



IN THE CONTINUUM

Vol I., No 10

Do what thou wilt shall be the whole of the Law.
Love is the law, love under will.

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CHAPTER IV

1. O crystal Heart! I the Serpent clasp Thee, I drive
home mine head into the central core of Thee, O God
my beloved.
2. Even as on the resounding wind-swept heights of Mitylene
some god-like woman casts aside the lyre, and with her
locks aflame as an aureole, plunges into the wet heart
of the creation, so I, O Lord my God!

CHAPTER IV

This chapter is attributed to Fire. It deals with the salient rays of Positive Idea, beyond any intuition to apprehend and with the nature of the Will and the sexual energy, the dynamic shape of the Self.

Being thus actually beyond Understanding, being the Utterance of the Unconscious, it becomes naturally impossible for even the Initiate to apprehend the chapter as it stands. It deals with the Original Unities; and it is for the Master of the Temple (the Adept in Tiphereth cannot understand the chapter at all) to receive, interpret, bring to birth and conscious expression Their sublime gesture.

Verses 1 - 10

This section is the address of the Angel. He explains His Knowledge and Conversation from His own standpoint. The aspiration towards Him is masculine. At the moment of achievement it is replaced by passivity as explained in previous chapters. The aspiration has its parallel in the will of the Angel to communicate. But this will is superficially of a different character. Its nature is now to be explained.

1. He calls the Adept "Crystal Heart" implying that he is a concentration of light, energy, love, lucidity and purity. It is these qualities in the Adept with which he communicates. This is the object of the preparation. The Adept must present this image perfectly before the Knowledge and Conversation can operate. That is, purification and consecration must precede invocation. It is extremely difficult even for the Master of the Temple even after years of contemplation to get it firmly into his consciousness that his material part is not he at all any more than any other collection of phenomena. The Angel describes Himself as the Serpent. The serpent is, of course, the symbol of wisdom, immortality, royalty and other similar qualities. The Angel not only winds himself about the heart of the Adept but drives his head into the centre. He addresses the Adept as "God my beloved", obviously any member of so high an order of being has long assimilated the truth of Pantheism.
2. The reference is to Sappho who was in love with the Sun, and threw herself into the sea to attain him. She is here the symbol of the Angel as represented by the Path of Gimel where is "The High Priestess". This path connects Macroprosopus (Kether) and Microprosopus (Tiphereth), the

3. There is a beauty unspeakable in this heart of corruption,
where the flowers are aflame.
4. Ah me! but the thirst of Thy joy parches up this throat,
so that I cannot sing.
5. I will make me a little boat of my tongue, and explore
the unknown rivers. It may be that the everlasting salt
may turn to sweetness, and that my life may be no longer
athirst.
6. O ye that drink of the brine of your desire, ye are nigh
to madness! Your torture increaseth as ye drink, yet
still ye drink. Come up through the creeks to the fresh
water; I shall be waiting for you with my kisses.
7. As the bezoar-stone that is found in the belly of the cow,
so is my lover among lovers.
8. O honey boy! Bring me Thy cool limbs hither! Let us sit
awhile in the orchard, until the sun go down! Let us
feast on the cool grass! Bring wine, ye slaves, that the
cheeks of my boy may flush red.
9. In the garden of immortal kisses, O thou brilliant One;
shine forth! Make Thy mouth an opium poppy, that one
kiss is the key to the infinite sleep and lucid, the sleep
of Shi-Loh-am.

- supreme divinity and its human manifestation. The Sun is attributed to Tiphereth and so symbolizes the Adept. The Angel thinks of Himself as "plunging into the wet heart of creation", i.e., the reflection in matter of the True Self of the Adept whom He loves.
3. The Angel finds beauty in "this heart of corruption" by which He means the life of mutability. "The flowers are aflame". Phenomena blossom and enkindle, i.e., touch.
 4. The intensity of the passion of the Angel is so great that He cannot express it even in music. The boat is here the symbol of consciousness, as in Chapter II, vv. 7 - 16. The tongue is the Logos of the Angel, and the unknown rivers new spheres of thought. The everlasting salt is the sorrow which tinctures the great sea of Binah, and he hopes by the above method to transcend the Trance of Sorrow in reference to all these possibilities.
 6. He is reminded of the parallel but contrary custom of men to seek satisfaction in the object of desire. Water is the symbol of pleasure, and desire is impregnated with sorrow. To act in this way maddens the deluded race of men. He bids them "come up through the creeks:", i.e., the narrow passages of thought, the concentrated currents of thought which lead to pure pleasure - "the fresh water". When men succeed in travelling by means of controlled will to true pure pleasure they find Him waiting to administer the Sacrament.
 - 7.- The bezoar-stone is a ball composed chiefly of hairs which represent closely woven forces. He compares the Adept to this stone, seeing him as a complex of diverse energies. The limbs of the Adept are the instruments of his activity. The Angel invites him to repose with Him in the orchard, i.e., in the place where natural processes have culminated in fructifying. The cool grass seems to be a symbol of vegetative life, and the Angel proposes to use this ever-green freshness of Nature as the field for rejoicing and nourishment. He calls to the slaves, that is, to the instruments of action, controlled and put to use to bring wine, i.e., to furnish the means of ecstasy, for He wishes the Adept to be enkindled with rapture and manifest its glow in his face, i.e., his outer consciousness.
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 9. A garden usually symbolizes a place of cultivated beauty; Oriental poets use it to express a collection of poems or wise sayings. The immortal kisses are the tokens of the operation of "love under will" which is perpetual. The Angel calls upon the Adept to display his brilliance as

10. In my sleep I beheld the Universe like a clear crystal
without one speck.
11. There are purse-proud penniless ones that stand at the
door of the tavern and prate of their feats of wine-
bibbing.
12. There are purse-proud penniless ones that stand at the
door of the tavern and revile the guests.
13. The guests dally upon couches of mother-of-pearl in the
garden; the noise of the foolish men is hidden from
them.
14. Only the inn-keeper feareth lest the favour of the king
be withdrawn from him.

if the Knowledge and Conversation were a transcendental sacrament beyond that implied in all acts. The opium poppy is a symbol of peace, exaltation, and delight, the giver of sleep, by which is meant the silencing of all possible distractions. The mouth of the Adept, the organ by which he is nourished, expresses his thoughts, and symbolizes his passion; by the kiss of this mouth is meant its surrender to the Angel, the act of marriage, and this is the key to the infinite sleep and lucid. Sleep has been explained above. It is infinite, being freed from the limitations of condition, and lucid as being characterized by pure vision. Shi-loh-am: the word means peace. $\Psi = \Delta$, $\zeta = \equiv$, $\Delta = \nabla$. ✨

10. The Angel explains that (in the reposeful ecstasy of love, I might even say in the orgasm of love, the reference is to the particular Samadhi of the attainment of the K. and C. of the H.G.A.) in his 'sleep' he obtained the vision of the Universe as a continuous and immaculate phenomenon. This is contrasted implicitly with the effect of the same act on the Adept, to whom it simply means Union with God-head. The Angel has found perfection in his own Adept: this completes Perfection.

Verses 11-14. The Adept now speaks, or rather, the Master of the Temple speaks.

11. The tavern is the temple of spiritual intoxication. Without it are the Black Brothers boasting of their own attainments.
12. They are purse-proud, i.e., mean and selfish, yet penniless, i.e., their attainments are worthless. They also revile those who have attained the K. and C. of the H.G.A.: the Black Brother for all his arrogance is aware (like Klingsor) of his real condition, and he therefore blasphemes the White Lodge.
13. The couches symbolize repose. The mother-of-pearl the opalescence of phenomena when observed by the Initiate. (Compare the symbolism of the Rainbow.) Note that they are in the garden, not the tavern. This may mean that they have passed beyond the stage where the act is unique with one such as is described in vv. 8,9. The foolish man: see Cap. III, v. 57. Noise is a symbol of distraction and lack of harmony. It is "hidden from them" - a stronger phrase than "unheard by them".
14. The innkeeper is the Guardian of the Mysteries, and the king the authority by which men's lives are governed. It is his business to protect the guests from the arrogance

15. Thus spake the Magister V.V.V.V.V. unto Adonai his God,
as they played together in the starlight over against
the deep black pool that is in the Holy Place of the Holy
House beneath the Altar of the Holiest One.

16. But Adonai laughed, and played more languidly.

17. Then the scribe took note, and was glad. But Adonai had
no fear of the Magician and his play.
For it was Adonai who had taught all his tricks to the
Magician.

of the Black Brothers, but also to prevent their malice from making the sacrament unlawful. (Lévi has a passage on this point. He says that when the arcanum was divulged in the time of the French Revolution it became impossible to put it into practice. The adepts consequently quarrelled among themselves and chaos resulted. We must not suppose that this is a mere matter of the vow of secrecy. Nor does it imply that the publication of the means of attainment may lead to disaster. It is the fourth power of the Sphinx which was somehow lost.) It seems strange that the Magister in the midst of his rapture with the allocution of his Angel yet ringing in his ears should find nothing less incongruous in reply. The difficulty is easily explained. For one thing his ecstasy is ineffable. For another, it is perfect, so that he cannot possibly speak about it. Thirdly, he is aware that part of the price of his attainment is his responsibility as Guardian of the Mysteries. He therefore calls the attention of his Angel to what I may describe as the political situation.

