and containeth all Things. Being a Power that Permitteth all Objects to be, and is able to Enjoy them. Here is a Profitable Endlessness of infinite value, because without it infinite Joys and Blessings would be lost, which by it are Enjoyed. How Great doth God appear, in Wisely preparing such an Understanding to Enjoy his Creatures; such an Endless Invisible and Mysterious Receiver? And how Blessed and Divine are you, to whom GOD hath not only simply appeared, but whom He hath exalted as an Immortal King among all his Creatures?

Thomas Traherne (IX, 69-70)

should be effectively restrained from daring to form creeds or create theological systems of spiritual bondage out of such a transcendental bestowal of God in the form of man.

71) The Urantia Book Paper-196 Section-3 Para-24 Page-2096 Line-34 Para-6

Art results from man's attempt to escape from the lack of beauty in his material environment; it is a gesture toward the morontia level. Science is man's effort to solve the apparent riddles of the material universe. Philosophy is man's attempt at the unification of human experience. Religion is man's supreme gesture, his magnificent reach for final reality, his determination to find God and to be like him.

72) The Urantia Book Paper 167 Section 6 Para 6 Page 1840 Line 25 Para 5

When it is not possible to worship God in the tabernacles of nature, men should do their best to provide houses of beauty, sanctuaries of appealing simplicity and artistic embellishment, so that the highest of human emotions may be aroused in association with the intellectual approach to spiritual communion with God. Truth, beauty, and holiness are powerful and effective aids to true worship. But spirit communion is not promoted by mere massive ornateness and overmuch embellishment with man's elaborate and ostentatious art. Beauty is most religious when it is most simple and naturelike. How unfortunate that little children should have their first introduction to concepts of public worship in cold and barren rooms so devoid of the beauty appeal and so empty of all suggestion of good cheer and inspiring holiness! The child should be introduced to worship in nature's outdoors and later accompany his parents to public houses of religious assembly which are at least as materially attractive and artistically beautiful as the home in which he is daily living.

73) The Urantia Book Paper91 Section 5 Para 5 Page 999 Line7 Para 2

Those who are God-conscious without symbolism must not deny the grace-ministry of the symbol to those who find it difficult to worship Deity and to revere truth, beauty, and goodness without form and ritual. In prayerful worship, most mortals envision some symbol of the object-goal of their devotions.

74) The Urantia Book Paper 87 Section 7 Para 10 Page 966 Line 34 Para 5

Every effective religion unerringly develops a worthy symbolism, and its devotees would do well to prevent the crystallization of such a ritual into cramping, deforming, and stifling stereotyped ceremonials which can only handicap and retard all social, moral, and spiritual progress.

75) The Urantia Book Paper87 Section 7 Para1-6 Page 965-966 Lines 24-46 Para 1-6

Every inspiring ideal grasps for some perpetuating symbolism--seeks some technique for cultural manifestation which will insure survival and augment realization--and the cult achieves this end by fostering and gratifying emotion.

From the dawn of civilization every appealing movement in social culture or religious advancement has developed a ritual, a symbolic ceremonial. The more this ritual has been an unconscious growth, the stronger it has gripped its devotees. The cult preserved sentiment and satisfied emotion, but it has always been the greatest obstacle to social reconstruction and spiritual progress.

...In the past, truth has grown rapidly and expanded freely when the cult has been elastic, the symbolism expansile.

...Regardless of the drawbacks and handicaps, every new revelation of truth has given rise to a new cult, and even the restatement of the religion of Jesus must develop a new and appropriate symbolism. Modern man must find some adequate symbolism for his new and expanding ideas, ideals, and loyalties. This enhanced symbol must arise out of religious living, spiritual experience. And this higher symbolism of a higher civilization must be predicated on the concept of the Fatherhood of God and be pregnant with the mighty ideal of the brotherhood of man.

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LET THE BEAUTY YOU LOVE BE WHAT YOU DO

Rumi

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