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ROSE AND ALEISTER CROWLEY'S STAY IN EGYPT IN 1904

A STUDY OF THE CAIRO WORKING AND WHAT IT LED TO

BY

PERDURABO ST

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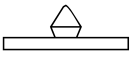
FRATER PERDURABO, to whom this revelation was made with so many signs and wonders, was himself unconvinced. He struggled against it for years. Not until the completion of His own initiation at the end of 1909 did He understand how perfectly He was bound to carry out this work. (Indeed, it was not until his word became conterminous with Himself and His Universe that all alien ideas lost their meaning for him). Again and again He turned away from it, took it up for a few days or hours, then laid it aside. He even attempted to destroy its value, to nullify the result. Again and again the unsleeping might of the Watchers drove Him back to the work; and it was at the very moment when He thought Himself to have escaped that He found Himself fixed for ever with no possibility of again turning aside for the fraction of a second from the path.

The history of this must one day be told by a more vivid voice. Properly considered, it is a history of continuous miracle.

THE EQUINOX OF THE GODS, 1936 E.V.

CHAPTER 6  [*ḥtp* (*hetep*), "altar"] • The replica

As regards the replica, which Crowley later published as a photographical colour reproduction in both *TSK1912* and *EG*[873], who was the artist? As seen above, Crowley writes in *Confessions* that it was "*a replica made by one of the artists attached to the museum.*".[874] In fact there was an '*artist*' on the permanent staff of the museum as stated in various records. One record says:

> *In 1885 Masporo* [sic] *needed an artist for the works of Boulaq Museum to replace de Floris who worked with Mariette. — Choice fell on A. Barsanti as sculpture and modeller.*[875]

The artist, technician, and excavator, Alexandre Barsanti (1858-1917)[876], (Figure 30) was born in Alexandria, but had Italian ancestors. He had been educated at the Institute of Fine Arts, Florence, and he was given the title of *Conservateur-Restorateur* in the Boulaq Museum. His predecessor was a Corsican craftsman named Mattéo Floris who had died in 1884.[877] After his education in Florence Alexandre Bersanti went to Egypt where he started working in the workshop of G. Parvis, which, together with its Galleria, was located on Midan el-Ataba el-Khadre (the Place of the Green Threshold) near the entrance to the Muski, the Arabian part of Cairo, south-east of the Ezbekiyeh Gardens, however, G. Parvis also had a shop in Shepheard's Hotel. The Italian sculptor, and decorator Giuseppe Parvis (1832-1909)[878], was the most famous producer of oriental wood and metal furniture in Cairo, and his work had attracted the patronage of the Khedive. His workshop also had great expertise in making replicas of artifacts from ancient Egypt. Alexandre Barsanti was the artist and the handyman of the museum. As sculptor-modeller he repaired and mounted objects, transported the heavy monuments from various parts of Egypt, repaired buildings, cleared buildings and carried on excavations, and he was in charge of the moving of the Gizeh Museum's collection to the new Cairo Museum. The Egyptian workers called him "*Iskander*", and he organised a working staff for all the above mentioned enterprises. He also wrote numerous accounts of work

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[873] *TSK1912* has the replica called *The Stélé of Revealing, Obverse, Reverse*, facing pp. 368-9. *EG* has the replica also called *The Stélé of Revealing* as Frontispiece. It is evident that the pictures of the replica in *EG* are reproductions of the pictures from *TSK1912*. • See note[893], note[916] and note[3916] below. • See also Magick I-IV., Editor's Notes, p. 742.

[874] Confessions, p. 408.

[875] *Dia' Abou-Ghazi*. The Eighty Anniversary of the Museum's Building. Personalities that Developed the Egyptian Museum. ◆ Annales du Service des Antiquités de l'Égypte. Le Caire: Organisme Général des Imprimeries Gorvernementales, 1988, Tome LXVII, p. 23. (pp. 1-78, + plates)(*Personalities that developed the Egyptian Museum*, pp. 19-58.) ◆ The latter article gives a detailed discussion of the different persons attached to the different museums in Egyptian history. On p. 35 is mentioned "*An excellent English artist*" (no dates) attached to the Cairo Museum, a woman named Anna (Nina) Macpherson Davies [1881-1965]. However in *Who was who in Egyptology* is stated that she first came to Egypt in 1906. • For this, see: *Warren R. Dawson, Eric P. Uphill, M. L. Bierbrier*. Who was who in Egyptology. 3. rev. edition. London: Egypt Exploration Society, 1995, pp. 117-8.

