

CHAPTER II.

I. I passed into the mountain of lapis-lazuli,
even as a green hawk between the pillars of
turquoise that is seated upon the throne of
the East.

The previous chapter describes the effect wrought
by the Knowledge and Conversation of the Holy Guardian
Angel upon the outward appearance of things, and the
sensations caused thereby; it is the transmutation
of the element of Earth, and the corresponding part
of the Soul, Nephesh. We now turn to the element of
Air, the faculties called Ruach, that is, the mind
considered as an instrument of intellectual apprehen-
-sion, a machine proper to the analysis of impressions
and their interpretation in terms of conscious thought.

2. So came I to Duant, the starry abode, and I
heard voices crying aloud.

3. O Thou that sittest upon the Earth! (so spake

(cont). The work of attaining to the Knowledge and
Conversation of the Holy Guardian Angel being in
Tiphareth, the centre of the Ruach, the result of
success is to harmonise, concentrate and glorify the
medley of loose ideas which are suggested by the
meaningless multiplicity of mental concepts.

Verse I. describes the passage of the Divine Conscious-
-ness (the Hawk), coloured by love (green), into the
world of starry space (lapis lazuli, which is blue
with specks of gold) by a balanced path from earth to
heaven (the pillars of turquoise). The East is the
quarter attributed to Air, and the Hawk is there
"seated", i.e. stable, not to be distracted by whatever
thoughts arise in the mind.

3. a certain Veiled One to me), thou art not
(contd).

greater than thy mother! Thou speck of dust
infinitesimal!

Thou art the Lord of Glory, and the unclean dog.

4. Stooping down, dipping my wings, I came unto the
darkly splendid abodes. There in that formless

Verse 2. Being now open to the whole Universe, the Soul
hears whatever is spoken. (Air is the vehicle of
sound).

Verse 3. A "Veiled One" (Isis) explains that no indivi-
-dual consciousness can be more than the sphere of
which it is born and which constitutes its environ-
-ment. It is equally supreme and vile, these qualities
being illisuians produced by artificial relations,
which may be chosen at will.

Verse 4. The Godhead, in order to realise itself, must

4. abyss was I made a partaker of the mysteries
(contd)

Averse.

5. I suffered the deadly embrace of the Snake
and of the Goat; I paid the infernal homage
to the shame of Khem.

Verse 4. voluntarily submit to undergo the experience
contd.
of imperfection. It must take the Sacrament which
unites it with the dark glamour of "Evil", the
counterpart of that which exalts the "sinner" to God-
-head.

Verse 5. It accepts the formula of:-

(a). Duality. i.e., life as vibration.

(a-1). Death.

(a-2). The illusion of Knowledge.

(b). Exile.

(b-1). The Hunger of Lust.

(b-2). Labour.

It acquiesces in the shame of being a God concealed

6. Therein was this virtue that the One became the All.

7. Moreover I beheld a vision of a river. There was a little boat thereon; and in it under purple sails was a golden woman, an image of Asi wrought in finest gold. Also the river

Verse 5. in animal form.
contd.

Verse 6. The object of this act is to realise the possibilities of one's unity by representing its wholeness as an infinite number of particular cases, just as one might try to get an idea of the meaning of "poetry" by studying all available poems. None of these can be more than an imperfect illustration of the abstract idea; yet only through these concrete images can one get any understanding of what it means.

Verses 7-16. The river is the stream of thought. The boat

Verse 7. was of blood, and the boat of shining steel.
(contd)

Then I loved her; and, loosing my girdle, cast
myself into the stream.

8. I gathered myself into the little boat, and for

Verses 7-16. is the consciousness. The purple sails
(contd) are the passions that direct its course, and the
woman is the pure ideal which one seeks to make the
constant occupant and the guiding principle of one's
conscious life. This "woman", though of gold, is
only a lifeless image. The river is of blood; that is,
the current of thought must be indentified with the
object of one's life, not a mere medium for reflecting
every casual impression.