Verses 15-21. The above peculiarity of the previous dialogue is the subject of part of this passage. Generally it discusses the question of the relations between certain powers of Nature.

15. The circumstances of the dialogue are carefully explained. He is the Master of the Temple, V.V.V.V.V., not merely the Adept who simply attained union. The Angel is moreover identified specifically with the symbol of Adonai. They are playing together, i.e., in conscious communion; in the starlight, i.e., in the presence of Nuit; and the place of their meeting is the "deep black pool" symbolic of Binah, the sphere of the sorrow of Motherhood, the place of conception and the abode of Understanding. The holy place is the three first Sephiroth, i.e., above the Abyss. The holy house is the Tree of Life. And the Altar of the holiest one is Kether.
16. Adonai replies to the passage v.v. 11-14 by simply changing the rhythm of his music to a more languid measure. In this way he implies that there is no need for haste or anxiety.
17. The scribe who is the conscious human being charged to report these matters understands by this that all is well. The Magician is Atu I, Mayan (see Cap. II, v. 58 and the references in Liber 418.) The Angel has no fear that the forces of illusion can ever interfere with the Great Work. He is himself Macroprosopus. This phrase needs explanation. Just as a man aspires to the K. and C. of his H.G.A. and attains it, so too does the Angel aspire to the "unity

18. And the Magister entered into the play of the Magician.
When the Magician laughed he laughed; all as a man should
do.
19. And Adonai said: Thou art enmeshed in the web of the
Magician. This he said subtly, to try him.
20. But the Magister gave the sign of the Magistry, and
laughed back on Him: O Lord, O beloved, did these ~~fin~~
fingers relax on Thy curls, or these eyes turn away
from Thine eye?
21. And Adonai delighted in him exceedingly.
22. Yea, O my master, thou art the beloved of the Beloved
One; the Bennu Bird is set up in Philae not in vain.

uttermost showed"; for his position is the Path of Gimel. In his attainment he has therefore reached Kether, from which spring not only his own path of Gimel (leading to Tiphereth) but that of Beth (leading to Binah). To understand properly the full nature of Binah we must remember this point. The Sorrow connected with the idea of this Sephira is due to the fact that she is the recipient of the original illusion. There is no sorrow in the other current, the Path of Daleth through which her lord communicates his essence.

18. The Magister whose abode is Binah now uses illusion itself as a means of enjoyment. He behaves naturally like a child without fear that there may be some sinister significance in the operations of Nature.
19. To test him the Angel suggests that his enjoyment of illusion is identical with that of the profane.
20. The Magister replies that although apparently enjoying the good things of life (so to speak) he has never for one instant forgotten that he is enjoying the love of his Angel. Neither by action of the fingers which grasp the curls or spiral energies of the Angel, nor by loss of concentration upon the eye (symbol of sight, creative energy, unity, etc. See also "Eye of Horus") of his lover did he fall from the summit of his Samadhi. The Magister is therefore shown as perfectly initiated; he has deliberately embraced the terrible illusion which is the source of all sorrow, and made it part integrally of the Great Work. There being no other direction from which misfortune might touch him, since he is protected by the Guardians of the Abyss from the interference of the Paths of Zayin and Cheth, he is henceforth immune.
22. The Bennu Bird refers to the currents and sub-currents set in motion by the A.A.A. every 600 years approximately, that is twice in the course of each Aeon.

Ψx - 1900 Aiwass TO META OHPION.

15 - 1600 Dee and Kelly, Christian Rosencreutz,
Luther, Paracelsus 1490-1541.
1300 Jacobus Burgundus Molensis.

9 - 1000

6 - 700 Mohammed

0 Appollonius of Tyana

B.C. 300 Gautama Buddha.

Note: Scale of Time - resolved images dilated presentation. Race-horse legs. 'n' a series of 'm'events, none of which suggest 'n'. Cf. glyphs of A, spelling of words, etc. Therefore no guage of reality. (LXV I, 32 sqq.). Philae is an island in the Nile, now submerged by industrialism, famous for its Temple of Ahathoor.

In Liber VII,vii,27, the Bennu Bird is identified definitely with the Phoenix - or Set the Wild Ass - through the symbolism of the Wand of the Second Adept of Adeptus Minor of R.R. et A.C.

The text affirms the Mission of TO META OHPION, 666, $9^0=2^0$ A.A.A. as Logos of the Aeon. The speaker seems to be the scribe, that is, the individual Aleister Crowley through whom these energies 666 etc. manifest. He rejoices in the Attainment of the K. and C. of the H.G.A.

The remainder of this chapter concerns in great part the relation of this scribe with the Adept and the Angel who complete and crown his personality. The following verses describe the Equinox of the Gods and the Attainment of the K. and C. of the H.G.A. They indicate the effect thereof upon the individual; for this chapter refers to Fire, the God of Tetragrammaton, that is to the essence of the personality of the man concerned as a man. The K. and C. of the H.G.A. represents the descent of the element Spirit into the midst of his being, according to the regular formula of the formation of the Pentagram IHShVH from IHVH. The chief difficulty of interpretation lies in the complication introduced by the Equinox of the Gods.

- 22-27 describes this Event.
- 28-29 describes the state of the scribe.
- 30-32 describes the preparation of the scribe for his Attainment.
- 33-37 describes the threshold of his Initiation.
- 36-41 describes the Initiation itself.
- 42-44 describes an Understanding thereby given of the necessary relations of Spirit and Matter.
- 45-53 describes the results of Initiation.
- 54-56 brings together the Attainment and the Equinox of the Gods.
- 57-60 answers the question thus propounded.
- 61-65 a prophecy concerning the future of the individual scribe, the circumstances in which he shall come to the Perfection of his Attainment.

23. I who was the priestess of Ahathoor rejoice in your love. Arise, O Nile-God, and devour the holy place of the Cow of Heaven! Let the milk of the stars be drunk up by Sebek the dweller of Nile!
24. Arise, O serpent Apep, Thou art Adonai the beloved one! Thou art my darling and my lord, and Thy poison is sweeter than the kisses of Isis the mother of the Gods!
25. For Thou art He! Yea, Thou shalt swallow up Asi and Asar and the children of Ptah. Thou shalt pour forth a flood of poison to destroy the works of the Magician. Only the Destroyer shall devour Thee; Thou shalt blacken his throat, wherein his spirit abideth. Ah, serpent Apep, but I love Thee!
26. My God! Let Thy secret fang pierce to the marrow of the little secret bone that I have kept against the Day of Vengeance of Hoor-Ra. Let Kheph-Ra sound his sharded drone! let the jackals of Day and Night howl in the wilderness of Time! let the Towers of the Universe totter, and the guardians hasten away! For my Lord hath revealed Himself as a mighty serpent, and my heart is the blood of His body.

23. The scribe recalls his incarnation as a priestess of Ahathoor, goddess of Love and Beauty. He calls upon the forces of the Nile and of Sebek the crocodile that is dweller thereof. They are to put an end to the regimen of the Mother (Aeon of Isis).
24. Apophis replaces Isis.
25. AIWASS (identified with the H.G.A. of Aleister Crowley) is to destroy the formulae of Isis and Osiris (Aeon of the Dying God). There is no Aeon of Apophis; His function is always to destroy. Now the Destroyer shall devour Destruction itself. There is here a reference to the legend of Shiva who drank up the poison caused by the churning of the "Milk of the Stars" or manifestation of Phenomenal Existence. His throat became black (or indigo blue) as a result. Aiwass has thus turned Apophis against himself, to make way for the Aeon of Horus, the Crowned and Conquering Child. Apep is loved; i.e., vanishes in ecstasy at the caress of Aiwass the "mighty serpent" of verse 26 (the throat is the seat of the Element of Spirit - Akasha dwells in the Visuddhi Cakkram). The meaning is that the formula given by Aiwass destroys the idea of Destruction as such. What was until now called 'Death', the means of resurrection in the Formula of Osiris IAO, is to be understood henceforth as "love under will".
26. This Day of Vengeance is the Aeon of Horus - beginning with the Spring Equinox of 1904 e.v. (Note CCXX, III, and AACTNP the Avenger). The "little secret bone" is found in the Phallus of the Bear. (Heb. 17, 6) This is an anatomical fact. The nature of this animal - which is of great importance in Alchemy - may be studied in the Ash Metzareph. The Bear is symbolic of part of TO MEFA OHPION, 666, according to the description given of Him in the Apocalypse.

I saw a beast rise up out of the sea, having seven heads and ten horns, and upon his horns ten crowns, and upon his heads the name of blasphemy.

And the beast which I saw was like unto a leopard, and his feet were as the feet of a bear, and his mouth as the mouth of a lion: and the dragon gave him his power, and his seat and great authority.

And I saw one of his heads as it were wounded to death; and his deadly wound was healed: and all the world

wondered after the beast.

And they worshipped the dragon which gave power unto the beast: and they worshipped the beast, saying, Who is like unto the beast? who is able to make war with him?

