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FOR THE THELEMITES

ROSE AND ALEISTER CROWLEY'S STAY IN EGYPT IN 1904

A STUDY OF THE CAIRO WORKING
AND WHAT IT LED TO

BY
PERDURABO ST



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.

Returning to *Clouds without Water* mentioned above. I wonder why Crowley published the book under the name “Rev. C. Verey” stating on the title page: “EDITED FROM A PRIVATE MS. BY REV. C. VEREY”, and further: “PRIVATELY PRINTED FOR CIRCULATION AMONG MINISTERS OF RELIGION”!¹⁹¹¹ Why publish it under a pseudonym like “Rev. C. Verey”, which sounds more like an ‘ordinary’ name, instead of under a ‘fancy’ pseudonym like he sometimes did? It is a strange coincidence that a Cecil Henry Verey (1872-1958), who at the time of the book's publication was Vicar of Bloxham, Banbury in Oxfordshire, happened to receive his B.A. at Trinity Hall at Cambridge University in 1896, thus the year after Crowley's start at Trinity College.¹⁹¹² Had Crowley know him and perhaps quarrelled with the later priest over religious and sexual issues? Or rather, was it revenge – had the two men at one time been friends and had Cecil Henry Verey been involved in the incident mentioned by Hereward Carrington?:

*I have spoken of Crowley's poetry. Typical of this unforgettable man's attitude is the following incident. He published a volume of verse of such spiritual quality that many of his poems were set to music and sung in a certain church. Then someone pointed out that all these poems represented merely veiled sex-symbolism. Horrified, they were rejected and his books publicly burned. Crowley was delighted at this, and the title-page of his next book bore the legend, "Published by the Society for Promoting [sic] Religious knowledge [sic]."*¹⁹¹³

The volume was *The Star and the Garter*, which Crowley in *Confessions* called “the greatest love-poem of modern times”¹⁹¹⁴, and which, as mentioned, had appeared in 1903 from Watts & Co. Crowley's friend Ivor Gordon Back happened to be at Trinity Hall at the same time as Cecil Henry Verey, so Crowley most likely knew him!¹⁹¹⁵ Cecil Henry Verey was Clerk of Bewdley in Worcestershire from 1898-1902; Clerk of Winsor Parish Church of St John the Baptist in Berkshire from 1902-1908 E.V.; and Vicar of Bloxham, Banbury in Oxfordshire from 1908-1917 E.V.¹⁹¹⁶

As far as my research shows, the publication of the erotic *Clouds without Water* was not mentioned by any newspaper or book trade journal, and the book was not reviewed by any magazine or paper. The title page of *Clouds without Water* states “LONDON”, however, it was printed in Paris by Typographie Philippe Renouard (19, rue des Saints-Pères, 19), who also had printed *Alexandra; A Birthday Ode* (1905 E.V.), whose title page stated that it was the work of: “Mr ALFRED AUSTIN, Mr OWEN SEAMAN, or Mr A. N. OTHER”, and published etc. by “Ophelia Cox

¹⁹¹¹ [Aleister Crowley]. *Clouds without Water*. Edited from a private MS. by Rev. C. Verey. London (but Paris, France): Privately Printed For Circulation Among Ministers of Religion, 1909, title page. • For Louis Wilkinson's word on *Clouds Without Water*, see also note³⁶⁹⁷ below.

¹⁹¹² He received at Trinity Hall his B.A. in 1896 and his M.A. in 1899. • Crockford's Clerical Directory. Oxford, UK: Oxford University Press, 1930, p. 1332. (VEREY, Cecil Henry, p. 1332.) • The Cambridge University Calendar for the Year 1896-1897. Cambridge, UK: Deighton Bell and Co., 1896, p. 663. (“B. A. [...] Verey, Cecil Henry.”)(*Trinity Hall*, pp. 655-65.)

¹⁹¹³ The Kalpaka; An Occult Quarterly. Coimbatore, S. India: The Latent Light Culture. ♦ Vol. XXXI, No. 4, October, November, December, 1946, p. 147. (*The Strangest Man I Have Ever Known; Dr. Hereward Carrington*, pp. 143-50.) • *Hereward Carrington*. Psychic Oddities: Fantastic and Bizarre Events in the Life of a Psychical Researcher. London, UK: Rider and Company, 1952, pp. 57-8. (3. *Famous Researchers I Have Known*, pp. 54-61.) • See also note¹⁷⁰⁷ above and note⁴²⁷² below.

¹⁹¹⁴ *Confessions*, p. 406.

¹⁹¹⁵ See note²⁴⁰ above.

¹⁹¹⁶ Crockford's Clerical Directory. Oxford, UK: Oxford University Press, 1930, p. 1332. (VEREY, Cecil Henry, p. 1332.)

(Née M^cHunt) and *Diaper of the Woman's Monthly Shanghai*"!¹⁹¹⁷ – all copies of *Alexandra; A Birthday Ode* were presumed destroyed by HM Customs Officials except for a copy owned by the American lawyer and collector John Quinn, a copy described as: "8vo., wrapper, uncut [...] First Edition [?].", in the sale catalogue of John Quinn's book collection sold at auction in New York City in November, 1923 E.V., (buyer unknown) shortly before his death.¹⁹¹⁸ I shall return to John Quinn and his meeting with Aleister Crowley in New York City in November, 1914 E.V., in Chapter 10. Regarding *Clouds Without Water*, J. F. C. Fuller had in his collection of Crowleyana an uncomplete set of unbound page proofs stamped "*Typogr. Ph. Renouard, Mai 1908*".¹⁹¹⁹

Around the same time as the publication of *Clouds Without Water* took place Crowley published anonymously a little volume of poetry, a practical joke entitled *Amphora*. Its publisher who neither knew that its author was Aleister Crowley nor spotted the book's lesbian undertones etc., was the Roman Catholic publishers Burns & Oates in London. The imprint gave the publication year as 1908 E.V. *The Westminster Gazette* had Burns & Oates' *Amphora* on their list of "Books Received To-Day", December 17, 1908.¹⁹²⁰ *The Saturday Review* had *Amphora* on their list of "This Week's Books," December 19, and *The Academy* had the book on their list of "Books Received," December 26.¹⁹²¹ The English monthly Catholic magazine *The Month: an Illustrated Magazine of Literature, Science and Art* reviewed the book in their issue of January, 1909 E.V., and the same issue also stated the book's publication by Burns and Oates:

*Burns and Oates, Ltd, London: [...] AMPHORA. Pp 80. Prize, 2s. 6d. net. 1908.*¹⁹²²

