

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

Verses 1-2. cannot reach the state in which all desire (contd).
is recognised as futile. Only when this is fixed, can one perceive the Unicorn- de Astris - the single pure Purpose (it is white), whose name is written in the way now to be explained.

The collar represents completeness, - the "infinity", or "eternity", symbolised by a ring. It is round the neck, i.e., the seat of Knowledge (Death - the Visuddhi sakkra), and made of silver, - the metal of the Virgin Isis-Urania, who informs Pure Aspirations.

The name of this Unicorn (whose horn signifies the creative power) is "The Green Line about the Universe". Note the etymology of "viridis", connected with "vir" and "vis"; also, the idea of the "gyrat", reminding one of the aphorism "God is He with the Head of the Hawk, having a spiral force." The Green Line, here chosen to connote the Limit of the Universe, suggests the girdle of Venus. The boundary of existence is thus not a fixed idea, but an ever-growing vegetable principle of Life, of the Nature of Love. Summing the doctrine, one may say that the intelligible expression of the pure creative idea is the omniform Principle of Growth.

3. Then the word of Adonai came unto me by the mouth of the Magister mine, saying:- O heart that art girt about with the coils of the old serpent, lift up thyself unto the mountain of initiation!
4. But I remembered. Yea, Then, yea, Theli, yea, Lilith, these three were about me from of old. For they are one.

Verse 3. The Angel then speaks to the human consciousness of the Adept through the medium of his Initiated Self - otherwise he could not understand so exalted a message. He bids the man as a man (the heart, Tiphereth, the seat of the conscious Ego) acquire the point of view of the Initiate. The old serpent represents the natural Desire, which is the "Cause of Sorrow", binds man to grovel in the dust, and unites him with base animal life.

Verse 4. Than, Theli, and Lilith are three serpentine forms

5. Beautiful wast thou, O Lilith, thou serpent-
-woman!
6. Thou wast lithe and delicious to the taste, and
thy perfume was of musk mingled with ambergris.
7. Close didst thou cling with thy coils unto the
heart, and it was as the joy of all the spring.
8. But I beheld in thee a certain taint, even in
that wherein I delighted.

Verse 4. described in the Qabalah. Than is really Tanha - no
(contd) pun is suggested, but Th is the letter of matter, and N
represents the reptilian or piscian idea of Life. It is
connected with the "gluten in the blood", which von
Eckartshausen calls "the body of sin".

Theli:- LI means secret satisfaction - an idea
connected with shame.

Lilith:- LI reduplicated, and so become tedious ending

9. I beheld in thee the taint of thy father the
ape, of thy grandsire the Blind Worm of Slime,
10. I gazed upon the crystal of the Future, and I
saw the horror of the End of thee.
11. Further, I destroyed the Time Past, and the Time
to Come - Had I not the Power of the Sand-glass?
12. But in the very hour I beheld corruption.

Verse 4. in material darkness.
(contd).

Verses 5-12. The Adept analyses this Demon-Queen of his
Nephesh. He recalls her sensory appeal, and notes that
the dissolution of all things being inevitable, the
love of them leads to sorrow and destruction. In
verses 11 -12, furthermore, he shows that apart from all
considerations of time, the nature of this Desire, prop-
-erly apprehended, is corruption.

Verses 13-14. It is useless to ask the Angel to free the
Adept from such coercion; his magical force, which

I3. Then I said:- O my beloved, O Lord Adonai, I
pray thee to loosen the coils of the serpent!

I4. But she was closed fast upon me, so that my
Force was stayed in its inception.

I5. Also I prayed unto the Elephant God, the Lord
of Beginnings, who breaketh down obstruction.

I6. These gods came right quickly to mine aid. I
beheld them; I joined myself unto them; I was

Verses I3-I4. is Necessary for this Work, is prevented
by Desire from so much as beginning.

Verse I4. It is useless to ask the Angel to free the
Adept from such coercion; his magical force, which
is necessary for this Work, is prevented by Desire
from so much as beginning.

Verse I5. The Adept invokes Ganesha, who represents the
power of breaking down obstructions. The elephant,
"the half-reasoner with the hand" is the moral force
in man, partly intelligent and docile to the control

I6. lost in their vastness.
(contd).

I7. Then I beheld myself compassed about with the
infinite Circle of Emerald that encloseth the
Universe.

I8. O Snake of Emerald, Thou hast no time Past, no
time to Come. Verily Thou art not.

I9. Thou art delicious beyond all taste and touch,

Verse I5. of its spiritual Master.
(contd).