[876] For him, see: Ibid., p. 32. • Annales du Service des Antiquités de l'Égypte. Le Caire: Imprimerie de l'Institut Français d'Archéologie Orientale, 1917, Tome XVII, pp. 245-60. (*Alexandre Barsanti Par M. G. Daressy*, pp. 245-60.)

[877] See: *Warren R. Dawson, Eric P. Uphill, M. L. Bierbrier*. Who was who in Egyptology. 3. rev. edition. London: Egypt Exploration Society, 1995, p. 153.

[878] For his dates, see: BOLLETTINO DELLA SOCIETÀ PIEMONTESE DE ARCHEOLOGIA E BELLE ARTI. Torino: SOCIETÀ PIEMONTESE DE ARCHEOLOGIA E BELLE ARTI ◆ N. XXI, 1967, p. 7.

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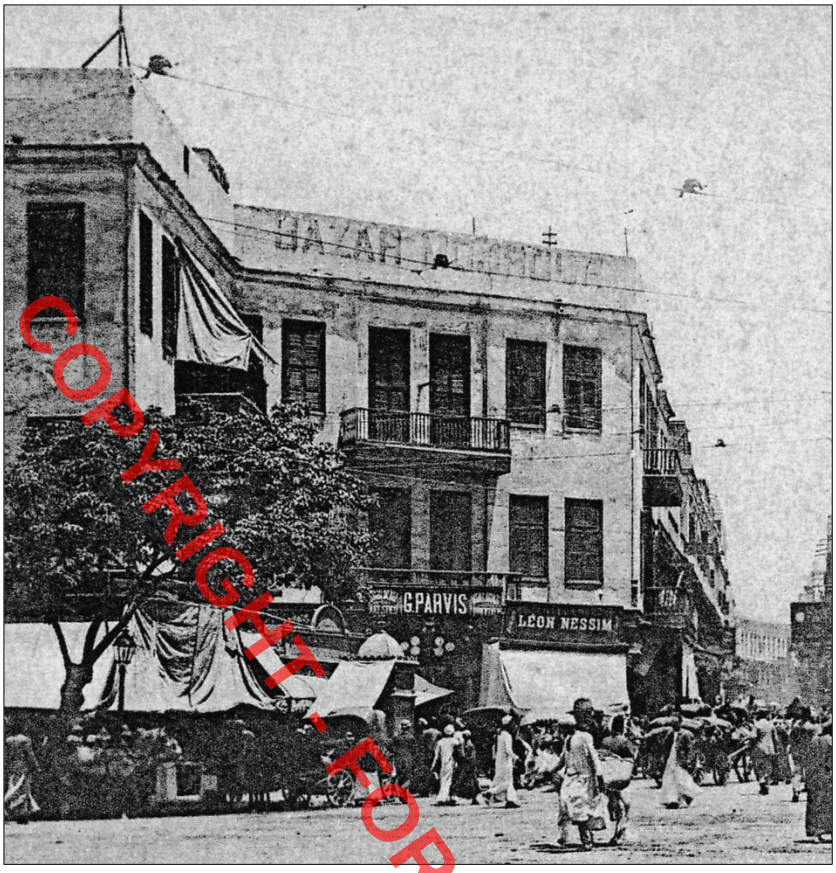
FIGURE 30. *Alexandre Barsanti (1858-1917)*

The Italian artist, technician and excavator Alexandre Barsanti started working at the Boulak Museum in 1885. He died in 1917 E.V. still working at the Egyptian museum, which now was the Cairo Museum. It was probably/perhaps Alexandre Barsanti who in 1904 E.V. created the replica of the 'Stélé of Revealing', which Crowley commissioned at the Cairo Museum in March/April 1904 E.V. © From the author's collection.



Midan el-Ataba el-Khadre (the Place of the Green Threshold) near the entrance to the Muski, in the Arabian part of Cairo, south-east of the Ezbekiyeh Gardens. Seen is the sign of "G. Parvis".

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1900s photograph of the new Cairo Museum at Kasr en-Nil.

and discoveries in the *Annales du Service des Antiquités de l'Égypte*. In the autumn of 1917 E.V., at the age of fifty-nine, his incessant and heavy work ended in a brief heart attack. The British *The Journal of Egyptian Archaeology* mentioned Alexandre Bersanti's death in 1917 E.V., writing among other things:

> *To M. MASPERO he was the right-hand man in all practical work of restoration of temples and removal of heavy antiquities. While many may deplore the loss of scientific information and artistic effect (in the case of the Nubian temples) owing to the very unarchaeological treatment to which the monuments were subjected in the course of restoration and preservation, there is no doubt that BARSANTI produced great results at a minimum of expense, and that he served the department extraordinarily well according to his lights.*[879]