The boat is of steel; that is, the conscious-
-ness must be able to resist the intrusion of all un-
-desired thoughts.

Loving this ideal, the Aspirant frees himself

Verse 8. many days and nights did I love her,
(contd).

burning beautiful incense before her.

9. Yea! I gave her of the flower of my youth.

10. But age stirred not; only by my kisses I
defiled her so that she turned to blackness
before me.

Verses 7-16. from all that binds him (shame, selfish-
(contd) -ness etc., "loosing my girdle"), and loses his
ego in Thought itself (cast myself into the stream).

Verse 8. He identifies himself with pure consciousness,
immune from, yet floating upon the course of Thought,
and devotes himself to this Idea with poetical and
religious fervour.

Verse 9. He consecrates his creative energy to the Ideal.

Verse 10. This process destroys the superficial beauty of
the Ideal. Its purity is corrupted by the contact
of mortality.

II. Yet I worshipped her, and gave her of the
flower of my youth.

I2. Also it came to pass that thereby she sickened,
and corrupted before me. Almost I cast myself
into the stream.

I3. Then at the end appointed her body was whiter
than the milk of the stars, and her lips red

Verse II. Despite the disappointment, the Aspirant per-
-sists in "Love under will". He gives himself up utt-
-erly to Truth, even now when it seems so dark and dread-
-ful.

Verse I2. The Ideal breaks up now into loathsome forms,
no longer recognisable as the object of his love. He
is tempted to abandon her, and to seek refuge from con-
-sciousness by drowning himself in those distracting
thoughts which surround him.

13. and warm as the sunset, and her life of a white
(contd).

heat like the heat of the midmost sun.

14. Then rose she up from the abyss of ages of

Sleep, and her body embraced me. Altogether I

melted into her beauty and was glad.

Verse 13. This despair suddenly vanishes. His ideal appears in its true form, a living woman instead of a dead image of gold. Her substance is now pure than starlight itself; her lips - the instruments of her speech and her caresses - are full of life and warm like the sunset - i.e., they promise repose, love and Beauty (Hathoor, goddess of the West). She is alive with the pure energy of the centre of the system to which the Adept belongs; i.e., she is the realisation of the creative Idea of which he has till now been only one part.

Verse 14. The darkness of the past disappears as his Ideal

15. The river also became the river of Amrit, and the little boat was the chariot of the flesh, and the sails thereof the blood of the heart that beareth me, that beareth me.

16. O serpent woman of the stars! I, even I, have fashioned Thee from a pale image of fine gold.

17. Also, the Holy One came upon me, and I beheld

Verse 14. possesses the Aspitant; and his Ego dissolves (contd) in the ecstasy of union with Her; he becomes the essence of all joy.

Verse 15. Now then do his thoughts themselves become immortal; his consciousness is understood to be the vehicle of his physical life, instead of vice versa, as the uninitiated supposes. His passions are no longer symptoms of discontent, but identical with his individual life itself. There is thus no conflict with Nature. The will is itself the Self.

17. a white swan floating in the blue.
(contd).

18. Between his wings I sat, and the aeons fled
away.

19. Then the swan flew and dived and soared, yet no
whither we went.

Verse 16. My own conception of Nuit is the result of the
Magical Operation which I performed to give life to
the Ideal which I originally had in my heart, adored,
and resolved to realise.

The whole passage describes the process of dealing
with any given idea so as to bring it to perfection.

Verse 17. The swan is the ecstatic consciousness of the
Adept. It is poised in infinite space, supported by
Air, i.e., the medium of Thought.

Verse 18. In ecstasy, Time does not count.

Verse 19. The ecstasy moves from one sublimity of joy to
another; but there is no progress possible in perfection,

20. A little crazy boy that rode with me spoke
unto the swan and said:-

21. Who art thou that dost flew and fly and dive
and soar in the inane? Behold, these many
aeons have passed; whence earnest thou? Whither
wilt thou go?