¹⁹¹⁷ Its title page stated: ALEXANDRA | A BIRTHDAY ODE | suggested by Abbey's masterpiece in the Academy of 1904 | BEING THE WATKIN TOWER OF ENGLISH LITERATURE | (vice Kubla Khan and Hyperion retired hurt) | THE | UNFINISHED OR MUTILATED (OR BOTH) | MANUSCRIPT | of Mr ALFRED AUSTIN, Mr OWEN SEAMAN, or Mr A. N. OTHER | rescued from the flames | AND copied fair, transcribed, edited, annotated, arranged, printed, published | BY | OPHELIA COX (NÉE M^cHUNT) | AND DIAPER OF THE Woman's Monthly | SHANGHAI | 1905 | Five Dollars • The above is taken from: ALEXANDRA; BY ALEISTER CROWLEY. Introduced by Keith Richmond and Edited by Anthony Naylor. Essex House, Thame, Oxon, UK: Mandrake press Ltd, 1991. • The limited edition of this book states that it is based "on the most recent of the surviving proof copies prepared by Renouard (dated December 7th 1906, as this is presumably the version closest to that which Crowley intended to (or did) publish." • Ibid., INTRODUCTION (unpaged).

¹⁹¹⁸ See: Sale Number 1768; On Public Exhibition From Saturday, November Third. The Library of John Quinn; Part One [A-C]. To be sold by his order Monday, Tuesday, and Wednesday afternoons and evenings November Twelfth, Thirteenth, Fourteenth at two-thirty and eight-fifteen. The Anderson Galleries, Park Avenue and Fifty-Ninth Street, New York, 1923, pp. 230. ("2196 ALEXANDRA. A Birthday Ode. 8vo., wrapper, uncut. Shanghai, 1909 | First Edition.")(Aleister Crowley, #2155-#2221, pp. 226-32.) • See also note²⁸³⁴ below.

¹⁹¹⁹ 666 – Bibliotheca Crowleyana: Catalogue of a unique Collection of Books, Pamphlets, Proof Copies, MSS., etc. by, about, or connected with Aleister Crowley; formed, and with an Introductory Essay, by Major-General J. F. C. Fuller. For sale as a collection. Tenterden, Kent, UK: Keith Hogg, nd [1966], p. 24. (PART IX; PROOF COPIES of Works by Aleister Crowley, p. 24.)

¹⁹²⁰ The Westminster Gazette. London, England: The Westminster Gazette. • Thursday, December 17, 1908, p. 5. ("*Amphora. (Burns and Oates.)*") (BOOKS RECEIVED TO-DAY, p. 5.)

¹⁹²¹ The Saturday Review of Politics, Literature, Science and Art. London, UK: The Saturday Review. • Vol. 106, No. 2773, 19 December, 1908, p. 770. ("*Amphora. Burns and Oates. 2s. 6d. net*") (THIS WEEK'S BOOKS; VERSE, p. 770.) • The Academy and Literature. London, UK: The Academy. • Vol. LXXIV, No. 1912, December 26, 1908, p. 619. ("*Amphora. Burns and Oates*") (Books Received, p. 619.)

¹⁹²² The Month: an Illustrated Magazine of Literature, Science and Art. London, UK: The Month. • Vol. CXIII, No. 535, January, 1909, p. 110. (New Books, p. 110.)

Clouds without Water

EDITED FROM A PRIVATE M. S.

BY THE

Rev. C. VEREY



LONDON

PRIVATELY PRINTED

FOR CIRCULATION AMONG MINISTERS OF RELIGION

—
1909

Title page of *Clouds without Water* – “*Edited from a Private M. S. by the Rev. C. Verey*” and “*Privately Printed For Circulation Among Ministers of Religion, 1909.*” The work is dedicated to the memory of Marguerite Porrete – a beguine mystic, author of a work dealing with the workings of Divine Love, that was burnt at Paris in 1310. The words “*Clouds without Water*”, as found in the Old Testament in The Book of Proverbs 25:14, and in the New Testament in The Epistle of Jude 12, symbolize a person who promises much but does not perform.

For the Thelemites

However, in *Hail Mary* Crowley gives its publication year as 1909 E.V.¹⁹²³ *The Month* stated in their review:

*The anonymous author of AMPHORA (Burns and Oates, 2s. 6d. net.) is happily not under the common delusion that abundance of piety can atone for all other deficiencies in religious poetry. We have not met for a long time so lofty and sustained a poetic flight as in this series of verses in honour of our Lady. The thought is not overloaded with verbiage but expressed with simple dignity; as in the best architecture, what is ornamental is useful as well. We commend this little volume to lovers of our Lady and of good poetry.*¹⁹²⁴

A few days later the Catholic London paper *The Monitor and New Era* wrote about the volume:

Amphora. London: Burns and Oates,

This anonymous volume of religious verse reaches a very high level of poetic imagery. It is a series of hymns in honour of Our Lady, invariably expressed in melodious verse, and often rising distinctly above the average of minor poetry. The pitfalls of religious verse are bathos and platitude, but these the sincerity of the writer and a certain mastery over poetic expression have enabled him – or her – to avoid. The writer of such verse as the following may be complimented on a very high standard of poetic expression:

*The shadows fall about the way;
Strange faces glimmer in the gloom;
The soul clings feebly to the clay,
For that, the void; for this, the
tomb!*

*But Mary sheds a blessed light;
Her perfect face dispels the fears.
She charms Her melancholy knight
Up to the glad and gracious spheres.*

*O Mary, like a pure perfume
Do thou receive this failing breath,
And with Thy starry lamp illumine,
The darkling corridors of death!*¹⁹²⁵

Nine stanzas from *Amphora*, in fact, appeared in 1913 E.V. in *Cambridge Poets; 1900-1913.*, the anthology (already discussed) chosen by Aelfrida Tillyard: "*Two Hymns on the Feast of the Nativity.*"¹⁹²⁶

Amphora appeared in three editions: the Burns and Oates's edition, which has the year 1908 E.V. on its title page, and which was printed by the Arden Press, Letchworth; a privately printed edition which stated: "*PRIVATELY PRINTED FOR THE AUTHORESS AND HER INTIMATES*",

¹⁹²³ See also note³⁵²³ below.

¹⁹²⁴ Ibid., p. 108. (Review of "*Amphora (Burns and Oates, 2s. 6d. net.)*")(*Reviews*, p. 108.)