There is every probability, I think, that Barsanti must have been capable of making a replica of "*Stèle 666*" (note that the sticker bearing the number "*666*" not is present on the replica). However, there was another artist belonging to the circle of people attached to the museum. Her name was Annie Abernethie Quibell, née Pirie (1862-1927)[880], a Scottish born artist and archaeologist, who married the English Egyptologist James Edward Quibell (1867-1935)[881], in 1900. Annie Quibell had come to Egypt in 1895 as an assistant to Flinders Petrie and had copied reliefs at Saqqara and Thebes. Later she produced various illustrations in books – e.g. her drawings of hieroglyphs found on some of the plates in Griffith's *A Collection of Hieroglyphs* from 1898.[882] Annie Quibell could well have been the artist behind the replica had it not been for the fact that she and her husband were in America in the winter of 1904 erecting an exhibit at the Worlds's Fair at St. Louis (Louisiana Purchase Exposition), which opened April 30, 1904 E.V.[883] It is also known that the French Egyptologist George Legrain (1865-1917), studied drawing at the École des Beaux-Arts in Paris from 1883-90 before leaving for Egypt in 1892 as a member of the French Institute Oriental Archaeology where he assisted Jean-Jacques de Morgan[884] in his work. George Legrain was overseer of the antiquities in the Temple of Karnak and in charge of the restoration of this giant temple complex of Karnak in Luxor. He was not directly working at the museum and it is not very likely, I think, that he had anything to do with the replica. I think that Alexandre Barsanti most likely is the artist behind the replica, and if it not was him then it must have been an artist from G. Parvis's workshop hired and paid for by the museum.

James Edward Quibell had started to work for the Egyptian Museum preparing a volume of its 'Catalogue Général' in 1899 and he served as Keeper of the Cairo Museum from 1914-23 E.V. and from 1923-25 E.V. also as Secretary General of the Egyptian Antiquities Service. James Edward Quibell was the one who in 1898 discovered the famous ceremonial limestone maze-head in

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[879] The Journal of Egyptian Archaeology. London, UK: Egypt Exploration Fund. ◆ Vol. IV, October 1917, p. 279. (*Bibliography 1916-1917: Ancient Egypt; By F. Ll. Griffith, M.A. – Personal*, pp. 278-9.)

[880] For her see: *Warren R. Dawson, Eric P. Uphill, M. L. Bierbrier*. Who was who in Egyptology. 3. rev. edition. London: Egypt Exploration Society, 1995, p. 345.

[881] For him, see Ibid., pp. 345-6.

[882] *F. Ll. Griffith*. A Collection of Hieroglyphs. A contribution to the History of Egyptian Writing. With nine coloured Plates from facsimiles by Rosalind F. E. Paget, Annie Pirie and Howard Carter. London: The Egypt Exploration Fund, 1898.

[883] See the obituaries of Annie Abernethie Quibell and James Edward Quibell in the London *Times*, 1927 E.V. and 1935 E.V.

[884] For Jean-Jacques de Morgan, see note[63] above.

Hierakonpolis in Upper Egypt belonging to King Scorpion [King "Rosette Scorpion"] (c. 3000 BCE), a find and a king that in our time have given birth to Dynasty 0 – a Dynasty of rulers that likely originated in the Eastern Sahara long before the Pharaonic era and where Egyptian hieroglyphic writing to all appearances appeared for the first time and thus the first phonetic writing system known today. The development of Egyptian hieroglyphics was undoubtedly, I think, a result of the need of "fixing" of memory, to store information, a distinctive sign of man, the cornerstone of civilization, and it is thought-provoking that storing of information also happens to take place in our cells – in our DNA, a kind of 'internal hieroglyphics'. Personally, I have always felt the call of Sahara, as if I unconsciously knew its secret![885] Sahara which covers an area of 9,200,000 square kilometres has one very unique characteristic. Nobody knows what is hidden under its sand but it can probably rewrite our ancient history many times! (I will return to this in Chapter 28; "*Khonsu – The Slaughter*") James Edward Quibell and Annie Quibell translated Maspero's 1902 French guide to the Cairo Museum into English – a guide that appeared in five prints – and whose first edition from 1903, as already mentioned, was the "current" guide to the museum when W. and Fra. P. visited it.[886]

In *Book Four, Part II*, published in 1913 E.V.[887], is a photograph of a 'young' Fra. P. in his magical garment holding his wand in the right hand, which rest on the top of the replica of the Stélé of Revealing.[888] Later, in 1929 E.V., the photograph also appeared in the first volume of *The Confessions of Aleister Crowley*.[889]