Verse I6. This moral force brought into action, the Angel
becomes an efficient assistant, and the constraint of
Desire disappears altogether.

Verse I7. The Adept now realises himself as bounded only
by the Green Line of verse 2.

Verse I8. This Line is recognised as equivalent to the
Negative - to Nuith Herself.

Verses I9-20. This idea of Pure Love is free from all bonds;

19. Thou art not-to-be- beheld for glory, Thy
(contd).

voice is beyond the Speech and the Silence and
the Speech therein, and Thy perfume is of pure
ambergris that is not weighed against the finest
gold of the fine gold.

20. Also Thy coils are of infinite range; the Heart
that Thou dost encircle is an Universal Heart.

21. I, and Me, and Mine Were sitting with lutes in

Verses 19-20. it gives the true utmost gratification; its
(contd).
perfume (spiritual significance) is not mingled with
any imperfect conception (Ambergris is the perfume
of Kether; musk refers to love in a somewhat animal
sense)

Verse 20. The Angel also is identified with this Green Line,
and thereby the consciousness of the Adept expands
to include the Universe.

21. the marketplace of the great city, the city of
(contd).

the violets and roses.

22. Thenight fell, and the music of the lutes was
stilled.

23. The tempest arose, and the music of the lutes
was stilled.

24. The hour passed, and the music of the lutes
was stilled.

Verses 21-26. The idea of the Ego must not be used to unite
the experience of the Adept. The music of life ceases
(in such a case) whenever doubt darkens, trouble dis-
-turbs, or time wearies the consciousness. The Adept
must love himself wholly in the consciousness of his
Angel, which is beyond all such limitations and immune
to all attacks - for He is not to be expressed by any
fixed Image, such as might be destroyed.

25. But Thou art Eternity and Space; Thou art
Matter and Motion, and Thou art the negation of
all these things.
26. For there is no Symbol of Thee.
27. If I say, Come up upon the mountains! the
celestial waters flow at my word. But Thou
art the Water beyond the waters.
28. The red three-angled heart hath been set up in
Thy shrine, for the priests despised equally the
shrine and the god.

Verses 27-30. The Addept learns to control all varieties
of image which present themselves, and to create any
he might wish. But his Angel represents the Ideal
which is his limit in this matter. All ideas of which
he might be capable are comprised in the nature of
his Angel.

29. Yet all the while Thou wast hidden therein, as
the Lord of Silence is hidden in the buds of
the lotus.

30. Thou art Sebek the crocodile against Asar, thou

Verses 28-29. These verses are especially obscure, and must to a certain extent so remain. For they contain an allusion to a most secret and critical issue of the Magical career of TO ME A OHPION. "The red three-angled heart" is the peculiar symbol of Ra-Hoor-Khuit, and the Prophet objected to accepting the Book of the Law, which proclaims Him, as being incompatible with his Oath to attain to the Knowledge and Conversation of his Holy Guardian Angel. Not until nineteen years later did he fully realise that the Holy Guardian Angel was concealed in this symbol R.H.K. The "priests" seem here to represent the Secret Chiefs of the A.'.A.'. who executed their purpose of establishing the Law by means of TO ME A OHPION in complete disregard of his

30. art Mati, the Slayer in the Deep. Thou art
(contd).

Typhon, the Wrath of the Elements, O Thou who
transcendest the Forces on their Concourse and
Cohesion, in their Death and their Disruption.
Thou art Python, the terrible serpent about
the end of all things!

31. I turned me about thrice in every way, and
always I came at the last unto Thee.

Verses 28-29. personal ideas of what his work (shrine)
contd. and the object of his adoration (god) might be.

The metaphor at the end of verse 29 reminds
us that the lotus (Isis-nature) conceals beneath
its outward semblance the secret perfections of the
Child.

Verse 30. The H.G.A. is now further identified not only
with cognate symbols like R.H.K., but with ostensibly
hostile glyphs. He is to be found in all phenomena
soever.

32. Many things I beheld mediate and immediate,
but beholding them no more, I beheld Thee.

33. Come Thou, O beloved One, O Lord God of the
Universe, O Vast One, O Minute One; I am Thy
beloved.

34. All day I sing of Thy delight, all night I
delight in Thy song.

35. There is not other day or night than this.

Verses 31-32. I whatsoever direction the Adapt chooses
to move, he must come eventually to his Angel. All
that he sees is but a veil upon His Face.