And there was given unto him a mouth speaking great things and blasphemies; and power was given unto him to continue forty and two months.

And he opened his mouth in blasphemy against God, to blaspheme his name, and his tabernacle, and them that dwell in heaven.

And it was given unto him to make war with the saints, and to overcome them: and power was given him over all kindreds, and tongues and nations.

And all that dwell upon the earth shall worship him, whose names are not written in the book of life of the lamb slain from the foundation of the world.

If any man have an ear, let him hear.

He that leadeth into captivity shall go into captivity: he that killeth with the sword must be killed with the sword. Here is the patience and the faith of the saints.

And I beheld another beast coming up out of the earth: and he had two horns like a lamb, and he spake as a dragon.

And he exerciseth all the power of the first beast before him, and causeth the earth and all which dwell therein to worship the first beast, whose deadly wound was healed.

And he doeth great wonders, so that he maketh fire come down from heaven on the earth in the sight of men.

And he deceiveth them that dwell on the earth by the means of those miracles which he had power to do in the sight of the beast; saying to them that dwell on the earth, that they should make an image to the beast, which had the wound by sword, and did live.

And he had power to give life unto the image of the

beast, that the image of the beast should both speak, and cause that as many as would not worship the image of the beast should be killed.

And he causeth all, both small and great, rich and poor, free and bond, to receive a mark in their right hand, or in their fore-heads:

And that no man might buy or sell, save he that had the mark, or the name of the beast, or the number of his name.

Here is wisdom. Let him that hath understanding count the number of the beast: for it is the number of a man: and his number is Six hundred three score and six.

(Rev. Cap. XIII)

This bone is consequently the Quintessential and Individuality of the Unconscious of Aleister Crowley; he having retained his human personality in order to serve as the Instrument of the Logos of this Aeon. He now demands that the 'fang' (tooth - ♃ - Spirit) of his Angel shall penetrate to his inmost self.

Khephra, the Scarabaeus Beetle, is the Sun at midnight. He appears in Atu XVIII (The Moon, referred to Pisces in the Zodiac) at the bottom of the hieroglyph, in a pool (the firmament of the Nadir). Above this is a path leading between two mountains crowned by towers. Beneath the Moon, symbolic of glamour and illusion as opposed to the Moon of the Path of Gimel symbolic of Purity, Aspiration, etc., where goes the H.G.A. This Path is guarded by two dogs or jackals symbolic of Anubis, Warder of the Threshold (see V. 34.) The meaning of the verse is thus that Aiwass (revealed "as a mighty serpent" - see above) has destroyed the principle of illusion. In particular, the belief of man that he is mortal (Osiris) must yield to the consciousness that he is the Crowned Child (Horus). My 'heart' - i.e., the human will and consciousness of Aleister Crowley is identified with the essence of the life of Aiwass (the blood of His body is used by Him as the physical basis of His manifestation in CCXX).

27. I am like a love-sick courtesan of Corinth. I have toyed with kings and captains, and made them my slaves. Today I am the slave of the little asp of death; and who shall loosen our love?
28. Weary, weary! saith the scribe, who shall lead me to the sight of the Rapture of my master?
29. The body is weary and the soul is sore weary and sleep weighs down their eyelids, Yet ever abides the sure consciousness of ecstasy, unknown, yet known in that its being is certain. O Lord, be my helper, and bring me to the bliss of the Beloved!
30. I came to the house of the Beloved, and the wine was like fire that flieth with green wings through the world of waters.
31. I felt the red lips of nature and the black lips of perfection. Like sisters they fondled me their little brother; they decked me out as a bride; they mounted me for Thy bridal chamber.
32. They fled away at Thy coming; I was alone before Thee.
33. I trembled at Thy coming, O my God, for Thy messenger was more terrible than the Death-star.

27. Aleister Crowley has abandoned all his personal ambitions to 'die' at the caress of Aiwass in His function as his H.G.A. (The Microcosmic "little asp" as opposed to the "mighty serpent" who is responsible for the Macrocosmic Event, the Equinox of the Gods). The images of the love-sick courtesan and of Cleopatra show the implication of the Nephesch or "animal soul" of Aleister Crowley in this matter.
28. The scribe confesses the utter weariness of his human consciousness so far as it is divorced from communion with the rapture of the Adept ("my master") who controls him.
29. The "soul" here means Nephesch. The scribe is supported even in his conscious weariness, by the certainty of his "Unconscious" that he has come to his Attainment, despite his human conscious forgetfulness of the fact. He appeals to the Angel to flood the human consciousness with the "Bliss of the Beloved", as heretofore expressed in this Book.
30. This is granted: the human consciousness enters into the Pleasure-House of Adeptship. The wine of spiritual rapture, which intoxicates him is likened to "fire that flieth" (𐤔) with "green wings" (𐤌, love) "through the world of Waters" (𐤅). Previous passages should enable the Aspirant to understand this symbolism quite thoroughly. (𐤔𐤕 is in the Qabalah "The Name" and "Heaven": 𐤌𐤕 means "Almighty Power"; and 𐤌𐤌 means "Blood".) These symbols thus explain the text in detail.
31. Nature and Perfection are Isis and Nephthys, who prepare Osiris (see Papyrus of Ani and the Book of the Dead generally) for Initiation. The Candidate is here represented as their brother (Aleister Crowley is Vau of IHVH, "the Son", the human consciousness in Tiphereth - male) but decked out as a bride (for he is symbolically feminine towards his H.G. Angel,) the Heart about to meet the embrace of the Serpent. See too, Chapter III, vv. 49-50.
32. The Ego is deprived of its attributes before it can receive the impact of the H.G.A. It must be the pure Human Self as an Individual independent of its manifestations as such, the phenomena of its relation with its environment.
33. The Ego realizes that the H.G.A. will annihilate it. It trembles, and this shaking of its identity is the token of its surrender (compare the ecstasy of fear of Amfortas at the onset of his Healing; and see Chapter II, vv. 60

34. On the threshold stood the fulminant figure of Evil, the Horror of emptiness, with his ghastly eyes like poisonous wells. He stood, and the chamber was corrupt; the air stank. He was an old gnarled fish more hideous than the shells of Abaddon.

and 62 with several similar passages elsewhere. The doctrine is everywhere implicit; but compare also Liber 418, 14th Aethyr, etc.) Also, the first appearance of the Angel is necessarily misunderstood; for while the human Ego exists, it is bound by the conditions of its being; and this implies a certain falsity of apprehension, the root of which is in the very Illusion of Separateness which makes the Idea of an Ego possible.

34. The "threshold" is before the "door" or "pylon" of Daleth. (Daleth means a door; its attribution is Venus, pure Love, and its Path is from Chokmah to Binah, the base of the triangle of the Supernals. This "door" is thus in all ways a fit symbol of the entrance to Initiation). The "threshold" is then below the Path of Daleth on the Tree of Life; i.e., it is the Abyss.

The above symbolism refers strictly to the Attainment of Master of the Temple; but its Truth is reflected into the technically correct account of the Initiation of the Dominis Liminis to Adeptus Minor. Here the "door" is the third Reciprocal or Transverse Path (Daleth is the first), Pé which means mouth - the door of the vital organs. Pé is the letter of Atu XVI the "House of God" or "Blasted Tower". The Hieroglyph represents a Tower - symbolic of the Ego in its Phallic aspect, yet shut up, i.e., separate. This Tower is smitten by the Lightning Flash of Illumination, the impact of the H.G.A. and the Flaming Sword of the Energy that proceeds from Kether to Malkuth. Thence are cast forth two figures forming by their attitude the letter Y; these are the twins Π γ (Horus and Harpocrates) born at the breaking-open of the Womb of the Mother (the second aspect of the Tower as a "spring shut up, a fountain sealed"). They represent in respect of the male aspect of the Tower the spermatozoa (Y is Σ , the sign in which is the Sun at the Winter Solstice, when the New Year begins) emitted when the Phallus is smitten by the ecstasy of the Orgasm (Lightning Flash) and "blasted" by losing its erection.

On the "threshold" the Dominis Liminis is menaced by the Paths of \beth , δ and Y, the Atus XIV, XV, XVI, (Temperance or Restriction, Death, and the Devil, which issue from Tiphereth the abode of His Angel to ward off the profane of the Outer Order of G.:D.:).

The main difference (in essence) between the formulae of the two Initiations, into the R.R. et A.C. and the A.:A.: respectively, are that the Adeptus Exemptus is below Daleth altogether, though he has crossed the Second

Reciprocal Path, Teth, on his way to become an Adeptus Exemptus, and has no Path by which he may travel (save Gimel, which leads from Tiphereth to Kether, not from Chesed to Binah wither he is bound. This is to ward off the profane of the Inner Order of R.R. et A.C.), while the Dominis Liminis has already traversed the Path of Pé to attain the Grade of Philosophus, and the threshold is within, instead of without, the Pylon.