¹⁹²⁵ *The Monitor and New Era*. London, UK: The Monitor and New Era. ♦ Saturday, January 16, 1909, p. 2. (Review of "*Amphora. London: Burns and Oates*")(*The Literary World*, p. 2.) • See also note¹⁹⁵³ below.

¹⁹²⁶ *Cambridge Poets 1900-1913; An Anthology*. Chosen by Aelfrida Tillyard. Cambridge: W. Heffer & Sons Ltd., 1913, p. 60-1; 224. (*Aleister Crowley*, pp. 46-66.)(*Bibliography; Aleister Crowley, Trinity*, pp. 222-4.)

AMPHORA



PRIVATELY PRINTED FOR THE
AUTHORESS AND HER
INTIMATES

The title page of the privately printed, undated, anonymous edition of Amphora – “Privately Printed for the Authoress and Her Intimates” – which Aleister Crowley probably commissioned after the printing of Burns & Oates’ edition of the same work. Both editions were printed by the same printer, and apparently printed from the same formes! The only difference between the two editions was that Crowley in his Privately Printed edition had included an epilogue where the initial letters of the first and last word in each line revealed an obscene statement! However, at that time Crowley only knew this secret.

also printed by the Arden Press, Letchworth, and undated; and finally an edition made of sheets from the Burns and Oates edition, which had been retitled "*Hail Mary*" and published by The Equinox and Wieland and Co. in 1911 E.V.¹⁹²⁷ The difference between the privately printed edition and the two other editions is that the former has an Epilogue, which is missing in the two others. A copy of the privately printed edition has an annotation in Crowley's hand saying about the Epilogue:

The initial letters of the first and last word in each line reveal a blasphemous aspect
The Virgin Mary I desire
*But arseholes set my prick on fire*¹⁹²⁸

Both the privately printed edition and the Burns and Oates edition were printed by the Arden Press, first Garden City, at Letchworth in Hertfordshire, England, whose managing director at that time was the English Elizabethan scholar, antiquary, typographer and scholar-printer Bernard H(enry) Newdigate (1869-1944), who later became managing director of the Shakespeare Head Press in Oxford. Arden Press, founded 1904 E.V., printed many religious publications, together with poetry etc., of high quality and design. I have not seen any mentioning of the publication of the privately printed edition or any review of it. The amount of printed copies must have been extremely low and it had probably not been sent out for reviews.¹⁹²⁹

The story normally told is that the Roman Catholic publishers Burns & Oates discovered that Aleister Crowley had written the volume and withdrew their 1908 E.V. edition after that only a small number of copies had been sold. The London publisher had overlooked several things in the book, among other things, strong lesbian undertones! They apparently returned the unbound sheets to Crowley, perhaps sold them to him, and The Equinox and Wieland and Co. published in 1911 E.V. these sheets – with a new title page that bore Crowley's name – as *Hail Mary*. However, nobody seems to know exactly what happened.

John Symonds does not mention the incident. However, P. R. Stephensen writes in *The Legend of Aleister Crowley* (1930 E.V.):

*It may be considered that Crowley really went too far in submitting anonymously, about this time, a volume of devotional verses to Burns & Oates, the Catholic publishers. The verses were hymns in praise of Mary, though the name Isis could as easily have been substituted. Wilfred Meynell was quite guileless, and published the book under the title of AMPHORA. It was only when authorship of the poems was being attributed to a famous actress of the time (!) that Crowley revealed his complicity, and had the volume re-issued under his own name, with the title HAIL MARY! (1912).*¹⁹³⁰

¹⁹²⁷ [Aleister Crowley.] *Amphora*. Letchworth, Hertfordshire, England: Privately Printed for the Authoress and Her Intimates; At the Arden Press, nd [?1908]. • [Aleister Crowley.] *Amphora*. London, UK: Burns and Oates, 1908 [but most likely January, 1909 E.V.]. • *Aleister Crowley*. *Hail Mary*. London, UK: The Equinox; Wieland and Co., nd [1911]. • For the publication date of Burns and Oates's *Amphora* and *Hail Mary*, see note³⁵²³ below.

¹⁹²⁸ See the facsimile reprint of the book with its annotations: *Aleister Crowley*. *Amphora*. First Impressions Series, V^{ol}. N^o. 21. Essex House, Thame, Oxon, UK: Mandrake Press Ltd and Edmonds, WA, USA: Holmes Publishing Group 1993, p. 81. (*AMPHORA; BOOK IV; Epilogue*, p. 81.)

¹⁹²⁹ There are two variations of the privately printed edition of *Amphora*: one printed on coated paper and bound in White vellum, and one printed on woven paper and bound in white buckram.

¹⁹³⁰ P. R. Stephensen. *The Legend of Aleister Crowley; Being a Study of the Documentary Evidence Relating to a Campaign of Personal Vilification Unparalleled in Literary History*. London, UK: Mandrake Press Limited, 1930, p.

For the Thelemites

Charles Richard Cammell wrote in *Aleister Crowley; The Man: The Mage: The Poet* (1951 E.V.):

Crowley's poetic moods were unpredictable. Asked in his notorious libel case whether all his works were pornographic, he replied naïvely: No, he had written fifty hymns to the Virgin Mary. So he had, and some very lovely ones. Printed privately as the work of a lady, they were supposed to have been written by a famous actress. Wilfrid Meynell, who printed them at The Westminster Press, believed this; and Alice Meynell extolled their purity, and recommended them, as did the Catholic press in general, for their simple piety and devotion. When they reappeared with Crowley's name there was consternation¹ [The note¹ stated: "First printed under the title Amphora; reprinted as Hail Mary!"]. Alice Meynell is said to have collapsed. An anagram in one of the poems suggests that Crowley was only half-sincere when he wrote them. FitzGerald has discovered several anagrams in Crowley's works – all of them to his discredit.¹⁹³¹

The mentioned English poet and essayist Alice (Christiana) (Gertrude) Meynell, née Thompson (1847-1922), was the wife of Wilfrid Meynell (1852-1948), the English Catholic author, editor, and publisher, who at the time when *Amphora* was published was the head of Burns & Oates. Both Wilfrid Meynell and his wife had in their younger years, before their marriage, converted to Roman Catholicism. Charles Richard Cammell erroneously writes that *Amphora* was printed at The Westminster Press – Meynell was co-owner of The Westminster Press in London, but *Amphora* was, as mentioned, printed by the Arden Press in Letchworth. Unfortunately, the records of Burns & Oates were destroyed in the spring of 1941 E.V. during the London Blitz¹⁹³², so the papers dealing with the publication of *Amphora* apparently do not exist anymore.