Verses 33-36. This passage, purely lyrical, requires no
special comment. It asserts the ultimate identity
of all Ideas with the Angel including himself, whom
he recognises as united with Him in the triune relat-
-ion of Father, Ruler, and Bridegroom, the source of
his Being, the determinant of his Will, and the

36. Thou art beyond the day and the night, I am
Thyself, O my Maker, my Master, my Mate!

37. I am like the little red dog that sitteth upon
the knees of the Unknown.

38. Thou hast brought me into great delight. Thou
hast given me of Thy flesh to eat and of Thy
blood for an offering of intoxication.

Verses 33-36. inspiration of his Joy and his Fertility.
(contd).

Verse 37. The dog is the base animal nature - "red", the
symbol of its energy, sensibility, and power to love.
It is helpless (on the knees) of the surrounding Mys-
-tery of Existence (the Unknown), but it remains still
and trusts.

Verse 38. The Angel replaces this attitude by full satisfac-
-tion and nourishment. It is in Him that the Adept lives,
and His life that intoxicates him.

39. Thou hast fastened the fangs of Eternity in my soul, and the poison of the Infinite hath consumed me utterly.

40. I am become like a luscious devil of Italy, a fair strong woman with worn cheeks, eaten out with hunger for kisses. She hath played the harlot in divers palaces, she hath given her body to the beasts.

41. She hath slain her kinsfolk with strong venom

Verse 39. The enemy Time has been devoured, and the limited Ego dissolves in Infinity.

Verses 40-48.

Verse 40. The reference is to the Marquise de Brinvilliers, she represents the Nephesch or animal soul. This soul has tried to satisfy its passions in various strange ways.

41. of toads, she hath been scourged with many rods.
(contd).

42. She hath been broken in pieces upon the Wheel,
the hands of the hangman have bound her into it.

43. The fountains of water have been loosed upon
her, she hath struggled with exceeding torment.

44. She hath burst in sunder with the weight of the
waters, she hath sunk into the awful Sea.

Verse 41. Hatred for other souls - pain of receiving
truths.

Verse 42. This ends in her unity being destroyed by Change.
She has been bound to the cycle of Samsara by the Mini-
-ster of Justice.

Verse 43. Her solidity can no longer resist the action of
Purity; her complexes are invaded by the Universal Sol-
-vent. Her resistance is extreme torment.

Verse 44. Finally it breaks up her coherence, and her sense
of separateness crumbles and dissolves in the boundless

45. So am I, O adonai, my beloved, and Thou hast
burst me utterly in sunder.

46. So am I, Adonai, my lord, and such are the w
waters of Thine intolerable Essence.

47. I am shed out like spilt blood upon the mountains
the Raven of dispersion hath borne me utterly
away.

48. Therefore is the seal/^{un}loosed, that guarded the
Highh abyss, therefore is the vast sea as a

Verse 44. ocean of Love.
(contd).

Verses 45-46. The text confirms this interpretation of
initiation as equivalent to extended physcho-analysis.

Verse 47. The life of the Ego is dispersed over all
salient ideas. The ravens are the birds of Netzach, the
sphere of Venus. I.E., the life of the Adept is carried
away aloft by Universal Love.

48. veil, therefore is there a rending asunder of
(contd).

all things.

49. Yea, also verily Thou art the cool still waters
of the wizard fount. I have bathed in Thee, and
lost me in Thy stillness.

50. That which went in as a brave boy of beautiful
limbs cometh forth as a maiden, as a little child
for perfection.

Verse 48. This process leads to the full crossing of the
Abyss - for which see Liber 418 and Liber VII.

Verses 49-50. The above ideas are here repeated in another
symbol, the fount of Salmacis. The positive Individual-
-ity becomes the Universal and perfect Virgin of the
World. See again Liber 418.

Verses 51-52. A lyrical outburst on this theme. Note Nuit,

51. O Thou light and delight, ravish me away into
the milky ocean of the stars!
52. O Thou Son of a light-transcending mother,
blessed be Thy Name, and the Name of Thy Name,
throughout the ages!
53. Behold, I am a butterfly at the Source of Creation,
let me die before the hour, falling dead into
Thine infinite stream!
54. Also the stream of the stars floweth ever majest-
ical unto the Abode, bear me away upon the
Bosom of Nuit!

Verses 51-52. and the True Self born of Her, now that the
(contd)
old false Ego is annihilated.

Verse 53. The reference is to Atu XVII. The butterfly is
the butterfly is the Neeschamah (pure). Its nature

55. This is the world of the waters of MAI, this
is the bitter water that becometh sweet. Thou
art beautiful and bitter, O golden one, O my
Lord Adonai, O thou Abyss of Sapphire!