The significance of this is as follows:-

In crossing the Abyss the aim is to annihilate the Ego and its appurtenance altogether. In Qabalistic symbolism: to attain to Zero. The peril is therefore that of identification with any of the products of disintegration. Choronzon, therefore, by which name we signify the idea of Dispersion, has no place within the Supernal Triad. The threshold of initiation, the Abyss, lies wholly without the door of Daleth. The completeness of the disintegration, the impotence (*avikarotēs*) and idleness (*ἀεργία*) is guaranteed by the absence of love (Daleth) which might otherwise bind together the dissipated events to form a unity (in the 7th Aethyr, Liber 418, we learn that if the Black Brothers were only able to look up to the Goddess of Love (Daleth) above them, they might yet attain to Understanding.)

In the Initiation to Adeptus Minor, the conditions are altogether other. The aim is the attainment of unity, not negativity, and there is no such perfection in the Sephiroth of the Ruach; Chesed, Geburah, Tiphereth, which compose the Grades of the Inner Order (R.R. et A.C.) as necessarily excluding Choronzon from the three Grades of the A.:A.:. The student is now referred to the Elemental Watch-Towers of Sir Edward Kelly (See Equinox I, vii and viii). The four Elemental Tablets (12 x 13) are bound together by the little Tablet of Spirit (4 x 5), or, when the tablets are arranged to show them as each a sub-section of the unity of Tetragrammaton, by a black cross containing the letters of this little Tablet of Spirit. The names of evil demons are found notably by taking some imperfect and unbalanced symbol from the Watch-Towers such as a biliteral name from beneath the bar of the Calvary Cross in any of the Lesser Angles - and prefixing the appropriate letter from the Black Cross.

The doctrine implied is that the nature of Spirit is not only represented by Shin, the Holy Spirit, whose descent into the midst of Tetragrammaton sanctifies and illuminates the blind forces of the Elements, but is also soulless

matter, dark, formless and void, the mere background for the manifestation of all phenomena indifferently; and this truth is also symbolized by the blackness and undeveloped potentiality of Akasa as explained by the legend of Shiva mentioned in a previous paragraph.

Spirit may therefore be manifested either as the H.G.A. or as the Evil Persona, the Dweller on the Threshold, portrayed sensationally for trade by Lord Bulwer-Lytton in his romance Zanoni. The doctrine is also frequently found in folk-lore, where man is represented as attended by both a good and an evil genius. The horror of the latter is intensified by his function as the alternative to the H.G.A. No other evil intelligence can compare with this either as subjectively terrible and loathsome or as objectively hostile. For the evil genius is no less a possibility of Attainment than the H.G.A. Now, in the case of the Exempt Adept, should he be beaten back from the City of the Pyramids by failure to comply perfectly with the formula of "love under will" he remains lost in the Abyss with no future possibility than to identify himself in turn with each incoherent and unintelligible phenomenon that appears in the sensorium of the man, who has been disintegrated as the first effect of his operation, whose essence is to refuse recognition to each and every imperfection which claims to be. Entirely different is the case of the Dominis Liminis whose operation, if unsuccessful, may be a simple failure perhaps due to no serious error of his own. Apart from slight discouragement he should be able to try again without disadvantage. Indeed he should have used his failure as a means of instruction. But he may also fail from not having thoroughly assimilated the injunction of the Hereus in the ceremony of his initiation into the Grade of Neophyte: "Fear is failure and the forerunner of failure. Be thou therefore without fear! for in the heart of the coward Virtue abideth not!" Similarly, he may have been unable to fulfill the formula of the Hierophant in that ceremony: "Remember that Unbalanced Force is evil. Unbalanced Mercy is but weakness: Unbalanced Severity is but oppression." Once more the fascination of evil may be no less perilous than the fear. In any case he may expect to be confronted first of all by his Evil Genius (Cf., further, the ceremony of Zelator in G.:D.: - the appearance of the Angels Samael, Metatron, and Sandalphon). He may fail to abide the onslaught. He may be thrust back from the threshold, and his defeat may be more or less damaging according to circumstances. But his fear may be so great as to induce him to transform it into fascination, or his exhaustion so complete that he is prepared to purchase rest at any

price. In either case the result may be that he accepts his Evil Persona as his Guardian Angel. I should be loth to assert that even so fearful a form of failure is necessarily fatal and final although evidently it must always create a disastrous Karma as involving the assertion fortified by the most solemn oaths and sealed by the most intense ecstasy of the absolute existence of evil, in a sense of the word, actually ad hoc defined by himself, i.e., he has acquiesced in duality, established an interior conflict in himself, and ceremonially blasphemed and denied the unity of his own True Will. Appalling as is such a catastrophe, it lacks the element of finality since the principles involved do not extend above Tiphereth. He has become a Black Magician no doubt, but this is far indeed from being a Black Brother. It cannot be said that such an one thereby manifests any tendency to become a Black Brother when the time is ripe; for his union even with the personification of Evil is also an act of love under will, though that will be false and vitiated by every conceivable defect and error. His chief danger is presumably that the intensity of the suffering which results from his *apaptiamay*, as in the case of Glyndon in Zanon, lead him to seek to escape altogether from Magick, to refrain from any act of love for fear lest he stray still farther from his true path. Let him remember the words of my brother: "If the fool would persist in his folly he would become wise". Let him resolutely continue in iniquity, invoking the vengeance of the Gods, so that at the end, in the excess of his love and its transcendence of anguish may bring him back into the way of truth.

From the above it should have become clear how it is that the Evil Genius is within the Sanctuary of the Temple of the Rosy Cross whose formula is "love under will", while Choronzon is excluded alike from that shrine and from the City of the Pyramids whose law, although still "love under will", understands both these terms as without limit.

The Evil Genius is now described. The language is of course symbolic. At the same time the appearance here given might correspond very closely with the actual sensory expressions of experience.

We are twice told that he "stood" which is to be contrasted with the activity of "going" of the H.G.A. (See vv. 37-41). It is the peculiar token of any God that he should go. For this reason he bears the Ankh or sandalstraps in the AEgyptian monuments. This antithesis is connected with the conception of the Black Brothers as shutting themselves up, of resenting change. The Thelemic

conception of the Universe is dynamic, so that stasis is inevitably the symbol of conflict with Nature. It is the equivalent of Death; for Death being a change, it is an event, i.e., a phenomenon of activity of life. This doctrine should be studied very thoroughly in CCXX.

Let the student attend, moreover, to the contrast between the symbols of the H.G.A. and those of the Evil Genius. The former, (see vv. 38-41) are positive, active, solid, dynamic; of chariots, horsemen, spearmen, the weapons of Jupiter and Pan are tremendously vital in his hands. Per contra the Evil Genius is vague, unreal, and inactive. His characteristics are horror and emptiness. His eyes are ghastly, which I take in its strict sense as connected with Geist. And this epithet is peculiarly abhorrent since the sense of sight is attributed to Fire, and should be clear-cut and luminous. Such activities as he commands are slow, oozy and vermicular. They resemble wells of poisoned water, i.e., they lurk and receive as little light as possible, whereas the ideal eye should dart forth flame. He causes even the air about him to stagnate and stink. Anatomically he resembles a fish, a cold-blooded inhabitant of the passive element. (Note the fish as the accepted symbol of Jesus). Even so, he is old, slow-moving, while the chief virtue of a fish is to be quickly gliding. And he is gnarled, offering unnecessary resistance to his own movement, and increasing its friction. Hideous!

Shells or Oliphoth are lifeless excrement; and Abaddon is the destroyer or disperser - the destroyer by dispersion.

35. He enveloped me with his demon tentacles; yea, the eight fears took hold upon me.

36. But I was anointed with the right sweet oil of the Magister. I slipped from the embrace as a stone from the sling of a boy of the woodlands.

35. His methods of combat as distinct from that of the Angel which is to pierce with a spear or smite with a thunder-bolt is to envelop with his demoniacal and therefore illusory tentacles. This method is to restrict the Aspirant, well knowing that the "word of Sin is Restriction". He succeeds in communicating the 'eight fears', which are connected with the eight heads of the stooping dragon. (See, for this symbolism, the Temple of Solomon the King, Equinox I, i, ii, and iii). They are the restrictions of the Supernal Triad attempted by the seven lower Sephiroth and Daath. Hence the Stooping Dragon is shown on the Tree of Life below the Abyss after the Fall, and on the floor of the Vault of Christian Rosencreutz. In the older symbolism they are the eight Kings of Edom.
36. The Aspirant is "anointed with the right sweet oil of the Magister". The Magister pertaining to Binah, this oil may be taken to symbolize his Neschamah or aspiration. See the account of the Holy Oil given in Book 4, Part II. (The Holy Oil is the Aspiration of the Magician; it is that which consecrates him to the performance of the Great Work; and such is its efficacy that it also consecrates all the furniture of the Temple and the instruments thereof. It is also the grace of chrism; for this aspiration is not ambition; it is a quality bestowed from above It is the pure light translated into terms of desire. It is not the Will of the Magician, the desire of the lower to reach the higher; but it is that spark of the higher in the Magician which wishes to unite the lower with itself). Also the essential property of oil is to diminish friction and increase ease of movement. It is therefore the precisely right reply to this type of attack.