22. And, laughing, I chid him, saying:- No whence!
No whither!

Verse 19. therefore ~~is aim to be~~ attained by such movements.
(© ntd)

Verse 20. The boy is the human reason which demands measure-
-ment as the first condition of intelligible conscious-
-ness. Aware of time, he cannot understand why all
this motion has not brought the swan nearer to some
fixed point, or how the relation of the point of origin
to its present position is not an ever-present anxiety.

23. The swan being silent, he answered:-Then, if
no goal, why this eternal journey?

24. And I laid my head against the Head of the
swan and laughed, saying:- Is there not joy
ineffable in this aimless winging? Is there
not weariness and impatience for who would
attain to some goal?

25. And the swan was ever silent. Ah! but we

Verse 20. He cannot conceive of motion without fixed
(contd)
axes.

Verse 22. I reply that, apprehending the continuum as
such, no "space-marks" exist.

Verse 23. The swan is, of course, silent; Ecstasy trans-
cends expression. Reason asks the motive of motion,
in the absence of all destination.

Verse 25. Ecstasy remains undisturbed. But the dialogue

25. floated in the infinite Abyss. Joy! Joy!
(contd).

White swan, bear thou ever me up between
thy wings!

26. O silence! O rapture! O end of things visible
and invisible! This is all mine, who am Not.

Verse 25. has caused the Adept to reflect more deeply
(contd),
on his state of bliss, so that the Ecstasy becomes
motionless, realising its perfect relation to the
Infinity of the continuum. The Adept demands that
Ecstasy shall be constant.

Verse 26. Silence ends the imperfection implied in
speech - all words being evidence of duality, of a
breach in perfection.

Rapture:- the end of the conflict between any
two things; they are dissolved by Love, and, losing
the sense of the Ego, which causes the pain of feeling
its separateness from the All, its imperfection, the

27. Radiant God! Let me fashion an image of gems
and gold for Thee! that the people may cast

Verse 26. release from pain is expressed as rapture.
(contd)

"O end of all things visible and invisible!"

This not only means that all things - being imperfect -
are destroyed, but that this is their true end - their
perfection.

"This is all mine, who am Not." The Adept is
now possessed of all things, being come to the state
called "Not", which contains them all, and of which
they are merely images.

So long as he was a positive Ego, he was one
of them, and opposed to them; they were not his. To
make them his, he must become the continuum in which
all things exist potentially as members of any series
that may be selected to illustrate any desired properties
of its Nature.

Verse 27. The Adept is moved to manifest the Godhead which
he has beheld by means of poetry. He foresees that the

27. it down and trample it to dust! That Thy
(contd)

glory may be seen of them.

28. Nor shall it be spoken in the markets that I
am come who should come; but Thy coming shall
be the one word.

29. Thou shalt manifest Thyself in the unmanifest;
in the secret places men shall meet with Thee,
and Thou shalt overcome them.

Verse 27. vulgar will be enraged, despise his books
(contd).
and stamp them under foot; but by their thus acting,
their eyes will be opened to the glory of the God.
This may mean that my work may awaken real religious
feeling in those who have lost all faith and vision;
their wrath against me will arouse them to realise
that at the bottom of their hearts there is the in-
-stinct that they are spiritual beings.

30. I saw a pale sad boy that lay upon the marble
in the sunlight, and wept. By his side was
the forgotten lute. Ah! but he wept.

Verse 28. My religious work will not result in my
being acknowledged as the Redeemer; but men will
admit that the spirit of the Sun God Horus hath
breathed upon them and infused their clay with life.

Verse 29. Horus will be recognised as the explanation
of all those energies of the Universe which we know
must exist, though our senses cannot perceive them.