I believe that although Crowley later considered the possibility of acquiring the original stele he somehow knew that the stele's 'atomic' parts exhibited in Cairo belonged there behind its glass, and that the words in *Liber L vel Legis*: "*Get the stélé of revealing itself*" and "*I will make easy to you the abstruction from the ill-ordered house in the Victorious City*", had a deeper meaning, which I think he pondered on for many years – something only briefly hinted at by him. The third chapter's verse 10 and 11 say:

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[885] When I was twenty years old, I set out on a journey to visit Egypt and the Sahara Desert, but the ship that should carry me to Egypt was cancelled and I travelled in Italy and Greece instead. However, almost seven years later, in 1984 E.V., I went to Egypt, as described in the Introduction.

[886] *Dia' Abou-Ghazi*. The Eighty Anniversary of the Museum's Building. Personalities that Developed the Egyptian Museum. ◆ Annales du Service des Antiquités de l'Égypte. Le Caire: Organisme Général des Imprimeries Gorvernementales, 1988, Tome LXVII, p. 50-1. (pp. 1-78, + plates)(*Personalities that developed the Egyptian Museum*, pp. 19-58.) • Its first edition was Guide1903. For this, see note[58] above. ◆ The French edition of Maspero's guide appeared in four editions: 1902, 1912, 1914, 1915. The English translation appeared in five editions: 1903, 1905, 1906, 1908, 1910. • For this, see: Ibid. The Museum's Guides and catalogues, p. 60. (*The Museum's Guides and Catalogues*, pp. 59-74.)

[887] For the publication of *Book Four, Part II*, see note[3439] below.

[888] The text given under the photograph reads: "*THE MAGICIAN IN HIS ROBE AND CROWN, ARMED WITH WAND, CUP, SWORD, PANTACLE, BELL, BOOK, AND HOLY OIL.*" For this, see: *Frater Perdurabo and Soror Virakam* [*Aleister Crowley and Mary Desti*]. Book Four. Part II – Magick [(Theory)]. London, UK: Wieland, n.d. [1913 E.V.], facing p. 3. • For a high-grade photograph, see: Magick. I-IV., Frontispiece, ["*The Author, c. 1910 E.V.*"]. See also note[2034] below.

[889] *Aleister Crowley*. The Spirit of Solitude, An Autohagiography Subsequently re-Antichristened The Confessions of Aleister Crowley. 2 vols. London, UK: The Mandrake Press, 1929. ◆ Vol. I., plate facing p. 160. (*STANZA XIV*, pp. 157-68.)

10. Get the stélé of revealing itself; set it in thy secret temple – and that temple is already aright disposed – & it shall be your Kiblah for ever. It shall not fade, but miraculous colour shall come back to it day after day. Close it in locked glass for a proof to the world.[890]
11. This shall be your only proof. I forbid argument. Conquer! That is enough. I will make easy to you the abstruction from the ill-ordered house in the Victorious City. Thou shalt thyself convey it with worship, o prophet, though thou likest it not. Thou shalt have danger & trouble. Ra-Hoor-Khu is with thee. Worship me with fire & blood; worship me with swords & with spears. Let the woman be girt with a sword before me: let blood flow to my name. Trample down the Heathen; be upon them, o warrior, I will give you of their flesh to eat![891]

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As regards the replica, he had, as mentioned, in 1912 E.V. in the 'Old Comment' to *Liber Legis* commented on verse 11 saying:

"Abstruction." It was thought that this meant to combine the abstraction and construction, i.e. the preparation of a replica, which was done. Of course the original is in "locked glass."[892]

What has happened to this replica commissioned by Crowley in 1904 E.V.? The poor quality of the color reproduction of the replica published in *EG* in 1936 E.V. forms a sharp contrast to the high quality of the rest of the book. It is clearly not a reproduction made using the replica itself or one made from a new photograph of it but apparently a poor reproduction of the reproduction published in *TSK1912*.[893] That this is the case becomes evident when looking at the Paraphrase on the back of the stele's obverse reproduction where the misspelling "*REVELLING*" from *TSK1912* still is present. The obverse Paraphrase was titled: "*A PARAPHRASE OF THE INSCRIPTIONS UPON THE OBVERSE OF THE STÉLÉ OF REVELLING* [sic]". The misnaming "*STÉLÉ OF REVELLING*" was most likely done by the compositor, however, I notice that the word "*revelling*" in English sometimes means '*great delight* or *joy*'![894] It seems a little bit strange that we not hear of the replica after the above-mentioned photo was taken around 1910 E.V., or to be more correct after the replica's publication in *TSK1912*! One would expect that Crowley had made use of this magical treasure later – on other photos, or as illustration in some of his future writings, or that we hear someone relates seeing the replica. As a matter of fact, we hear someone narrate having seen a "*copy on wood*" of the Stélé of Revealing in Crowley's possession in 1945 E.V. During a visit to Crowley in February 1945 E.V. – who at that time was staying at the guest-house 'Netherwood' in