Furthermore, the Aspirant compares himself to a stone, which refers to the cubic stone symbolic of perfect Adeptship, being the squared and equilibrated perfection of the spiritual Masonry; it is bounded by six squares which signify protection by Macroprosopus. See also the symbolism of the Stone in the Zohar, a subject far too extensive to make more than this single indication practicable. There is, furthermore, an identification of the Stone with the Sacred Phallus and of the Sun as worshipped in the Temple of Diana at Ephesus and in the word ABRASAX. In our own Holy Books, see Cap. V, vv. 6 and 58 of this Book and Liber VII, Cap. vi, v. 2. (We made us a temple of stones in the shape of the Universe, even as thou didst wear openly and I concealed". In this last connection note the proper juxtaposition of stones as symbolic of the Great Work. This is to be found also in the "Voice of the Silence", where those who have attained build themselves

37. I was smooth and hard as ivory; the horror gat no hold.
Then at the noise of the wind of Thy coming he was dis-
solved away, and the abyss of the great void was unfolded
before me.

into a wall to protect mankind. See also Liber VII, Cap. vii, v.6. ("We know why all is hidden in the stone, within the coffin, within the mighty sephulchre, and we too answer Olalam! Imal! Tutulu! as it is written in the ancient book.")

This stone is a missile in the "sling of the boy of the woodlands" who may be taken to represent the most youthful and active form of Pan, i.e., the aspirant considers himself as flung forth from the infinite and released from his swathings, (compare Liber VII, Cap. vii, vv. 3-5) that he may perform the Great Work.

37. The aspirant is smooth; his qualities have been perfectly harmonized. He is hard, having perfected his resistance to extreme pressure. The analogy is with ivory. Ivory is the substance of the tooth, the letter Shin of the Holy Spirit and also of the substance of the skeleton on which his being is being built. The sound Sh moreover represents the power of silence as well as the activity and alertness which accompany the will to manifest oneself through one's True Will. I here quote from my original notes on the intrinsic meaning of the letter: - S is the serpent-hiss, the sharp breath, teeth bared yet clenched, which is the natural token of alarm, hate, defiance, natural to a man who meets his fellow - aberration from legitimate monkeyhood. By it he recognizes his brother, and named him accordingly, when need was. (Later, when alarm had died, we still have Sh! - Hush! - not a call for Silence, which it breaks, but a claim on the attention of other men.) In S is this idea of fear and anger, also of air, because of the breath's quickened rush. "Storm" combines these ideas; so the first S-gods were storm-gods.

Later, this breath, air moving in man, might be known for a proof that he lived; then this breath-letter, S, might come to mean "life". For instance, God breathes on Adam to make him a "living soul"; and Elisha raises a boy to life by breathing on him. The Ruach Elohim again is a Breath that broods on Chaos. At last we find a Holy Ghost begetting by dint of a breath. And was not Maut the Mother-Vulture impregnated by the wind? Perhaps too, the hiss of the rain which fertilizes earth, as even a savage must observe in tropical lands where the result is so swift, may have helped him to the convention that S should mean Life. This rain comes from the air which he breathes, though from beyond him; it seems then to him natural to make Zeus or Shu rain-gods and life-gods as well as air-gods, storm-gods, names for the fierce, the

38. Across the waveless sea of eternity Thou didst ride with
Thy captains and Thy hosts; with Thy chariots and horse-
men and spearmen: didst Thou travel through the blue.

39. Before I saw Thee Thou wast already with me. I was
smitten through by Thy marvellous spear.

40. I was stricken as a bird by the bolt of the thunderer;
I was pierced as the thief by the Lord of the Garden.

41. O my Lord, let us sail upon the sea of blood!

fearful anger which at first only meant "an enemy" - his fellow-man! (Diary, June 1920).

The Evil Genius is accordingly unable to dominate the aspirant. He, having proved his virtue, is now ready to receive the H.G.A. Firstly is the noise of His coming. "For the Lord shall descend from Heaven, with a shout, with the voice of the Archangel, and with the Trump of God." "The Lord" is Adonai - which is the Hebrew for "My Lord"; and He descends from Heaven, the supernal Eden, the Sahasrara Cakra in man, with a "shout", a "voice", and a "trump", again airy symbols, for it is air that carries sound. These sounds refer to those heard by the Adept at the moment of rapture." (Book 4, Part II.) This by itself is sufficient to destroy the illusion of the Evil Genius. The "Abyss of the great void" is unfolded before the aspirant, i.e., all positive phenomena disappear. What remains is the "infinite space" of Nuit. The continuous body of infinite possibilities.

38. "The waveless sea of Eternity" repeats this idea. It is the timeless menstruum of action, unstirred by any vibration, while ready to receive and transmit that which is imposed thereupon by the will. The H.G.A. approaches rapidly ("rides") accompanied by his hosts (Note TZBA, an host = 93).
39. The arrival of the Angel is too rapid for the perception of the Adept. Cf. Cap. II, v. 60, etc. The symbolism of the spear should be studied in the legends of the Crucifixion, of Parzifal, and others. The matter is further elucidated in B-i-M.
40. The Thunderer is Jupiter, here considered as the creative paternal, and warrior Lord of the Air. The bolt is the Swastika, or Disc of Zeus. Its symbolism is ultimately identical with that of the sphere. The bird is the natural symbol of the aspiring soul. Cf. Cap. II, vv. 39-41. The Swastika has the shape of the letter Aleph whose Temurah is PLA, (See Sepher Sephiroth) by which we mean the instantaneous destruction of the Ego in Samadhi. The second phrase echoes the two former. The Lord of the Garden is Pan or Priapus whom my brother Catullus constantly represents as punishing thieves in his peculiar manner. There is a special symbolism of the thief in which perhaps we find traces of the legend of the Crucifixion and in the ritual of the priest of Nemi, but its detailed signification has been to a great extent lost or abandoned.
41. Cf. Cap. II, v. 15, similar passages. I, 33-41, especially

42. There is a deep taint beneath the ineffable bliss, it is the taint of generation.

43. Yea, though the flower wave bright in the sunshine, the root is deep in the darkness of earth.

44. Praise to thee, O beautiful dark earth, thou art the mother of a million myriads of myriads of flowers.

45. Also I beheld my God, and the countenance of Him was a thousandfold brighter than the lightning. Yet in his heart I beheld the slow and dark One, the ancient one, the devourer of His children.

vv. 33 and 39.

Immediately the Adept has attained to the K. and C. of his H.G.A., he loses no time, but goes on the way of his True Will, borne upon the flood of the physical life which he has spilt in order to enjoy the impersonal and effortless life in communion with his Angel.

Verses 42-44 present a lyrical picture of the Mystery of Evil.

42. The bliss of the union of the Adept and his Angel appears to contain a flaw, in that being an operation of change "the taint of generation" it shares the impermanence of all complex phenomena and therefore the liability to sorrow. See v. 21.
43. Admits that the most admirable manifestations spring from deep-seated mysteries. Corruption lies at the heart of all things.
44. No attempt is made to contradict the above or to explain it away. The solution comes from looking at the other side of the matter. Corruption itself and all the mysteries of sorrow are to be held matters for rejoicing, since they are the engines whose work results in truth and beauty. Cf. CCXX, Cap. I, vv. 29, 30.

Verses 45-53. This passage is the most difficult in the chapter. It is difficult to consider its verses separately. Yet there seems to be no proper coherence in them, no single orderly idea in their diversity. The solution seems to be in the direction of a realisation that the passage is in the nature of progressive discovery. It resembles the account of a mental journey. One of the keys to it is the sudden shifting of the point of view noted above, vv. 43-44. The contemplation of Beauty leads to the reflection upon the elements of Beauty which we do not recognize as beautiful because our sensorium is not adjusted to that stage of existence. Cf. my poem on "Ovariectomy", where the plastic beauty of woman seems to be destroyed by cutting her up. Yet the beauty reappears in a different form when the cells of which she is composed are examined under the microscope. Let us apply this key to the passage here under consideration.

45. In the first sentence attention is called to the brilliance of the appearance of the Angel. The second sentence recognizes that beneath this appearance is a symbol of terror, viz., Saturn, who is here understood by his astrological and legendary attributions. We must be at pains

46. In the height and the abyss, O my beautiful, there is no thing, verily, there is no thing at all, that is not altogether and perfectly fashioned for Thy delight.
47. Light cleaveth unto Light, and filth to filth; with pride one contemneth another. But not Thou, who art all, and beyond it; who art absolved from the Division of the Shadows.
48. O day of Eternity, let Thy wave break in foamless glory of sapphire upon the laborious coral of our making!

to note that Saturn is the god of generation. This establishes a reference to v. 42. Saturn is called the devourer of his children because he is Time who conceals in oblivion the phenomena he has brought forth from the inane. But there is a further meaning which is that he is not bound by the results of his action. Whatever he does results only in a transitory phenomenon which vanishes automatically as time goes on. Shallow minded people are accustomed to regret impermanence. They fail to realize that if everything that happened remained in existence the burden of facts would soon become intolerable. Nature requires an excretory system or she would soon become clogged with the multiplicity of her own illusions. The progress of the human mind depends upon its power to assimilate the details of any work. They constitute the finished product and appear therein only in a changed form. The rough working must be destroyed. The process is continuous. The art of progress is to compose constantly more complex and comprehensive syntheses; just as the words of a poem surrender their intrinsic meaning in order to compose the unity of the impression made by the poem as a whole, so again the poems themselves must be absorbed in the simpler concept of the message of the poet. This formula is universally applicable. It is particularly the subject of biology.