Men shall perceive Horus when they explore the
mysteries of Nature- e.g., the Unconscious in Man,
or the structure of the atom. He shall compell them
to admit that He is the ultimate principle underlying
all manifestation, against their old theories.

(The exact meaning of Horus in this passage
must be drawn from CCXX. Chapter III.)

Verses 30 to 36. The boy is Ganymede, the eagle, the

31. Then came an eagle from the abyss of glory and
overshadowed him. So black was the shadow that
he was no more visible.

Verses 30-36. bird of Jupiter. Here he is an image of
(contd).
the Adept.

Verse 30. He is pale, as having given his blood to his
work.

He is sad, as understanding the sorrow of the
Universe. (His work has itself made him aware of
this).

He is lying down, as weary and in doubt whether
it be worth while to work.

He is on the marble; that is, the hard bare
facts of existence, despite all polish, hurt his flesh.

He is in the sunlight; he sees only too clearly
into Nature. His Angel shines upon him, but from
inaccessible heights.

He weeps; he whose duty it is to pour wine for

32. But I heard the lute lively discoursing through
the still air.

33. Ah! Messenger of the Beloved One, let Thy
shadow be over me!

34. Thy name is Death, it may be, or Shame, or
Love. So thou bringest me the tidings of the

Verse 30. the Gods, can but shed forth salt water upon
(contd),
the bare ground.

He has laid down and even forgotten his lute.
He cannot make music; he has even lost the memory
that he could do so of old.

Verse 31. The Eagle symbolises the influence of the Father
of the Gods, also the highest form of Magical Life,
and the Lordship of Air, i.e., power to rule the world
of thoughts. This overshadows him so as to conceal
his personality from sight.

35. Where is now the Master? cry the little crazy
boys.

He is dead! He is shamed! He is wedded! and their
mockery shall ring round the world.

Verse 32. Thus inspired, he resumes his music joyfully;
the air itself becomes still, that is, no thoughts disturb
him, and it is blue, being filled with the spirit of
holiness, love and purity.

Verse 33. The Adept invokes the Word of his Angel to silence
all personal thoughts.

Verse 34. He will accept this in whatever form it may appear;
whether Death itself to end the annoyance of the Ego, or
Disgrace to make it ashamed to assert itself, or Love
to destroy his ambitions.

Verse 35. His "rational" prejudices will presumably ask,
in such a case, "What of your magical ambitions? You
are not the Master that you wanted to be,- you are
simply the slave of this Angel of yours- whatever that

36. But the Master shall have his reward.

The laughter of the mockers shall be a ripple on
the hair of the Beloved One.

37. Behold! The Abyss of the Great Deep. Therein
is a mighty dolphin, lashing his sides with the

Verse 35. may mean - your personality smothered, your
(contd) ambition crushed, your sole occupation to echo his
remarks, of which you do not even approve.

"You have destroyed yourself; you have earned the
abuse of your friends, you have abandoned your car-
-eer and tied yourself to a woman's whims!"

Verse 36. The Adept admits that his body and mind, left
to their fate, have met with those disasters. But
the intimacy with his Angel, to attain which he delib-
-erately dismissed all care of his personal affairs,
justifies his conduct; and the reproaches of his in-
-tellectual ideas are not realized as such, - they are

37. force of the waves.
(contd).

Verse 36. to him the stirring of a hair of the Beloved
(contd)

One (radiant energies of the Individuality of the Angel), that is, they call attention to one of His Glories.

Verses 37-44. This passage is a parable with several applications.

1. It describes the method of attaining Concentration by "The Ladder". (See Liber Aleph).
2. It indicates how to deal with people whom one wishes to initiate.
3. It gives a method for passing from one state of mind to another at will.

The main idea in all three matters is that one must apply the appropriate remedy to whatever malady may actually exist, not some ideally perfect medicine.

The first matter must be brought step by step through each stage of the process; it is useless to try to obtain the Perfect Tincture from it by making the

38. There is also an harper of gold, playing in-
-finite tunes.

39. Then the dolphin delighted therein, and put off
his body and became a bird.

Verses 37-44. 3. final projection.
(contd).