[890] *Liber L vel Legis*, III, 10.
[891] Ibid., III, 11.
[892] [*Aleister Crowley, et al.*] The Equinox. Vol. I., No. VII. London: Wieland & Co., March MCMXII (1912 E.V.). Commentary to Liber Legis, III,11., p. 399. (*Liber Legis. The Comment*, pp. 387-400a.)
[893] For the color reproduction in *TSK1912* and *EG*, see note[873] above, and note[916] and note[3916] below.
[894] See: Oxford English Dictionary. 2nd Edition. 20 vols. + Supplement I-IV. Oxford, UK: Clarendon Press, 1971-85.

Hastings – the young Kenneth Grant[895] drew up an inventory of some of the items in Crowley's room on his suggestion. In this "*Inventory of Books in possession of A. C.*" published in 1991 E.V. in Grant's book *Remembering Aleister Crowley* we find him observing:

Original Ms. of The Book of the Law. Behind Stélé of Revealing (copy on wood) on chest-of-drawers: Khing Khang Khing (bound in old paisley broidered stuff).[896]

The above description seems to be a description of the Cairo replica, or at least one like it! Later, in the end of March, 1947 E.V., the English author, poet, art and fashion historian and curator at the Victoria and Albert Museum James Laver (1899-1975), visited Crowley at Hastings, and later wrote in his autobiography about Crowley's room:

I found him sitting on a divan bed with a little table before him. On another table was his luncheon - a boiled egg which he had not touched. He was drinking a glass of brandy and offered me some. It was excellent. He was in his shirt sleeves and the sleeves were marked with little spots of blood. A few books were on shelves and on the mantelpiece. Above was his self-portrait in the Chinese manner. Two of his water colours of the Himalayas were on other walls; also a reproduction of John's new portrait. On a chest of drawers stood a painted Egyptian stele and on the little table before him a pile of books, an empty tin to serve as an ashtray, a pipe, several bottles of medicine and a small box containing a hypodermic syringe.[897]

James Laver, who was a distinguished art critic and Keeper of Prints, Drawings and Paintings for the Victoria and Albert Museum between 1938 E.V. and 1959 E.V., was evidently interested in Crowley's paintings. After Laver's death six paintings by Crowley belonging to him, one of them called "*The Friends*", were sold at auction in the early 1980s.[898] However, regarding the replica spotted in Hastings by Kenneth Grant and James Laver, there is perhaps a secret belonging to the replica made in Cairo, which did that Crowley years back had commissioned a replica of the original replica, and if this is the case then the replica in Crowley's possession in Hastings was the 'Replica's Replica'!

On the photograph published in *Book Four, Part II*[899] the replica's size in proportion to the stature of Fra. P. could give the impression that its dimensions were a little smaller than the original's measures, which were 51.5 centimetres in height by 31 centimetres in breadth.[900]

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[895] Kenneth Grant (1924-2011). British writer and occultist. Together with his wife, Steffi Grant, he headed *The Typhonian Order* previously known as the *Typhonian Ordo Templi Orientis*.

[896] *Kenneth Grant*. Remembering Aleister Crowley. London, UK: Skoob Books Publishing Ltd, 1991, p. 55 (*Appendix II, Inventory of Books in possession of A. C.*); pp. 24-6. (*Letter dated February 21st., 1945.*)

[897] *James Laver*. Museum Piece or the Education of an Iconographer. London, UK: Andre Deutsch, 1963, p. 227. (*Chapter 11; Familiar Spirits*, pp. 216-33.) • For the visit, see also note[3565] and note[3815] below.

[898] See: Antiquarian Book Monthly Review; A Monthly Magazine of International Antiquarian Bookselling, Collecting and Bibliography. Oxford, UK: A.B.M.R. Publications. ◆ Vol. IX, Number 1, Issue 93, January 1982, p. 25. ("*Bonham's sale of the 25th was largely devoted to the manuscripts of the late James Laver,* [...] *six dreary* [sic] *Crowley paintings all sold, one called "The Friends" for as much as £340.*") • See also note[3656] below. • For Crowley's paintings, see note[3853] below.

[899] For the photograph in *Book Four, Part Two*, see note[888] above.