46. Is to verse 45 as verse 44 is to verse 43. The work of Saturn seems no longer mysterious and terrible because its nature changes and is lost in the admirable result of its operation.
47. Cf. CCXX, Cap. I, vv 22, 23 and similar passages. It is natural to us to make a distinction between things, to prefer one thing to another. But the Angel is above such duality. All things equally contribute to his perfection. He is said to be "absolved from the Division of the Shadows", i.e., from the illusion of dividuality. It is only an illusion that difference is apparent between diverse phenomena. The most fatal mistake that the Adept can make is to emphasize the desirability of one set of things and the undesirability of another. If he persists in so doing his sectarianism will thwart his ideal so that his Angel, instead of being complete, comprehensive, and perfect, will represent his personal prejudices. In such a case the Adept will suffer whenever his attention is called to any idea in Nature which is not successfully transmuted and included in the scope of his aspiration.
48. This doctrine is restated. The coral is the Karma produced by the accumulation of our acts. This construction

49. We have made us a ring of glistening white sand, strewn
wisely in the midst of the Delightful Ocean.
50. Let the palms of brilliance flower upon our island, we
shall eat of their fruit, and be glad.
51. But for me the lustral water, the great ablution, the
dissolving of the soul in that resounding abyss.
52. I have a little son like a wanton goat; my daughter is
like an unfledged eaglet; they shall get them fins,
that they may swim.
53. That they may swim, O my beloved, swim far in the warm
honey of Thy being, O blessed one, O boy of beatitude!
54. This heart of mine is girt about with the serpent that
devoureth his own coils.
55. When shall there be an end, O my darling, O when shall

has taken place in time and its need is to be covered by the rhythm of Eternal Delight. The K. and C. of the H.G.A. act as a point of contact between two continua. Neither is comprehensible without the other.

49. The symbolism of the previous verse is carried on. The ring indicates the perfection of our own being on the synthesis of our actions. We have constituted ourselves as a positive phenomenon situated in a realm of infinite possibilities, with which we can make contact, as we choose. To understand this passage properly we must keep in mind the teaching of CCXX about the nature of existence. The appearance of the Khu, a series of marriages of Hadit and Nuit, lead to the congregation of what may be called a positive individuality of the Second Order which is ready to act as an unit, and to invoke Nuit.

Verses 50-51 show the two forms in which this plan can be executed.

50. Acts of love under will may be directed to the creation of masterpieces. These are the "palms" whose flower delights, whose fruit nourishes our personality. Such acts may also be directed inwardly - the mystical process as opposed to the magical, the dissolution of the personality regarded as imperfection. The text indicates a preference for the latter process. This is natural, the work at issue being the K. and C. of the H.G.A., and this is primarily a work of dissolution rather than of further construction.
52. The symbolism is here particularly obscure. The son is presumably Ruach and the daughter Nephesch. The former seems to be described in respect of its capriciousness and the latter of its poor undevelopment in the matter of aspiration. They are to be furnished with the means of rhythmical motion. The defect of the goat is its wantonness, the erratic character of its leaping. That of the Nephesch is its idleness, its lack of wings. They are then to be rendered capable of ordered movement within the element of the nature of the Angel.
54. The symbols of the heart and the serpent are retained to represent the Adept and the Angel, but the Angel is now shown as identical with the great Snake, Ananta, which surrounds the Universe and by constantly devouring its own coils gradually restricts the manifested Cosmos.
55. The Adept enquires with regard to the process. (The

the Universe and the Lord thereof be utterly swallowed up?

56. Nay! who shall devour the Infinite? Who shall undo the Wrong of the Beginning?

57. Thou criest like a white cat upon the roof of the Universe; there is none to answer Thee.

answer is apparently given in verse 65.) Despite the perfection of his rapture, the Adept appears to recognize that it is only so to speak an oasis in the desert. He extends his aspiration from the personal problem of his own error to the contemplation of the Universal Sorrow.

56. The Adept appears to be overwhelmed by this consideration. It seems to him theoretically impossible to "undo the Wrong of the Beginning". This means that he has now understood the doctrine that the beginning (Berashith) is necessarily of the nature of error. Any separateness, any sense of finitude represents imperfection. It is a matter of plain logic that it should be so. He has, of course, succeeded in making his personal imperfection the means of attaining self-consciousness and thereby a spiritual state beyond anything of which he seemed capable. But his attainment having made him aware of the whole Universe and identified it with the conditions of his own sublime being he experiences the Trance of Sorrow.

It must be borne in mind that Qabalistically the Adept has no special cognizance of any Sephira above Tiphereth until he has attained thereto. This postulate is promulgated simply for convenience of calculation. In actual practice it is of course usual for the aspirant to be imbued by wiser motives than those determined by his recognition of his personal imperfections.

The point of the passage is to show how the attainment, instead of being as the postulant was apt to imagine the completion of the Great Work, may extend his conception of that work from a personal to an impersonal sphere. The first lesson that he learns in fact is that he must apply himself immediately to fitting himself to enter the Third Order, now that at last he is admitted to the Second. I quote Liber 418, the 14th Aethyr. It states the doctrine with singular insight and eloquence.

57. This verse throws light on the three previous. The Angel is now clearly understood as only concerned with the Adept as such in total fraction of his whole function. He is no longer the goal and crown of the Adept. That work being accomplished it is seen in proper perspective. The Adept begins to apprehend the nature of the Angel as he is in himself, i.e., as he is a relation of the Macrocosm. Now in the particular case of 666, The Angel being Aiwass, the pertinence of vv. 54-56, which were at first rather puzzling, as indicating a new and unfamiliar aspect of the Angel, is seen to be absolute. Aiwass is the Logos of the Aeon, his number being 93, like that of Thelema the Word of the Law. 666 is the instrument which he and the secret

58. Thou art like a lonely pillar in the midst of the sea;
there is none to behold Thee, O Thou who beholdest all!

chiefs of the A.:A.: prepared and employed as an instrument by which the Law might be proclaimed. 666 is the fourth number of Sol whose house is Leo, the Lion, which again is the sign of the man 666 (rising at his birth). This man therefore apprehending his Angel as the perfection of his own symbol likened him to a white (Kether) cat (lion) and, since he is the Logos, says to him "Thou criest". This is the link with vv. 54-56, for 666 looks to Aiwass to undo the Wrong of the Beginning by the utterance of a Word. It seems, however, to 666 that this Word is cried upon the roof of the Universe, i.e., the nature of the Word is altogether sublime. The roof of the Universe is a symbol of Kether, or of Kether with the Paths Aleph and Beth which issue from it forming symbolically a roof to the Tree of Life. "There is none to answer". Above Kether is None or the Negative, the three kinds of Ain or Nothing. The complaint of 666 is therefore that this Word will find no echo save in the heart of Nuit.

58. Repeats the idea of verse 57. The "lonely pillar" represents Chokmah, the Creative Word, the Phallic Mercury, the Wisdom by which the worlds were created. The sea is Binah, the natural abode of Chokmah. The nature of Binah though indeed to understand is to be the great darkness. This is the conventional symbolism. Many examples of it are given in this and other sacred books. But see in particular Liber 418: -

This is the Mystery of Babylon, the Mother of Abominations, and this is the mystery of her adulteries, for she has yielded up herself to everything that liveth, and hath become a partaker in its mystery. And because she hath made herself the servant of each, therefore is she become the mistress of all. Not as yet canst thou comprehend her glory.

Beautiful art thou, O Babylon, and desirable, for thou hast given thyself to everything that liveth, and thy weakness hath subdued their strength. For in that union didst thou understand. Therefore art thou called Understanding, O Babylon Lady of the Night!

This is that which is written, "O my God, in one last rapture let me attain to the Union with the many!" For she is Love, and her love is one, and she hath divided the one love into infinite loves, and each love is one, and equal with The One, and therefore is she passed "from the Assembly and the Law and the Enlightenment unto the anarchy of solitude and darkness. For ever thus must she veil the brilliance of her Self."

O Babylon, Babylon, thou mighty Mother, that ridest upon the crowned beast, let me be drunken upon the wine of thy fornications; let thy kisses wanton me unto death, that even I, thy cup-bearer, may understand.

Now through the ruddy glow of the cup, I may perceive far above, and infinitely great, the vision of Babylon. And the Beast whereon she rideth is the Lord of the City of the Pyramids, that I beheld in the Fourteenth Aethyr.

(Twelfth Aethyr)

O thou that art master of the fifty gates of Understanding, is not my mother a black woman? O thou that art master of the Pentagram, is not the egg of spirit a black egg? Here abideth terror, and the blind ache of the soul, and lo! even I, who am the sole light, a spark shut up, stand in the sign of Apophis and Typhon.
(Fourteenth Aethyr)

I am the One beyond these all; and I bear the symbols of the mighty darkness.