Susan Roberts wrote in 1978 E.V. in her book *The Magician of the Golden Dawn: The Story of Aleister Crowley*:

[...] *For years Aleister had turned out random poems to Isis only to realize that, by changing the name to Mary, he'd written quite acceptable Christian poetry. As a man of honour, he owed an apology to Wilfred Meynell, editor of the Catholic publishing house Burns & Oates. Meynell was a fine mystic but a poor critic. In the depths of his grief over the loss of Lilith, A. C. had pulled together some poems, made the proper name substitutions and sent them – anonymously – to Burns & Oates under the title Amphora. The slim eighty-page blue cloth book they brought out had been praised by The Catholic Herald as "breathing a spirit of deep piety and filial love." According to the latest London rumour, Amphora was the work of a leading London actress. Why had he done it? Bitterness. The most vitriolic verse I ever wrote in my life, Aleister remembered, was in praise of the Virgin Mary, and I did not include it in Amphora.*

*But if it be Thy Will to take the child
To join thy choir of innocents in Heaven
We do assure Thee, Virgin undefiled
The gift is freely given.*

94. (Chapter III. The "Equinox" Period 1908-1914 – HAIL MARY!, pp. 94-6.)

¹⁹³¹ Charles Richard Cammell. *Aleister Crowley. The Man: The Mage: The Poet*. London, UK: The Richards Press Ltd, 1951, p. 17. (II, pp. 9-18.)

¹⁹³² See: Catholic Standard. Dublin, Republic of Ireland: Catholic Standard. ♦ Friday, May 16, 1941, p. 4. (*Replies*, p. 4.)

*But what he had included was an Epilogue, and that contained a blasphemous anagram. So far, both the identity of the author and the anagram had gone undetected. [...]*¹⁹³³

Richard Kaczynski writes in *Perdurabo* (2002/2010 E.V.) about *Amphora*:

The title came from the "password" Crowley had chosen randomly at the autumnal equinox of 1907 when the book was written: Amphora. The book was anonymous, "Privately printed for the Authoress and her intimates" by the Arden Press. [...] The book originated with the realization that several of his poems in praise of non-Christian goddesses (and, often, gods) became perfectly acceptable hymns by merely changing the name to Mary and perhaps changing a key word or two. He thought this significant, and set about to write a set of hymns to the Virgin Mary from the mind set of a pious Christian. As Crowley explained, "I do not see why I should be confined to one life. How can one hope to understand the world if one persists in regarding it from the conning tower of one's own personality?" [Quote from Confessions, p. 559.] The acrostics were merely a sign not to take the work too seriously.

*When Catholic circles responded enthusiastically to the book, Crowley removed the epilogue and submitted it to the firm of Burns & Oates for republication. Crowley did nothing to dispel rumors that its author was a leading London actress. Some time later, Wilfrid Meynell (1852-1948), who ran the company, discovered who the "authoress" really was. In response, his wife passed out, and he pulled the book, returning the unsold sheets to Crowley.*¹⁹³⁴

Crowley shortly mentioned *Amphora* in *The Equinox of the Gods* (1936 E.V.):

*Compare with this Book my "jokes," where I pretend to edit MS. of another: "Alice," "Amphora," "Clouds without Water." Observe in each case the technical perfection of the "discovered" or "translated" MS., smooth skilled elaborate art and craft of a Past Master Workman; observe the carefully detailed tone and style of the prefaces, and the sedulous creation of the personalities of the imaginary author and the imaginary editor.*¹⁹³⁵

Furthermore, a copy of the Privately Printed edition (dedicated to Victor B. Neuburg) has a handwritten note on the first blank page saying:

From the unpublished section of John St. John, The Book [sic] of the Magical Retirement of G. H. Frater O. M. 7^o=4^o October 1908, published in the Supplement in The Equinox I.

The bitterest verse I ever wrote was in praise of the Blessed Virgin Mary

¹⁹³³ Susan Roberts. *The Magician of the Golden Dawn: The Story of Aleister Crowley*. Chicago, Illinois: Contemporary Books, Inc., 1978, pp. 188.

¹⁹³⁴ Richard Kaczynski. *PERDURABO: THE LIFE OF ALEISTER CROWLEY*. Berkeley, CA: North Atlantic Books, 2010, p. 181-2. (Chapter Eight; *Singer of Strange and Obscene Gods*, pp. 177-90.)

¹⁹³⁵ EG, p. 106. (CHAPTER VII. *Remarks on the method of receiving Liber Legis, on the Conditions prevailing at the time of the writing, and on certain technical difficulties connected with the Literary form of the Book.*, VI, pp. 105-8.)

For the Thelemites

*“But if it be Thy Will to take the child
To join thy choir of innocents in Heaven
We do assure Thee, Virgin undefiled
The gift is freely given.”*

I had lost my child - - - - [i.e. Nuith Ma Ahathoor Hecate Sappho Jezebel Lilith's tragic death of typhoid in Rangoon en route to India, Rose and Aleister Crowley's daughter born on July 28, 1904 E.V., at Boleskine.]

But the verse was accepted on its face value by Wilfred Meynell, a fine mystic but a poor critic, who informed me that the first principles of literary judgement assured him that my hymns were written by a woman. I felt like the showman who when asked by the old lady if the elephant was unique replied: “Turn the animal round, Bill, and let the lady look at his . . .”¹⁹³⁶

Finally, Timothy d'Arch Smith writes in *The Books of the Beast* (1991 E.V.) about *Amphora*:

Compositors at the Arden Press, Letchworth, could hardly be expected to work out, while setting Amphora [1909], ‘privately printed for the Authoress and her Intimates,’ that the couplet formed by reading the first letter of the first word and the first letter of the last word in the ‘Epilogue’ read ‘The Virgin Mary I desire / But arseholes set my prick on fire.’ The joke was not yet over, for although he took out the Epilogue when he offered them the book, he managed to persuade the Roman Catholic publishers, Burns & Oates, of the poems’ theological orthodoxy and the actual existence of their saintly authoress. Lesbian undertones (Crowley inscribed a copy ‘To darling Gretchen in memory of happy convent days from Phyllis Dare’ to underline the point) also went unrecognized, but eventually Burns & Oates discovered the author’s true identity and returned the unsold sheets to Crowley.¹⁹³⁷