4. It describes the whole course of initiation.

These four meanings demand detailed exposition, verse
by verse.

I. Verse 37. The Abyss is the mind; the Dolphin is the un-
-easy consciousness.

Verse 38. The harper is the teacher whose praise of the
Path of the Wise induces the profane to seek initia-
-tion; he is the Guru who stills the mind by making
it listen to harmonious sounds, instead of tortur-
-ing itself by thinking of its pains and its passions.
These sounds are produced by mechanical means; they
refer to practices like Asana, etc.

Verse 39. Freed from its grossness and violence, the
consciousness aspires to lofty ideals. It is, how-

40. The harper also laid aside his harp, and played infinite tunes upon the Pan-pipe.

41. Then the bird desired exceedingly this bliss, and laying down its wings became a faun of the forest.

Verse 39. -ever, unable to keep quiet, and has little (contd). intelligence. It is trained by hearing the harmony of life - breath inspiring a reed, instead of muscle agitating metal. This refers to Pra nayama, but also to apprehending that inspiration is in itself mere fluttering; it must learn the art of using every breath to produce harmony.

Verse 40. The consciousness now requires divine and human completeness. The faun symbolises firm aspiration, creative power, and human intelligence. The wings of ideal longing are laid down; the thought accepts the fact of its true nature, and aims only at possible perfections.

42. The harper also laid aside his Pan-pipe,
and with the human voice sang his infinite
tunes.

43. Then the faun was enraptured, and followed
far; at last the harper was silent, and the

Verse 40. It now hears the harmony of the universe
(contd),
as expressed in the human voice; that is, as art-
-iculate and intelligible, so that every vibration,
besides its power to delight the senses, appeals
to the soul. This represents the stage of concen-
-tration when, being fixed in meditation upon any
subject, one penetrates the superficial aspect and
attempts to reach its reality, the true meaning
of its relation with its observer.

Verse 43. The final stage is reached, all possible
positives are known to be errors from the Negative.
There is Silence. Then the faun becomes the All.

43. faun became Pan in the midst of the primal
(contd).

forest of Eternity.

44. Thou canst not charm the dolphin with silence,

O my prophet!

Verse 43. Gone is the limited forest of secondary ideas
(contd);

in which he once dwelt and left in order to follow
the Word that enchanted him. He is now in the world
of Ideas whose nature is simple (primal) and are
not determined by such conditions as Time.

(A tree is an idea, being phallic and bearing branches).

Verse 44. Practise elementary Yoga until you are per-
fect; do not try to attain Nibbana until you know
how.

2. Verse 37. Men are ruled by pride and other passions.

Verse 38. They are best reached by praise of beauty, a
shown in its most glittering dress.

Verses 39-40. When taught to aspire, and clean of the
baser appetites, teach them the seven sciences.

Verses 41-42. Having instructed them until they are really complete and ready for true initiation, tell them Truth.

Verse 43. Once they are on the Path, be silent; they will naturally come to Attainment.

Verse 44. Many are the virtues of Silence, but whose is vowed to help men must teach them the next step

3. Verse 37. The dolphin signifies any state of mind that is uneasy, ill-content and unable to escape from its surroundings.

Verse 38. Cure this by reflecting that it is the material of Beauty, just as Macbeth's character, Timon's misfortunes, etc., gave Shakespeare his chance. Make your own troubles serve your sense of your own life as a sublime drama.

Verse 39. Your thought will thus become lyrical; but this will not satisfy your need. You will feel the transitory nature of such a thought.

Verse 40. Transform it by looking it as a necessary and important fact in the framework of the Universe.