[900] These measures are given by the Egyptologist Abd el Hamid Zayed in his publication of the stele in 1968 E.V. – a publication which I shall look at in details below. No measures are given in the museum translations that Fra. P. obtained in 1904 E.V. • Revue d'égyptologie. Publiée par la Société française d'égyptologie. Paris, France: Imprimerie National. ◆ Tome 20, 1968, p. 150. (*Painted Wooden Stelae in the Cairo Museum; By Abd el Hamid*

However, this is perhaps not the case, although it might have been done in museums in order to guard against confusion of original and replica.

Magick.I-IV.'s first edition from 1994 E.V. had the first colour photo-reproductions from photographs of the stele in the Cairo Museum.[901]

The Magician, Book Four, Part Two, 1913 E.V.

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Zayed, pp. 149-70; Pl. 7-Pl. 16B) ("Height: 51,5 cm, breadth: 31 cm.") ◆ See note[4526] and note[4687] below. • The thickness of the stele is not given by Zayed but I remember that judging by eye it seemed to be a little smaller than three-quarters of an inch thick. • Round-topped wooden stelae vary from circa 1 to 7 cm in thickness. ◆ *Heidi Saleh*. Investigating Ethnic and Gender Identities as Expressed on Wooden Funerary Stelae from the Libyan Period (c. 1069-715 B.C.E.) in Egypt. Oxford, UK: John and Erica Hedges Ltd., 2007, p. 16.

[901] "*Figures 20A-D* [sic]*, The Stèle of Revealing [obverse and reverse]*" in: *Aleister Crowley with Mary Desti and Leila Waddell*. Magick. Liber ABA, Book Four, Parts I-IV. Ed. Hymenaeus Beta. York Beach, ME: Weiser, 1994, facing p. 300. • See the larger-page-format second revised edition of 1997 (*Magick.I-IV.*): "*Figures 20 A-B, The Stèle of Revealing [obverse and reverse]*", facing p. 300. See also Editor's Notes, p. 742.

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Pages 201-207 are not part of this book preview.

Fra P. published in *TSK1912* his recently acquired '*Gardiner-Gunn Translation*': "*STÉLÉ OF ANKH-F-NA-KHONSU.*", which was an early outcome of the year-long collaboration between the two English Egyptologists Alan Henderson Gardiner (1879-1963), and Battiscombe George Gunn (1883-1950).[928] But if Fra. P. at that time was lacking the papers on the stele then the '*Gardiner-Gunn Translation*' must be a translation of the hieroglyphic texts found on the replica! In other words Fra. P. lacking the French museum translations (which J. F. C. Fuller had borrowed and not returned but instead added to his private collection of Crowleyana), and thus thoroughly needing a translation of the stele to published together with the account of the Cairo Working for *TSK1912*, must have brought his replica of the Stélé of Revealing to Alan Gardiner and Battiscombe Gunn to get their translation of the hieroglyphs found on it. Then we also have the answer to the question concerning the surprising absence of information on the stele's dimensions, decoration, materials, and preparation etc. – something nearly always given in that kind of work by a professional Egyptologist, but of course irrelevant dealing with a replica! But if he really brought the replica to these two men then it was indeed a most remarkable act considering its magical importance and clearly emphasize the lack of all other possibilities. Photographs of the replica would have been an obvious alternative, but it seems unlikely that the photographs supplied in *TSK1912* were ready at that moment. However, Fra. P. also had to bring his holy stele to the printers in order to get the reproduction needed for the book, so he would likely have brought it to the two Egyptologists as well! The '*Gardiner-Gunn Translation*' gives no hieroglyphs, or their transliterations, but supplies an interesting English translation of the hieroglyphic texts, as found on the replica. Interesting regarding the translation I also find that when it appeared in *TSK1912* Gunn had not yet become Alan Gardiner's assistant, but the two men had met and become friends. Gunn had started hieroglyphs as a part-time student at University College London – a study under Dr. Margaret Murray (1863-1963), who later became known for her Witchcraft theories, and her book *The Witch-Cult in Western Europe* – and he also received encouragement from Gardiner at this time.[929] In 1913 E.V. he went to Egypt for the first time, and worked with the British Egyptologist Reginald Engelbach (1888-1946), at Harageh in Lower Egypt, as epigraphist. In 1914 E.V. after a short period of service in the army Gunn was invalided out and he then joined Gardiner in London, and worked there with him for some years.