The dating of the three editions of Amphora is difficult. The Burns & Oates edition gives 1908 on the title-page and would seem, therefore, to pre-date the ‘authoress and intimates’ one which, although undated, we know from Major General J. F. C. Fuller’s copy (University of Texas, Austin) to have appeared in ‘New Year 1909’. However, the British Museum copyright copy of the Burns & Oates edition (11647.ff.55) was not received until 19 January 1909. In the reissue of the Burns & Oates sheets, retitled Hail Mary, Crowley gives 1909 as the original date of its publication. This reissue, by Wieland and Co., 3 Great James Street, W.C., is also undated but cannot be later than December 1912 when Wieland moved to Kensington [...]. The British Museum received its copy (press-mark 011650.de.68) on 29 December 1911, which suggests that it, like its predecessors, was issued to mark the New Year, 1912 in this case. The presentation copy to ‘Gretchen’ is in the Humanities Research Department, University of Texas, Austin.¹⁹³⁸

As we have seen, there are several different versions of the story behind the publication of *Amphora* (and *Hail Mary*). Now, examinations of the Burns & Oates edition and Crowley’s Privately Printed edition seem to indicate that the printed sheets of both editions were printed from the same formes! And, as mentioned by Timothy d’Arch Smith J. F. C. Fuller’s copy stated

¹⁹³⁶ The book is published in facsimile as: *Aleister Crowley*. *Amphora*. First Impressions Series, V^{ol}. N^o. 21. Essex House, Thame, Oxon, UK: Mandrake Press Ltd and Edmonds, WA, USA: Holmes Publishing Group 1993, p. [1].

¹⁹³⁷ *Timothy d’Arch Smith*. *The Books of the Beast*. Revised and enlarged edition. Oxford, UK: Mandrake, 1991, pp. 28-9. (*The Books of the Beast’; Prolegomena to a Bibliography of Aleister Crowley, II*, pp. 21-35.)

¹⁹³⁸ *Ibid.*, Note 100 on p. 124. (*Notes to Chapter One, Pages 9-35*, pp. 119-26.)

'New Year 1909'. Therefore, Crowley's Privately Printed edition was clearly printed after the Burns & Oates edition!

It turns out that the book, in fact, was published in December 1908 E.V., and not, as stated later, in 1909 E.V. Both *The English Catalogue of Books for 1908* and *The Publishers' Circular* state that *Amphora* was published in December 1908 E.V.!¹⁹³⁹ As mentioned, *Amphora* was sent out by Burns & Oates for review about a week before Christmas, 1908 E.V. Crowley had probably contacted the Arden Press and commissioned his Privately Printed edition just after that Burns & Oates' edition had been printed since J. F. C. Fuller's copy stated 'New Year 1909'. Burns & Oates' edition of *Amphora* was well received, and the publishers, in fact, continued to list the title both in 1909 E.V.; 1910 E.V.; and 1911 E.V.¹⁹⁴⁰ The listing from a 1911 E.V. catalogue stated:

AMPHORA. Hymns to the Blessed Virgin. 2s. 6d. net.
"A book of verse of exceptional literary merit." – *Vanity Fair*.¹⁹⁴¹

It first stopped after the publication of *Hail Mary!* However, if they had sold *Amphora* to people who had ordered it, then why had the sheets that were handed over to Crowley and Wieland and Co. not been bound? And furthermore, the fact that the book is extremely scarce speaks against it. As far as my research shows, after around February 1909 E.V. there is no mention of the book in British and Irish journals and newspapers. However, the book turned up in America in *The Catholic Fortnightly Review* in mid-August, 1909 E.V., on their list of "Books Received", and with the information that it was sold through Burns & Oates' American agents.¹⁹⁴²

¹⁹³⁹ The English Catalogue of Books For 1908; Giving in One Alphabet, Under Author and Title, the Size, Price, Month of Publication, And Publisher of Books Issued in the United Kingdom, etc., etc. 72th Year of Issue. London, UK: The Publishers' Circular, Limited, 1909, p. 14. ("*Amphora: Poems. 12mo. 2s. 6d. net | BURNS & O., Dec. 08*") • The Publishers' Circular And Booksellers' Record. London, UK: The Publishers' Circular. ♦ Vol. XC, No. 2219, Saturday, January 9, 1909, p. 49. ("*Amphora. Poems. 12mo. 2s. 6d. net | BURNS & O., Dec. 08*", p. 49.)(Books of the Week, pp. 49-51.) • The Bookseller; A Weekly Newspaper of British and Foreign Literature. London, UK: J. Whitaker & Sons, Limited. ♦ Vol. LV, No. 2, New Series, Friday, January 8, 1909, p. 81. ("*AMPHORA. Poems. 12mo. Burns & Oates net. 2/6*")(*Publications of the Week; Poetry and the Drama*, p. 81.)

¹⁹⁴⁰ The Dublin Review. London, UK: Burns, Oates, & Co. ♦ Vol. 144, No. 289, April 1909, p. 496. ("*FOR THE MONTH OF MAY; BOOKS ABOUT THE BLESSED VIRGIN. Amphora. Hymns to the Blessed Virgin Mary. 2s. 6d. net (postage 3d.)*", p. 7.)(*BURNS & OATES' BOOK BULLETIN & FOREIGN LIST*, pp. [1]-16.) • A Classified Catalogue of the Publications and Specialities. London, UK: A. Brown & Sons, Limited, April 1910, Catalogue from Burns & Oates at rear, p. 4. ("*AMPHORA. Hymns to the Blessed Virgin Mary. 2s. 6d. net. "A book of verse of exceptional literary merit." – Vanity Fair.*", p. 4.)(*BURNS & OATES' PUBLICATIONS; A Selected List Arranged Alphabetically, Chiefly Under the Names of Authors*, pp. [1]-[32].) • Leaves From My Diary 1894-1896. By the Right Rev. Abbot Gasquet, O.S.B. London, UK: Burns & Oates, 1911. ♦ Inserted after p. [76] in this book: Burns & Oates' Book Bulletin. A Selected List Arranged Alphabetically, Chiefly Under the Names of Authors 1911, p. 4. (*AMPHORA.*)(*A Selection From Burns & Oates' Catalogue*, pp. 3-[32].)

¹⁹⁴¹ The catalogue where this was printed appeared in the back of the book (published in Feb. 1911 E.V. by Burns & Oates): Leaves From My Diary 1894-1896. By the Right Rev. Abbot Gasquet, O.S.B. London, UK: Burns & Oates, 1911. ♦ Inserted after p. [76] in this book: Burns & Oates' Book Bulletin. A Selected List Arranged Alphabetically, Chiefly Under the Names of Authors 1911, p. 4. (*AMPHORA.*)(*A Selection From Burns & Oates' Catalogue*, pp. 3-[32].)