Verse 41. The lyrical exaltation will now pass into a

Verse 41. deep realisation of yourself and all that
(contd).
concerns you as an inhabitant of Nature, containing
in your own consciousness the elements of the Divine,
and the Bestial, bath equally necessary to the whole-
ness of the Universe. Your original discomfort of
mind will now appear as pleasant, since, lacking
that experience, you would have been eternally the
poorer.

Verse 42. Now interpret that experience " as a part-
-icular dealing of God with your soul". Discover an
articulate explanation of it; compel it to furnish
an intelligible message.

Verse 43. Follow up this train of thought until you
enter into rapture, caused by the recognition of the
fact that you, and all else, are ecstatic expressions
of a sublime spiritual spasm, elements of a uniform
Eucharist. Truth, no matter how splendid, will now
lose all meaning for you. It belongs to a world
where discrimination between Subject and Predicate
is possible, which implies imperfection; and you
are risen above it. You thus become Pan, the All,

Verse 43. no longer a part. You thrill with the
(contd).
joy of the lust of creation, become a virgin goddess
for your sake. Also, you are insane, sanity being
the state which holds things in proper proportions,
while you have dissolved all in your own being, in
ecstasy beyond all measure.

Verse 44. Do not attempt to cure a fit of melancholy
by lofty ideas; such will seem absurd, and you will
only deepen your despair.

⑥. Verse 37. The dolphin is the profane.

Verses 38-39. Realizing his evil state, and delighting
in the prospects offered by initiation, he renounces
all, and becomes a pure Aspirant.

Verse 40. He learns that the Adept is not a perfection
of what he feels to be the noblest part of him, but
a Microcosm.

Verse 41. He completes the formation of himself as an image
of the All.

Verses 42-43. He then understands all Things, and at last
becomes the All.

Verse 44. The profane cannot imagine what the Masters mean
to
when they work with the nearest/ them

45. Then the Adept was rapt away in bliss, and the
beyond of bliss, and exceeded the excess of
excess.

46. Also his body shook and staggered with the bur-
-den of that bliss and that excess and that
ultimate nameless.

47. They cried:- He is drunk, or He is mad, or He
is in pain, or He is about to die; and he heard
them not.

Verses 45-49. This passage describes the Adept's reaction
to Rapture. The main point is that all description is
futile.

Verse 45. Extravagant phrases attempt to record the Event.

Verse 46. The physical body, its nerves trying to react
sympathetically to the experience, and being charged
beyond their capacity, is stricken.

48. O my Lord, my beloved! How shall I indite songs
when even the memory of the shadow of thy glory
is a thing beyond all music of speech or of
silence?

49. Behold! I am a man. Even a little child might
not endure Thee. And lo!

50. I was alone in a great park, and by a certain
hillock was a ring of deep enamelled grass

Verse 47. The observer (others or his own rational mind)
misunderstands what is happening.

Verse 48. All this is altogether beyond expression

Verse 49. Even the innocence of a child could not endure
the impact of the Angel. A man, having fixed ideas of
Truth, finds it terrible when they are all shattered,
as they are in this experience.

Verses 50-52. The park is the world of well-planted and

50. wherein green-clad ones, most beautiful,
(contd).

played.

51. In their play I came even unto the land of
Fairy Sleep. All my thoughts were clad in g
green; most beautiful were they.

52. All night they danced and sang; but Thou art
the morning, O my darling, my serpent that
twinest Thee about this heart.

Verses 50-52. carefully tended Ideas; such as the s
(contd). scholar and the man of letters enjoy. Here I found
a place where I could exalt myself (the hillock).
Thereby was a ring (my poetry), in which were fairies
(my character) my phrases, my rhythm, etc.)

Verse 51. Playing thus, I reached a state of poetic
ecstasy (Fairy Sleep). Here I was happy.

Verse 52. But all this took place during the night; my

53. I am the heart, and Thou the serpent. Wind
Thy coils closer about me, so that no light
nor bliss may penetrate.

54. Crush out the blood of me, as a grape upon the
tongue of a white Doric girl that languishes
with her lover in the moonlight.