There shall be a sigil as of a vast black brooding ocean of death and the central blaze of darkness, radiating its night upon all.

It shall swallow up that lesser darkness,

But in that profound who shall answer: what is?

Not I.

Not Thou, O God!

(Liber VII, Cap. vii, v.v. 28-33)

A principal symbol of Chokmah as the Phallic Mercury is the eye. I quote from the vision of Him as observed in the Paris Working: "He, (Mercury), is essentially Phallic, but he has a book in his hand, the Book which has one hundred and six pages. On the last page, as a colophon, is a four-pointed star, very luminous, and this is to be identified with the eye of Shiva, and the book pertains to the Grade of 7° = 4°. The sub-title of the Book is BIA, which is said to mean "force".

In this aspect, although Chokmah is the Word, he sees and does not speak, the Word is in fact Act itself, rather than any intelligible utterance. The complaint of 666 seems then to be that neither by word nor deed can Aiwass undo the Wrong of the Beginning. Thelema (which is itself an absolute symbol of Chokmah) is beyond the comprehension

59. Thou dost faint, thou dost fail, thou scribe; cried
the desolate Voice; but I have filled thee with a
wine whose savour thou knowest not.

60. It shall avail to make drunken the people of the old
gray sphere that rolls in the infinite Far-off; they
shall lap the wine as dogs that lap the blood of a
beautiful courtesan pierced through by the Spear of a
swift rider through the city.

of the Universe whose imperfection its function is to remedy.

59. The epithet "desolate" attracts the attention immediately. The word is derived from de-solare, de having an intensive force, so that desolate means "utterly alone". The Hierophants have however been accustomed to communicate arcana in the presence of the profane by taking advantage of the similarity of sound between Sol and solus, especially in such parts of the declension as soli which is genitive singular of solus and dative singular of Sol, and Solis, genitive singular of sol and ablative plural of solus. The word desolate may therefore be intended to indicate the attribution of the Angel both to Kether (Solus) and to Tiphereth (Sol). The de may imply a reference to his relation with the Adept through the Path of Daleth, Love, especially in view of the fact that His Word Thelema, 93, contains the idea of Agape, 93.

The verse is a direct reply of Aiwass to 666 who was actually very disheartened at realising that the Great Work which he had accomplished, for all its rapture of his personal sorrow, was but the gateway of the Path of the Stupendous task of rediscovering the Universe as he had done for himself. Aiwass explains that he has actually made the magical link necessary between Himself and the World through the man 666. My fainting under the sense of my responsibility, my feeling that my work for the world was foredoomed to failure, were due to my ignorance of what Aiwass had done. He claims that He has filled me with "a wine whose savour thou knowest not". Wine is the universal symbol for spiritual ecstasy and the means of producing it. 666 does not know precisely how this ecstasy which throbs his life will affect others.

60. "The old gray sphere that rolls in the infinite far-off" is the earth; for the place into which the Adept is caught up to hold communion with his Angel is remote from the material Universe. Nevertheless this wine which may symbolize CCXX itself or even the poetry or the biography of the man 666 is guaranteed to possess the virtue of intoxicating the inhabitants of this planet.

The final symbol is strangely and even formidably vivid. The reference to the dogs, the blood, and the swift rider suggest the story of Jehu and Jezebel, but the allusion is not accurate or altogether intelligible. The general symbolism is nevertheless sufficiently clear. Cf., in the first place, Cap. III, v. 40; Cap. V., v. 8; Liber VII, Cap. vii, vv. 15-16. Cf. also the uniform representation of the Adept as a maiden or harlot. For the swift rider

Cf. Cap. IV, vv. 38-39 and the general symbolism of the Angel as bearer of the sacred lance or phallus and as mounted on a horse to indicate his swiftness and his power over the animal nature.

Blood is constantly used as a symbol of the flowing life, the vehicle of animal energy.

The meaning of the verse is then that this spilth of the orgia of the K. and C. of the H.G.A. becomes the nourishment and the means of intoxication of the dogs, i.e., of animals of a lower stage of evolution. It is, however, hinted that they contain in themselves the hidden godhead. See CCXX, Cap. II, v. 19. They have only to reverse their magical formula to attain the divinity. Note also the use of the word "lap" which suggests their thirst, eagerness and enjoyment, but also is connected with the symbolism of the number 111. This implies the "thick darkness" and the "sudden death" involved in the process of Initiation. There is also the whole doctrine of "The Fool". Besides all this, the word "lap" is in the Angelic language. (See Equinox I, viii. "The 48 Calls or Keys".) Because thus indicating that the limitation and sorrow of these dogs is due to their subservience to the faculty of reason. "There is great danger in me; for who doth not understand these runes shall make a great miss. He shall fall down into the pit called Because, and there he shall perish with the dogs of Reason. Now a curse upon Because and his kin! May Because be accursed for ever! If Will stops and cries Why, invoking Because, then Will stops & does nought. If Power asks why, then is Power weakness. Also reason is a lie; for there is a factor infinite & unknown; & all their words are skew-wise. Enough of Because! be he damned for a dog!" (Liber CCXX, Cap. II, vv. 27-33).

The student should meditate upon these considerations until he has thoroughly assimilated them, severally and in combination. He should then construct a visual projection of the scene described in this verse. In this way he should eventually arrive at a direct intuitive apprehension of the way in which the life work of 666 may avail him to become a partaker of the sacrament of initiation. Cf. also Liber VII, Cap. III, v. 16, vv. 20-25 (24), vv. 49, 50; vv. 56-60; Cap. IV, vv. 17-24; Cap. VII, vv. 47-49.

I have emphasised the importance of this passage on the following consideration: -

My own magical career began by my taking an oath to attain K. and C. of the H.G.A., on entirely selfish and personal grounds. I had, it is true, experienced the Trance of

Sorrow, but the motive power in this Trance to formulate the oath was strictly confined to my individual dissatisfaction with the situation in which I found myself - as far as I knew without any intention of my own. In the course of preparing to carry out the Operation of the Sacred Magic of Abramelin the Mage, I discovered that my interests were inseparable from those of humanity at large. I however formulated my True Will in this way. My mission on earth was to teach men "the next step", i.e., to induce them to devote themselves to attain the K. and C. of the H.G.A. as opposed to more philosophically universal tasks such as the Hindu and Buddhist sages proposed. It was my own attainment that compelled me to extend the scope of my Work to the function of the Logos of the Aeon much as has been explained in the passages of the Chapter just discussed. The two most important works of strictly inspired origin which I have produced are LXV and VII and it now becomes clear that it is natural and necessary that this should be so. For Liber LXV covers every possible point that may arise in connection with the Grade of Adeptus Minor, and Liber VII of Magister Templi.

61. I too am the Soul of the desert; thou shalt seek me yet again in the wilderness of sand.
62. At thy right hand a great lord and a comely; at thy left hand a woman clad in gossamer and gold and having the stars in her hair. Ye shall journey far into a land of pestilence and evil; ye shall encamp in the river of a foolish city forgotten; there shall ye meet with Me.
63. There will I make Mine habitation; as for bridal will I come bedecked and anointed; there shall the Consummation be accomplished.

Verses 61-63. Beginning with verse 54 the subject of this Chapter and indeed of the whole Book has undergone a process of modification. Previously it had been concerned almost exclusively with the relations between the Angel and the man, the only variety being due to the division of the man for convenience into Nephesch, Ruach, and so on. Indeed if we identify the Angel with Jechidah it might be fair to say that Liber LXV is nothing but an extended comment upon Column LXVII of Liber 777. But now we reach firstly the consciousness of the Universe in its totality and then the peculiar relation of 666 with his fellow men. We have seen that his function in the life of the Planet has been defined, and it is consequently not unnatural that the Angel should indicate the actual physical condition of His future relations with 666.

61. The Angel declares Himself to be the Soul of the Desert. This remark may be taken generally as a reference to His attribution to the Path of Gimel which joins Kether and Tiphereth crossing the Abyss or Desert whose essential characteristic is the absence of a soul. See Liber 418, 10th Aethyr. Choronzon is defined as soullessness. Pro-
tean as are the forms of his appearance this quality is common to them all that there is no essence behind them. They are the Qliphoth (shells or husks), devoid of meaning or substance because mere categories uninformed by any individuality. Gimel incidentally means a camel "the ship of the desert". Cf. Liber VII, Cap. vii, vv. 22-23, and Liber 333, Cap. 73:-

THE DEVIL, THE OSTRICH, AND THE ORPHAN CHILD.

Death rides the Camel of Initiation,
Thou humped and stiff-necked one that groanest in
Thine Asana, death will relieve thee!
Bite not, Zelator dear, but bide! Ten days didst
thou go with water in thy belly? Thou shalt go
twenty more with a fire brand at thy rump!
Ay! all thine aspiration is to death: death is the
crown of all thine aspiration. Triple is the cord
of silver moonlight; it shall hang thee, O Holy
One, O hanged Man, O Camel-Termination-of-the-
third-person-plural for thy multiplicity, thou
Ghost of a Non-Ego!
Could but Thy mother behold thee, O thou UNT!
The Infinite Snake Ananta that surroundeth the
Universe is but the Coffin-Worm!