¹⁹⁴² The Catholic Fortnightly Review. Founded, Edited, and Published by Arthur Preuss. Bridgeton, St Louis County, MO: The Catholic Fortnightly Review. ♦ Vol. XVI, 1909 – Mid-August Issue, No. 16. p. 478. ("*Amphora. 80 pp. 12mo. London: Burns & Oates; American agents: Benziger Brothers. 1908. 90 cts. net.*")(*Books Received; English*, p. 478.)

There is, in fact, a clue to the whole affair in the first number of *The Equinox*, published in March 1909 E.V., just shortly after the publication of *Amphora*. At the rear of the volume is found an advertisement for *Amphora* headed:

AMPHORA

Blue Cloth, Gold Design, 80 pp. Price 2s. 6d.

Published by Burns & Oates, 28 Orchard St., W.

*This wonderful collection of Hymns to the Blessed Virgin Mary is the work (so it is said) of a Leading London Actress.*¹⁹⁴³

Hereafter follow quotes from various reviews of the volume – one of them stated being from *Vanity Fair* (nonetheless, such a review seems never to have appeared in the magazine!):

*“There is one of London’s favourites almost unrivalled to express by her art simplicity and directness. Now she sends us a book, ‘Amphora,’ a volume of religious praise of Mary,” etc. etc. etc.*¹⁹⁴⁴

Was this advertisement commissioned by Burns & Oates? This is not the ‘style’ of a prominent firm of Catholic publishers! And why should Catholic publishers advertise a book containing Hymns to the Blessed Virgin Mary in an ‘occult’ review? The whole affair of *Amphora* was a practical joke carried out by Crowley, probably in the wake of the founding of ‘The Society for the Propagation of Religious Truth’, and G. K. Chesterton’s role! (When I typed the above sentence, I afterwards discovered that I had written “yoke” instead of the intended “joke”!) Hereward Carrington’s words about Crowley’s reason for founding the latter Society, discussed above, must be remembered, but also that Crowley wrote poems in honour of several ancient goddesses, as observed, for example, by G. K. Chesterton, and why not some to the Blessed Virgin Mary, and he was not the first to hide obscene messages in writings, something also practiced, for example, by scribes in Middle Ages’ monasteries! And regarding practical jokes, it was, indeed, one of the subjects also taught at Cambridge – it still is. The advertisement in *The Equinox* was probably used by Crowley to tell Burns & Oates that he was the author of the volume!

Interestingly, there appeared a review of *Amphora* in *The Irish Monthly* in February 1909 E.V., probably written by its editor, the Jesuit litterateur Matthew Russell, S.J. (1834-1912), who had smelled the rat:

Messrs. Burns & Oates have brought out a particularly elegant book with nothing whatever on the title page except their own address and the single Latin word Amphora. It is an anonymous collection of fifty-two unnamed poems of various metres, divided arbitrarily into four books, each containing thirteen poems. We have no idea who the author may be – veteran or novice, man or woman, secular or religious. He or she has much fervour, taste, and poetic diction; yet there is hardly one of the little poems that we should care to quote. There are phrases used in every one that seem to us to be inadmissible; and the ideas and their expression are very seldom quite satisfactory, such as one would wish to address to our Blessed Lady. There

¹⁹⁴³ [Aleister Crowley, et al.] *The Equinox*. Vol. I., No. I. London: Simpkin, Marshall, Hamilton, Kent & Co., March MCMIX O.S. (1909 E.V.), advertisement for Burns & Oates’ *Amphora* at rear.

¹⁹⁴⁴ *Ibid.*

For the Thelemites

*are false rhymes like court and thought, light and acolyte; and the rhymes are sometimes forced. We are sorry that we cannot give unreserved praise to so pious and pretty a book.*¹⁹⁴⁵

The undated *Hail Mary* was according to *The English Catalogue of Books* published by Wieland and Co. in October 1911.¹⁹⁴⁶ I shall return to Wieland and Co. and their publications in details later. *Hail Mary* had a note stating: "*This volume was issued anonymously in 1909 E.V. [sic] by Messrs. Burns & Oates under the title "Amphora"*"¹⁹⁴⁷, – and the pages of the book bore, of course, this title. The book was given a new title page with Crowley's name on, but the Epilogue with its secret was not added. Perhaps Crowley's ears turned red and he decided to remove the right ear of the Amphora living the left ear, the Prologue, untouched!¹⁹⁴⁸ Crowley's name was now on the title page, nonetheless, *Hail Mary* received positive responds, even from a Catholic London paper! *The English Review* printed a very positive review in November 1911 E.V., a review probably written by the review's editor Austin Harrison:

HAIL MARY. By ALEISTER CROWLEY. Wieland & Co.

We crave for poetry in England, but we do not like poets, unless they are exceeding conventional when we can laureate them, because in the national search for what is called character we condemn the vagaries which are the attributes of genius. Every school-girl reads Shelley, yet how badly we treated him! Byron is not allowed to rest in Poet's Corner. We treated Swinburne as if he were Crippen. And we have treated Mr. Aleister Crowley in much the same way. Yet Mr. Crowley is one of our few real poets. He has written things in Ambergris which will never die. Some years ago a little book of verse appeared, called Amphora, which being anonymous was attributed to an actress. It bore a strong religious note, an ecstatic sense, and it was at once recognised as genuine poetry. Now it has come forth again retitled Hail Mary, and signed Aleister Crowley [sic]. We hope it will be widely read, and serve as an introduction to some of Mr. Crowley's other works of poetry. Particularly we hope the Church will look at it. They will find a religious sense that will astonish some of them. The real trouble about Mr. Crowley is this: he is a true poet – he cannot compromise. The persecution of silly and unkind men has wounded him. It is for literary men now to come forward and stand by him. Hear this –

*We in the world of woe who stray
Lift up our hearts to Thee and pray,
Turn all our pain to virgin might,
And all our sorrow into light!*

¹⁹⁴⁵ The Irish Monthly; A Magazine of General Literature. Edited by the Rev. Matthew Russell, S.J. Dublin, Ireland: M. H. Gill & son. ♦ Vol. XXXVII, No. 428, February, 1909, pp. 108-9. (*Some New Books*; No. 10, pp. 108-9.)