56. I follow Thee, and the waters of Death fight
strenuously against me. I pass unto the Waters
beyond Death and beyond Life.

57. How shall I answer the foolish man? In no way
shall he come to the Identity of Thee!

Verse 53. is that of a being separated momentarily and
(contd)
painlessly from Nuit.

Verse 54. The stream of souls (stars) flows ever towards
Nuit, i.e., each man and woman has the same True Will -
to regain its original Mother.

Verse 55. The above is declared to be a Mystery of the Atu
XII. The "drowning" of the Adept transforms the Trance

58. But I am the Fool that heedeth not the play
of the Magician. He doth the Woman of the
Mysteries instruct in vain, I have burst the
bond of Love and of Power and of Worship.

59. Therefore is the Eagle made one with the Man,
and the gallows of infamy dance with the fruit
of the just.

Verse 55. of Sorrow into that of Love. The Angel is seen
(contd)
as a positive symbol of this "Great Sea".

Verse 56. By his K. and C. this transmutation is accompli-
-shed.

Verses 57-59. The "foolish man" is the natural man, the
uninitiated "Foolish" is empty, vain, full of wind (the Fool). He is contrasted with "The Great Fool"
Atu O who is the first path from Kether. (explain
and give references.)

Verse 57. This man cannot be brought to perfection, for
he is composed of Qliphet or excrement. His emancipa-
-tion is from just such parts of his being, they are

Verse 57. not of his essence.
(contd).

Verse 58. The Adept identifies himself with this Pure

Fool. He is indifferent to the illusion of phenomenal existence caused by the Magician (Pakht, Extension, Atu I, , 2, , Mayan).

The Woman of the Mysteries (Isis, Atu II, , 3,) does not spoil his purity with her phantastic reflections of Truth.

He is no more at the mercy of the Empress Atu III, , 4, , The Emperor, Atu IV, , 90, , and the Hierophant, Atu V, , 6, .

That is, neither the subtle distinctions (I, II) of Truth, nor their gross image (III, IV, V) injure his perfections of Zero.

Verse 59. It follows that the symbols of Royalty and Spirituality are now equivalent to those of plastic life (and) and vibratory manifestations

The gallows is found in Atu XII, , 40, (cf.verse 55) and on it is suspended, free from earth, the joyously moving ("dance") form of the extended or manifested man (Atu VIII, , 30, : the positive or expressed form of Atu O, , Aleph and Lamed, the Key of CCXX).

60. I have descended, O my darling, into the black
shining waters, and I have plucked Thee forth as
a pearl of infinite preciousness.
61. I have gone down, O my God, into the abyss of
all, and I have found Thee in the midst under
the guise of No Thing.
62. But as Thou art the Last, Thou art also the
Next, and as the Next do I reveal Thee to the
multitude.

Verses 60-61. (These verses might be read as Strophe and
Antistrophe, but before when the Angel speaks, we are
told so.)

The "black shining waters" are those of the Akasa, the
menstruum of manifestation; the "pearl" is the roun-
ded perfection of the Angel, who is thus a tangible
symbol of the Formlessness of Unit. (For "black"
again, see Cap: I. vv.18-20)

63. They that ever desired Thee shall obtain Thee,
even at the End of their Desire.

64. Glorious, glorious, glorious art Thou, O my
lover supernal, O Self of myself.

65. For I have found Thee alike in the Me and the
Thee, there is no difference, O my beautiful,
my desirable One! In the One and the Many
have I found Thee, yea, I have found Thee.

Verse 62. Although thus ultimate, the Angel is also in
close touch with the Man. This explains the policy
of 666, as outlined below. (Quote China Record, my
C.W.)

Verse 63. The K. and C. of the H.G.A. represents the sup-
-reme need, and its attainment coincides with the
final destruction of Desire (in the Buddhist sense)

Verses 64-65. The chapter ends with an outburst of lyrical
exaltation. "Every number is infinite, there is no

Verses 64-65. "difference". "Now therefore am I known to
(contd).

ye by my name Nuit, and to him by a secret
name which I will give him when at last he
knoweth me. Since I am infinite Space, and
the infinite stars thereof, do ye also thus.
Mind nothing! Let there be no difference made
among you between any one thing and any other
thing, for thereby there cometh hurt." (Liber
CCXX. I.4 and 22).

The K. and C. of the H.G.A. resolves all thought
into the identity of insignificance. He exists
equally in the Unity of R.H.K. and in every
detail of phenomenal manifestation.