Battiscombe George Gunn (1883-1950)

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[928] TSK1912, pp. 369-71. "*[We print the most recent translation of the Stélé, by Messrs Alan Gardiner, Litt.D., and Battiscombe Gunn. It differs slightly from that used by Fra ∴ P., which was due to the assistant-curator of the Museum at Bulak.] STÉLÉ OF ANKH-F-NA-KHONSU.*" (p. 369.) • Also found printed in: ΘΕΛΗΜΑ. The Holy Books of THELEMA. Ed. Hymenaeus Alpha and Hymenaeus Beta. York Beach, ME: Weiser, 1983, pp. 253-4. (Also as The Equinox III (9). Corrected 2nd printing. York Beach, ME: Weiser, and New York, NY: 93 Publishing Ltd., 1989.), (STÈLE OF ANKH-F-NA-KHONSU [THE GARDINER-GUNN TRANSLATION]) • For (Sir) Alan H. Gardiner and Battiscombe G. Gunn see: *Warren R. Dawson, Eric P. Uphill, M. L. Bierbrier*. Who was Who in Egyptology. 3. rev. edition. London: Egypt Exploration Society, 1995, pp. 160-2, and pp. 183-4. • Obituary of Battiscombe George Gunn: The Journal of Egyptian Archaeology. London, UK: The Egypt Exploration Fund. ◆ Vol. 36, December 1950, pp. 104-5. (*John Barns. BATTISCOMBE GEORGE GUNN*, pp. 104-5.) • See also note[101] and note[903] above. • For the date of the translation, see note[1129] below.

[929] See: *Warren R. Dawson, Eric P. Uphill, M. L. Bierbrier*. Who was Who in Egyptology. 3. rev. edition. London: Egypt Exploration Society, 1995, pp. 183-4. • *Margaret Alice Murray*. The Witch-Cult in Western Europe: A Study in Anthropology. Oxford: Oxford University Press, 1921.

The '*Gardiner-Gunn Translation*' shows, unlike what is found in biographies, that the two men must have worked together as early as 1911 E.V.[930] – or was the '*Gardiner-Gunn Translation*' part of the 'encouragement' mentioned above? By all accounts the translation of the hieroglyphic text on the replica (together with the making of the two photographs of the replica) must have been produced in 1911 E.V. in order to appear in *The Equinox* in March 1912 E.V. In 1911 E.V. Gunn moved to Paris where he worked as sub-editor for the *Continental Daily Mail*, a foreign edition of the British *Daily Mail*. Note also that when Crowley writes about the new translation in *TSK1912*, he gives Gardiner's name together with his degree of Litt.D., (Doctor of Letters), but no degree follows the name of Battiscombe Gunn.[931] Gunn was later appointed Assistant Keeper in the Cairo Museum, 1928-31 E.V., and he became Professor of Egyptology in Oxford, 1934-50 E.V.[932] Alan Gardiner, Egyptologist and linguistic scholar, was educated at the Sorbonne and at Oxford and later studied under the noted German Egyptologist Kurt Heinrich Sethe (1869-1934), in Germany. He published in 1927 E.V. his famous *Egyptian Grammer*, which came in three editions, (Third edition, 1957 E.V.), the standard English work on Egyptian hieroglyphs, and a work that Gunn helped creating. Gardiner was knighted in 1948 E.V.

As it happens, Crowley gives an oblique reference to that he apparently got another thing out of his meeting with Gunn. An Egyptologist had to be well versed in several languages used in the ancient world, and Gunn was a good linguist, and had learnt Greek, Latin, Hebrew, and Arabic.[933] On meeting Gunn Crowley evidently seems to have improved the occasion to ask him if he could transcribe his English name with Hebrew letters in such a way that their total numerical value amounted to 666. Gunn must have succeeded in doing it, since in the next issue of *The Equinox*, in September the same year, Fra. P. published *Sepher Sephiroth* – the Hebrew Dictionary begun by Allan Bennett, and largely increased by Fra. P. – and here we find the following:

666 […] *Aleister Crowley* אליסטיר קרולי *[Rabbi Battiscombe Gunn's v.l.]*[934]

– Rabbi Battiscombe Gunn's varia lectio, or variant reading! The solution given by this "*Rabbi*" was in pure style and convincing, so I think that Crowley must have rejoiced in this exceptional gain. He never quite forgot this scholar and his capabilities, and some eleven years later we find him writing in his diary on working with some Tarot Trumps, and Hebrew letters:

NQ or QN = feminine principle. Glamour and death, the fish and the serpent, the vulva and the womb (Beetle in Pisces a crab-louse. Ask Battiscombe Gunn).[935]

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[930] See note[1128] below.

[931] TSK, p. 369: "*[We print the most recent translation of the Stélé, by Messrs Alan Gardiner, Litt.D., and Battiscombe Gunn* […] *]*".