¹⁹⁴⁶ The English Catalogue of Books; (Including the Original 'London' and 'British' Catalogues); Giving in One Alphabet, Under Author and Title, the Size, Price, Month of Publication, And Publisher of Books Issued in the United Kingdom, etc., etc. Vol. IX. January 1911 to December 1915. Completing the Catalogue from the Year 1801. London, UK: The Publishers' Circular, Limited, 1916, p. 352. ♦ "**Crowley (Aleister) – Hail Mary.** 8vo. 6¾ × 4½, | pp. 96, 1S. ...EQUINOX, Oct. 11 | [Previously issued (1909) [sic, but 1908] under the title "Amphora."]" • Aleister Crowley. *Hail Mary*. London, UK: The Equinox; Wieland and Co., nd [1911]. • For the 1908 E.V. publication of *Amphora* mentioned in *The English Catalogue of Books for 1908*, see note¹⁹³⁹ above.

¹⁹⁴⁷ Aleister Crowley. *Hail Mary*. London, UK: The Equinox; Wieland and Co., nd [1911], p. [v]. • For the 1908 E.V. publication of *Amphora* mentioned in *The English Catalogue of Books for 1908*, see note¹⁹³⁹ above.

¹⁹⁴⁸ The universal symbolism of the amphora is fully explained in Crowley's last book, *OLLA. An Anthology of Sixty Years of Songs*.

NOW READY

PRICE ONE SHILLING

HAIL MARY!

BY

ALEISTER CROWLEY

THE DAILY MAIL, says—

"This is a garland of some fifty or sixty devotional hymns to the Virgin, in which the author, while not exceeding the bounds of Catholic orthodoxy, fills his verses with quaint and charming conceits, very much in the style of the 'metaphysical' poets of the seventeenth century. Indeed, in turning over the pages of 'Amphora,' as the little volume was entitled when published anonymously two years ago, by Burns & Oates, we feel them to be the work of a recipient of the tradition of Vaughan the Silurist, George Herbert, and Crashaw, although Mr Crowley is smooth where they are rugged, plain where they are perplexing.

"These poems indicate a mind full of earnest aspiration towards his spiritual Queen, a mind of an engaging naïveté, untroubled by the religious and philosophical problems which weary more complex intelligences. This little work can be cordially recommended to Catholic readers."

WIELAND & CO.

3 GREAT JAMES STREET, W.C.

Telephone 6687

Central

Advertisement for *Hail Mary (Amphora)* on the outside of the back cover of the seventh number of *The Equinox*, March 1912 E.V. However, although here stated as "Now Ready", the book had been published by Wieland & Co. in October 1911 E.V.

For the Thelemites

*May his enemies learn from these words to "lift up" their hearts with him.*¹⁹⁴⁹

The London *Evening News* wrote about *Hail Mary*, December 1, 1911 E.V.:

There is an over-facility but some legitimate splendour in Mr. Crowley's verse. There is a fine rush of energy in the following lines: –

*All hail, dread Lord, all hail!
Smite through Thy rended veil
Light till our sun grows pale –
Eclipsed, discrowned.
Now might not men withstand,
Save that one maiden bland
Aids with Her splendid hand
Them whose poor power is spanned
By earth's sad ground.*¹⁹⁵⁰

The Cambridge educated English poet, journalist and later editor of *The London Mercury* Jack Collings Squire (1884-1958), wrote about the poems in *Hail Mary* in a review in *The New Age*, December 21, 1911 E.V.:

*[...] all of them lack real fervour in respect of feeling just as in respect of form they lack that final touch which distinguishes the work of the born poet from that of the competent turner of verses. Personally, I find Mr. Crowley the devotee of Mary considerably less interesting and much less amusing than Mr. Crowley the singer of strange and obscene gods, Abracadabras, and things one doesn't mention. "Hail Mary," in fact, is dull.*¹⁹⁵¹

The Catholic London paper *The Monitor and New Era* wrote, February 17, 1912 E.V., about *Hail Mary*:

*The poems by Allister [sic] Crowley are not without a certain lyrical sweetness. Devotion to the Mother of God is the subject of all the poems, and it seems odd coming from one who is understood to be a worshipper at strange, exotic, and forbidden shrines. But the artistic temperament is doubtlessly accountable – for the worship as for the poems.*¹⁹⁵²

¹⁹⁴⁹ The English Review. London, UK: The English Review. ♦ Vol. IX, No. 4, November, 1911, p. 721. (Review of "HAIL MARY. By ALEISTER CROWLEY. Wieland & Co.", p. 721.)

¹⁹⁵⁰ The Evening News. London, UK: The Evening News. ♦ Friday, December 1, 1911, p. 6. ("HAIL MARY. By Allister [sic] Crowley. (Wieland and Co. 1s.)")

¹⁹⁵¹ The New Age; A Weekly Review of Politics, Literature, and Art. London, UK: New Age Press, Limited. ♦ New Series; Vol. X. No. 8., Thursday, December 21, 1911, p. 184. ("Hail Mary." By Aleister Crowley. (The Equinox.))(Recent Verse. By Jack Collings Squire, pp. 183-4.) • Jack Collings Squire worked on *The New Statesman*, and edited *The London Mercury* from 1919 E.V. - 1934 E.V. He was knighted in 1933 E.V.

¹⁹⁵² The Monitor and New Era. London, UK: The Monitor and New Era. ♦ Saturday, February 17, 1912, p. 4. ("Hail Mary." By Allister [sic] Crowley. Wieland and Co.; 1s.)(THE WORLD OF LITERATURE; NEW POETRY, p. 4.) • The review is in P. R. Stephensen's *The Legend of Aleister Crowley* erroneously stated to have appeared in the "Catholic Herald." • P. R. Stephensen. *The Legend of Aleister Crowley; Being a Study of the Documentary Evidence Relating to a Campaign of Personal Vilification Unparalleled in Literary History.* London, UK: Mandrake Press Limited, 1930, p. 95. (Chapter III. The "Equinox" Period 1908-1914 – HAIL MARY!, pp. 94-6.) • The Monitor and New Era. London,

As seen above, the paper had also reviewed *Amphora* back in January 1909 E.V.!¹⁹⁵³

In 1919 E.V. Stanley (Arthur) Morison (1889-1967), English typographer, scholar, and historian of printing – a Catholic and WW1 pacifist who had been employed by Burns and Oates in 1914 E.V.¹⁹⁵⁴ – published a small book entitled *Some Fruits of Theosophy; The origins & purpose of the so-called Old Catholic Church disclosed by Stanley Morison* where he mentioned Aleister Crowley together with *Amphora*:

*Occultism, by its very nature, breeds both the rogues and the simpletons. Unfortunately, both classes of people are increasing in numbers. Thus we have a ready market for occult literature, and writers to take advantage of it. Mr. A. E. Waite's preposterous volumes, full of buckram learning, and Mr. Aleister Crowley's elaborate hoaxes, are cases in point; while quacks like Rawson, Mazdaznan, and Sarak are founding new religions and societies. That their activities are sufficiently lucrative none can doubt; and it is gravely to be feared that the religious anarchy prevailing outside the Church will be extended in the first hectic years of the forthcoming peace.*¹⁹⁵⁵

As to Aleister Crowley, a note stated:

*Mr Aleister Crowley is a clever rogue who earns something of a living by duping our open-mouthed occultists with his "Scientific Illuminism." In this connection he ran a flat, where, posing as an adept, he held séances, expensive to his audiences. That he has mastered all the jargon is evident from his periodical, *The Equinox*, which he published from 1907[sic]-1911[sic], and his expensively got up and high-priced books, *Konx Om Pax*, *Book 4* and *Liber 333*, the alleged works of Frater Perdurabo of the A.: A.: The last is a nauseating collection of erotic nonsense, filth, blasphemy, and occult rubbish. With the exception of some clever parodies (cf. *English Review*, August 1914) *Liber 333* is his last book, and may stand so for some time, since the injudicious fervour of their pro-Germanism has landed him and his bosom friend, Mr. Frank Harris, in *Sing Sing Penitentiary*. His occult schools were a better paying game than the Society for the Propagation of Religious Truth, which he was running some years ago. Apart from A. C. the Society had no existence, and its only business was the hawking of Mr. Crowley's writing. Some idea of his versatility may*

UK: *The Monitor and New Era*. ♦ Saturday, November 11, 1911, p. 7. ("Hail Mary." By Aleister Crowley. (Wieland and Co.); 1s.)(*THE WORLD OF LITERATURE; BOOKS RECEIVED*, p. 7.) ♦ *Hail Mary* was also reviewed in *The Literary World*, March 7, 1912 E.V.: "Mr. Crowley is already well known as a mystic. The present volume, a series of hymns and vision-pieces originally published anonymously under the title 'Amphora,' is vaguely reminiscent of Newman's 'Dream of Gerontius.' Its occasional lack of poetic inspiration is compensated for by a sustained rapture of devotion:

*To us, who wander desolate
In Earth's sad wilderness, do thou
Bend down thy lips immaculate,
And touch and kiss the adoring brow!"*

♦ *The Literary World And Reader; A Monthly Review of Current Literature*. London, UK: James Clarke & Co. ♦ Vol. LXXVIII, No. 1925 (New Series), March 7, 1912, p. 87. (Review of "**Hail Mary: By Aleister Crowley**. (*The Equinox*. 2s.)", p. 87.)(*Recent Verse*, pp. 86-7.)

¹⁹⁵³ See note¹⁹²⁵ above.

¹⁹⁵⁴ See: *Twentieth-century British Book Collectors and Bibliographers*. Edited by William Baker and Kenneth Womack. Detroit, MI: Gale Research, 1999, p. 215. (*Stanley Morison (6 May 1889 – 11 October 1967)*, pp. 210-23.) ♦ As a font designer Morison designed in the beginning of the 1930s the famous font New Times Roman for *The Times*.

¹⁹⁵⁵ *Stanley Morison*. *Some Fruits of Theosophy: The origins & purpose of the so-called Old Catholic Church disclosed* By Stanley Morison. With a Preface by Herbert Thurston, S.J. London, UK: Harding & More, Ltd, MCMXIX (1919), pp. 55-6. (*CONCLUSION*, pp. 55-8.)

be gained when it is recalled that he issued anonymously (elsewhere putting it abroad as “the work of a leading London actress”) a book of Marian verse, *Amphora* (Burns & Oates, 1908). This book was well received by the Catholic press, the excellent *Crucible* alone justifying its review and its name. At the same time Mr. Crowley was publishing erotic verse in Paris under the name of “H. D. Carr,” and in 1911 he brought out *Hail Mary* under his own name. This *Amphora* once more, but by another publisher.¹⁹⁵⁶

The statement that Aleister Crowley together with Frank Harris had landed in the New York’s Sing Sing prison is of course pure imagination, on the contrary, Stanley Morison had himself landed in HM prison in 1916 E.V.! Being a pacifist he refused to fight in WW1 and he was in prison from May 1916 E.V. to the end of the war in November 1918 E.V. *Some Fruits of Theosophy* appeared in April 1919 E.V.¹⁹⁵⁷ and parts of it, if not the whole book, had probably been written in the prison. Regarding A. E. Waite, a note in Morison’s book stated:

Mr. A. E. Waite is responsible for expensively priced editions of such works as the *Key of Solomon*, *Eliphaz Lévi’s Transcendental Magic*, *Book of Ceremonial Magic*, etc. A competitor in this field describes the last-named as “a farrago of twenty-fifth rate shoddy schoolboy journalism.”¹⁹⁵⁸

This ‘competitor’ was of course Aleister Crowley in “*Wisdom While You Waite*” in the fifth number of *The Equinox*, March 1915 E.V.¹⁹⁵⁹

In conclusion, I think that the publication of *Clouds Without Water* and *Amphora* were closely connected and bound up with the incident mentioned by Hereward Carrington, which I will return to in another chapter. That Burns & Oates continued to list *Amphora* both in 1909 E.V.; 1910 E.V.; and 1911 E.V., could point to that Crowley perhaps bought the sheets for *Hail Mary* just before its publication.

¹⁹⁵⁶ Ibid., p. 56, note 2. (CONCLUSION, pp. 55-8.)

¹⁹⁵⁷ The English Catalogue of Books For 1919; Giving in One Alphabet, Under Author and Title, the Size, Price, Month of Publication, And Publisher of Books Issued in the United Kingdom, etc., etc. 83rd Year of Issue. London, UK: The Publishers' Circular, Limited, 1920, p. 162. (“**Morison** (Stanley) – *Some fruits of theosophy: the origins and purpose of the so-called Old Catholic Church disclosed* | With pref. by Herbert Thurston. 6 × 8 ½, 64 pp. swd 2s. net HARDING & MORE, Apr. '19”)

¹⁹⁵⁸ Ibid., p. 56, note 1. (CONCLUSION, pp. 55-8.)

¹⁹⁵⁹ [Aleister Crowley, et al.] *The Equinox*. Vol. I., No. V. London: Printed for Aleister Crowley and published by him at the office of the Equinox, March MCMXI o.s. (1911 E.V.), p. 135. (*My Crapulous Contemporaries, No. IV; Wisdom While You Waite*. By Aleister Crowley, pp. 133-42.)