V.V.V.V.V. is the Motto of 666 in his Grade of Magister Templi. See Liber LXI, vv. 29 - 30. The function of the Magister Templi is to cause the desert to blossom

by transmitting the Logos of the Aeon to those that are below the Abyss.

Apart from this general signification there is a personal allusion to 666 who is Alastor, the Spirit of Solitude. Foolish Rabbins have included this symbol in their list of demons. To the well-fed Pharisee as to the modern bourgeois nothing seems more frightful than solitude in which the mind is compelled to face reality. Such people fear nothing so much as the wilderness. The very legend of their tribe deals with the "land of milk and honey", the Promised Land, the wish phantasm of the sensual.

Observe that this is merely a matter of point of view. Cap. V. vv. 59-62. What is to the smug Jew with his Oedipus complex the extreme abomination is to us a "land beyond honey and spice and all perfection", though we call it "Naught". We consider them "weary ones" and their ideal of comfort and civilisation as "old grey land". De gustibus non est disputandum. But there is a criterion in this case by which we can determine whether we or they have chosen the better part. For it is evident that no condition of existence can be really satisfactory if its joy is liable to be disturbed. The question is whether its nature is harmonious with that of the Universe. For Stability depends thereon. We should find consequently that the ideal of the bourgeois is repose and his conception of the Cosmos static. Now we find that this is not the case. The Universe is a constant flux. To desire repose is thus contrary to Nature herself. We accept this fact and define the Black Brothers directly as those who seek to check the course of events. The bourgeois is for us therefore a clumsy ignorant amateur Black Magician. Our idea of joy is unchecked free motion, and the stability of our joy is assured by our very conception of Yesod. We find the foundation of the Universe to be continuous change. The more we change the more fixed we are in our joy. (Refer to the 11th and 3rd Aethyrs, and several similar passages in the Holy Books.) We are guaranteed by the nature of things in themselves whereas the bourgeois is constantly being upset by such trivial matters as the efflux of time and the rate of exchange.

The hardships of desert life and in particular its psychological horror indicate this correspondence emphatically.

Apart from this reference to Alastor the word again recalls the historic events of the 3rd of December 1909, e.v. at Bou Saada when 666 ceremonially underwent the Initiation into the Grade of Magister Templi. This points the allusion. From this it is evident that the import of these

verses is entirely practical. They are not to be taken in a mystical sense, but as definitely predicting a Great Magical Retirement, to be undertaken by 666 at some period in the future. There do not seem to be any clear indications as to the date of this journey, but its conditions are laid down with considerable precision and the actual place of the "consummation" is described in terms which should leave no room for doubt.

The student should refer to the accounts of such events as the finding of the Villa Caldarezzo if he would learn to interpret the instructions communicated by means of visions and oracles.

I have always taken this passage in this sense. I have expected to find sooner or later that my circumstances were such that the proper course of action would be to take a journey such that afterwards it would be found to have been a precise and exact fulfilment of this prediction. At the moment of writing this Comment some such journey is actually in contemplation and it may be part of the preparation for that journey that I should have been moved to devote my energies to the analysis of this Book. It is therefore immediately pertinent to my own work and should be exceedingly useful in the most practical way to the student to trace out as minutely as possible the probable bearings of the symbolism of the text.

In view, however, of the extreme importance of this Great Magical Retirement it would be in the last degree improper to discuss it ooram populo while yet inchoate. Moreover it is a well-known characteristic of all true prediction that while some of the allusions should be intelligible at the time of utterance so that its general bearing should be unmistakeable there should be other passages altogether beyond the possibility of interpretation until the occurrence of the event foretold. In Macbeth and Part II of Henry VI, Act I, Scene 4, and Act IV, Scene I, lines 30-35, and Act V, Scene II, lines 67-69 illustrate this condition. The student is also referred to the interpretation and fulfilment of CCXX, III, 47. (See the Commentaries on Liber AL vel Legis). No amount of investigation would have enabled me to say in what sense the words of the prediction would justify themselves.

In the case of the Great Magical Retirement indicated in these verses the data are singularly precise. Even in the matter of the effect of the Work, V. 63, there are a number of unusual expressions - "bedecked", "anointed", "Consummation" - which are at present and must be, until

64. O my darling, I also wait for the brilliance of the hour ineffable, when the universe shall be like a girdle for the midst of the ray of our love, extending beyond the permitted end of the endless One.

the event, perfectly obscure. The verse is superficially the maximum of vagueness. These expressions might apply to almost any form of intercourse between Aiwass and the Beast. When the Retirement is a matter of history it will appear that these express with almost mathematical precision the nature of the orgia, and that no other words exist which could replace them adequately. This circumstance should be irrefutable proof to those who understand anything of the laws of Nature especially in regard to the doctrine of probability that Aiwass possesses the power of foretelling future events and bringing them to pass in conformity with His plans. The vagueness of the expressions at present is evidently an essential part of this proof. For if I were able to interpret them with certainty in the striking and convincing way which time will permit me to do, I should be able by the exercise of prudence to arrange for the fulfilment of the prediction and thereby destroy its evidential character. This paragraph was dictated by me to Frater O.P.V. on the evening of 17th July, 1923, e.v. (In fact 10 - 10:20 p.m., Tuesday, 17th July, 1923, at the Hotel Au Souffle du Zephir, Marsa Plage, Tunisia). (An. XIX, Sol in 24° Cancer, Luna in 14° Virgo). The passage will be shown for confirmation to Eddie.

64. The language of this verse is curiously extravagant yet curiously exact. The impression is that the Angel is doing violence to the language by compelling ambiguous glyphs to assume definite form.

Refer to Cap. III, v. 12, and my Comment upon them. Verses 64-65 apparently fix the connotation of the word "consummation" in verse 63.

It is difficult to assign any exact reason for my impression, but that impression is that the love will extend no more as hitherto merely to Tiphereth (Liber LXV) or to Binah (Liber VII) but to Kether and the Ain Soph (Limitless). The endless One seemed to be Kether. At least, I cannot think of any alternative. It may legitimately be described as endless on account of its unity. But in that case what meaning can we assign to "permitted end"? The suggestion is that there are really two ends, one permitted, i.e., arbitrarily assigned, the other inherent in its nature. The reference might then be either to Malkuth or to the Ain.

Alternative "end" may not represent "finis" but τέλος. The permitted end may be paraphrased the lawful goal.

Again "endless" might be taken as equivalent to objectless.

65. Then, O thou heart, will I the serpent eat thee wholly
up; yea, I will eat thee wholly up.

The canon of perfection of will is given in CCXX, I, 44:-
"For pure will, unassuaged of purpose, delivered from the
lust of result, is every way perfect".

Kether as unity may be described as endless because it is
itself a result, a product of "love under will", the reso-
lution of the Dyad.

The Universe is compared to a "girdle" for the midst of
the "ray of our love", as if that ray were a limitless
line of light. The totality of manifested existence would
then be the boundary of the simple central SECTION of this
love.

This state of things will arise when each of the two lovers
has become identified with the infinite idea of which he is
naturally a (centralized or constricted) particular case.
In other words, the Angel and the Adept will each have
attained to self-annihilation or dissolution in the being
of Nuit and Hadit respectively, and thus the point of junc-
tion, the bridal chamber, will be in the midst of the Uni-
verse of the finite phenomena precipitated by the union of
the infinite complementaries. The Universe will, in fact,
be determined by the ray which represents the will to love
of these two. The phenomenon is therefore parallel with
that of the fundamental act of creation. This formula is
so profound and important that it must be apprehended and
assimilated by study of the theories concerning it in CCXX
before the student can expect to attach any truly definite
meaning to the ideas which I have endeavoured to translate
into the language of intellectual concepts.

Besides all this there is undoubtedly a Neschamic or Samad-
hic meaning to verse 64 which is not in any way susceptible
of intellectual interpretation unless by a Magister Templi
who has made a special effort to construct a language cap-
able of bridging the Abyss between Neschamah and Ruach,
between the Samadhic and the normal conditions of conscious-
ness.

65. The conclusion - and be it remembered that this whole chap-
ter concerns itself with the expression of the Unconscious
Will - is that the "Consummation" of the K. and C. of the
H.G.A. whose connotation is fixed by verse 64 is the com-
plete and irrevocable absorption of the human conscious-
ness of the Adept in that of his H.G.A. The symbol of the
heart, i.e., of the passive passionate life of the Adept
is consumed (consummation) in the divine and eternal life
represented by the serpent. The serpent is a vibration of
energy whose complimentary curves appear as death and life.
It is the change of direction at the solstitial points of

the curves which produce the illusion of stasis and therefore invite nomenclature on the part of those who fail to understand the continuity of the line, seeing as they do only a minute arc of it. The idea is cognate when the serpent is taken as in verse 54. Whatever glyph be chosen the thought is the same. The consummation implies the transformation of the reverberatory vibration of human life into the continuous serpentine spiral vibration of that pure energy which is not assuaged by its results, which neither lusts for its results nor is assuaged by them.

To be continued.