[932] See: *Warren R. Dawson, Eric P. Uphill, M. L. Bierbrier*. Who was Who in Egyptology. 3. rev. edition. London: Egypt Exploration Society, 1995, pp. 183-4.

[933] Ibid., p.183. • Gunn published in 1924 E.V. his great contribution to the study of Egyptian grammer in his *Studies in Egyptian Syntax*. (Paris, France : Librairie Paul Geuthner, 1924.)

[934] Sepher Sephiroth. SVB FIGVRÂ D, in [*Aleister Crowley, et al.*] The Equinox. Vol. I., No. VIII. London: Wieland & Co., September MCMXII O.S. [1912 E.V.], p. 57. (in a special supplement.) See also note[4069] below.

[935] See: *Aleister Crowley*. The Magical Diaries of Aleister Crowley 1923. Ed. Stephen Skinner. Jersey, Channel Islands: Neville Spearman Ltd., 1979, p. 36. [*30 May, 1923 E.V.*]

The Equinox, Vol. I, No. VII, is in my opinion one of the most important books ever published by Crowley, and you should count yourself lucky possessing a copy. Together with the first published account of the Cairo Working this volume also contains the first published facsimile of the MS. of *Liber L vel Legis*. Though the size of each page became extremely small all the 65 sheets of the MS. were printed on one fold-out plate.[936] The most important book, or rather prints, published by *ΤΟ ΜΕΓΑ ΘΗΡΙΟΝ* is in my opinion the facsimile of the MS. of *Liber L vel Legis*, reproduced in true size, and found in the pocket attached to the inside back cover of *EG*[937] – *The Equinox of the Gods* from 1936 E.V. We have here a true size reproduction of the MS. published in Crowley's lifetime, and apart from giving *Liber L vel Legis* in Crowley's hand 'to all', these sheets were clearly also intended as the original manuscript's standard reference for all time![938] Count yourself lucky possessing a set, and be aware that it is most important to secure these sets for the future! The same holds true of *The Equinox*, Vol. I. No. VII, as bearing the same significance in relation to *Liber L vel Legis*, and the Cairo Working.[939]

Regarding Battiscombe Gunn, I notice that Crowley in the middle of March 1913 E.V. mentioned him in a letter to the editor of the *Pall Mall Gazette*, a letter headed "*The Secret of the Sphinx*" and dealing with the "Crux Ansata" (☥), which appeared in the paper on March 15, 1913 E.V.:

Sir, – I notice a letter in your columns stating that the Crux Ansata is a Phallic emblem. It is most necessary to correct this statement. It is now universally admitted that the Crux Ansata is merely a sandal-strap. At the foot of many mummy cases a pair of such straps, accompanied by the hieroglyphic for sandal-strap, is shown. The credit of this discovery is due to Mr. Battiscombe Gunn. Simple as it appears, it is one of the most important in the history of Egyptology. – I am, dear Sir, your obedient servant,

ALEISTER CROWLEY.
33, Avenue Studios (76, Fulham-road).
South Kensington, S.W., March 14.[940]

Crowley had clearly discussed this hieroglyph with Battiscombe Gunn!

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[936] The original fold-out plate is missing in the two facsimile reprints of Vol. I of *The Equinox* issued in 1972 E.V. and 1992 E.V. by Samuel Weiser. It was replaced by a reduced reproduction of the MS. sheets from *EG*. A reproduction of the fold-out plate was published in: *Aleister Crowley*. The Law is For All. An Extended Commentary on The Book of the Law. Edited with an introduction by Israel Regardie. St. Paul, MI: Llewellyn Publications, 1975, frontispiece, "*Holograph of MS.*" ◆ A reproduction of the fold-out plate also appeared in a facsimile edition of *The Equinox* published by Mandrake Press & Holmes in 1992 E.V.: [Aleister Crowlet, et al.] The Equinox. Volume One, Number 7 & 8. London, UK: Mandrake Press & Holmes, 1992. • For Weiser's reprints of *The Equinox*, see note[3074] below.

[937] These 65 sheets are a photo-lithographic facsimile recognizable on – apart from their size which are 26.5 × 21.2 cm. (may vary a little) – that page 6 of chapter one has the words "*Done later as above.*" printed in red. • See note[925] above and note[3915] and note[3922] below. • On the size of the MS., see note[497] above.

[938] See also note[3920] below.

[939] See note[4461] below.

[940] Pall Mall Gazette. London, UK: Pall Mall Gazette. ◆ Saturday, March 15, 1913, p. 6. (*THE SECRET OF THE SPHINX*, p. 6.)