55. Then let the End awake. Long hast thou slept,

Verse 52. highest poetic rapture is as darkness to
(contd).
the light of the Knowledge and Conversation of the
Holy Guardian Angel.

Verse 53. I am the feminine sense that accepts the
embrace of the male H.G.A. I demand closer contact;
even the light and bliss of Rapture distract me from
the union with Him.

Verse 54. His presence must leave me no light of my
own.

Verse 55. The End means "The True Self". Terminus is

55. O great God Terminus! Long ages hast thou
(contd).

waited at the end of the city and the roads
thereof.

Awake Thou! Wait no more!

56. Nay, Lord! but I am come to Thee. It is I
that wait at last.

57. The prophet cried against the mountain:-
Come thou hither, that I may speak ~~in~~ ^{with} thee!

Verse 55. the Phallic Stone which lies beyond the
(contd). mind (city) and its thoughts (roads). By this union
with the Angel, I hope to come to the True Self, the
fixed eternal creative individual.

Verse 56? Having attained the Knowledge and Conversation
of the Holy Guardian Angel, (by a male effort, so to
speak), the Adept becomes receptive, feminine, patient

58. The mountain stirred not. Therefore went the prophet unto the mountain, and spake unto it. But the feet of the prophet were weary, and the mountain heard not his voice.

59. But I have called unto Thee, and I have journeyed unto Thee, and it availed me not..

60. I waited patiently, and Thou wast with me from the beginning..

Verse 56. surrendering his will wholly to that of (contd). his Angel.

Verses 57-60. It is equally vain to summon what one wants, or to go to seek it. To do so is to assert its absence, and the truth is, that it is with one all the time, if one will but kill out one's restlessness.

61. This now I know, O my Beloved, and we are stretched at our ease among the vines.

62. But these thy prophets; they must cry aloud and scourge themselves; they must cross trackless wastes and unfathomed oceans; to await Thee is the end, not the beginning.

63. Let darkness cover up the writing! Let the scribe depart among his ways.

Verse 61. Realising this, effort is at an end; one has only to enjoy.

Verse 62. As things are, though, one is so constituted as to be unable to rest in simplicity. One must go through the mill in order to learn how to wait!

Verse 63. The consciousness of the scribe, hitherto required that he might record the sayings of that part of his being which we call "The Adept" and of his Angel,

64. But thou and I are stretched at our ease
among the vines; what is he?

65. Thou beloved One! Is there not an end? Nay,
but there is an end. Awake! arise! gird up
thy limbs, O thou runner. Bear thou the Word
unto the mighty cities, yea, unto the mighty
cities.

Verse 63. is now released to attend to its normal affairs.
(contd).

Verse 64. The Adept and his Angel remain reposing in Rapture;
they do not cease to exist when the scribe no longer
perceives them. On the contrary, he seems rather un-
-real to them.

Verse 65. Union with his Angel is not the sole goal of
the Adept. There is "an end", a Purpose proper to his
individuality.

The Angel therefore bids him withdraw from the
Trance of Union. He is to assume the form of Hermes.
(runner = Word-bearer) and deliver the Word entrusted
to him to the "mighty cities". This may mean "to the
greatest minds of the world".

CHAPTER III.

- I. Verily and Amen! I passed through the deep sea,
and by the rivers of running water that abound
therein, and I came into the Land of No Desire.

2. Wherein was a white unicorn with a silver collar,
whereon was graven the aphorism *linea viridis
gyrat universa.*

This chapter is attributed to Water; it deals with the preliminary reflections of Truth as apprehended by intuition, beyond any intellectual apprehension, and the nature of the Understanding and the sexual instinct.

Verses I-2. The sea is the sensorium of the Soul, and the currents his tendencies - those activities in which he finds pleasure. Until one has passed through the totality of possible experience (as divined by estimation of the actualities available in one's own case), one