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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



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.

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Regarding Fra. P.'s Paraphrase of the translation of the Stélé of Revealing, it seems likely that it originally was written in one of his Japanese vellum books, which he used for notebooks.⁹⁸⁴ When we in the MS. of *Liber L vel Legis*, in its third chapter where parts of the Obverse Paraphrase should be 'inserted', find the source of these verses spoken of (in pencil) as "from vellum book to "Ra-Hoor-Khut""⁹⁸⁵, then we must assume that the Paraphrase – like other parts of the Cairo Working⁹⁸⁶ – was written in a Japanese vellum book, which unfortunately seems lost.⁹⁸⁷ In some parts of the Paraphrase given in TSK1912 and EG are divergences compared with the verses given in the typeset edition of *Liber L vel Legis*. Thus we find that the fourth verse of the Obverse Paraphrase in both TSK1912 and EG has: "Aum! let it kill [sic] me!", where the typeset *Liber L vel Legis* has: "Aum! let it fill me!" Regarding "Aum! let it kill me!", we must notice that Fra. P. in the second verse, clearly with an initiatory meaning, addresses Ankh-f-n-Khonsu with the words "The self-slain Ankh-f-n-Khonsu", so "Aum! let it kill me!" could somehow seem appropriate here:

*Appear on the throne of Ra!
Open the ways of the Khu!
Lighten the ways of the Ka!
The ways of the Khabs run through
To stir me or still me!
Aum! let it kill [sic] me!*⁹⁸⁸

– it is confirmed by the mentioning of the "Khabs", which in *Liber L vel Legis* is revealed as being the House of Hadit, Hadit who in the second chapter explains: "I am Life, and the giver of Life, yet therefore is the knowledge of me the knowledge of death.", and further states: "Thrill with the joy of life & death! Ah! thy death shall be lovely: whose seeth it shall be glad" – "death is the crown off all". I shall return to "Khabs" below. However, in *Liber CCXX* published in the tenth number of *The Equinox* (1913 E.V.), it was written as "Aum! let it fill me!"⁹⁸⁹, and it appeared with this wording in the text of *Liber CCXX* in both EG and in the separate publication of *Liber CCXX* in 1938 E.V., however, the paraphrase written on the back of the reproductions of the replica in EG still had: "Aum! let it kill me!" The wording "Aum! let it fill me!" had also appeared in the previous number of *The Equinox* in "An Evocation of Bartzabel"⁹⁹⁰, were various parts of the Paraphrase are used in the ritual. But what is really interesting regarding "kill" and "fill" is that in 1915 E.V., "Aum! let it kill me!" is found in the page proofs of the never published poetry anthology, *The Giant's Thumb*, which included the complete Paraphrase.⁹⁹¹ These surviving page proofs are filled with Fra. P.'s correction marks but

⁹⁸⁴ Japanese vellum is a thick, smooth, glossy paper, produced in Japan from native fibers and made to look and feel like vellum. Its color is usually cream or natural. • On Crowley's use of these notebooks, see note¹¹⁸¹ below.

⁹⁸⁵ *Liber L vel Legis*, III, 38. • Also in *Liber L vel Legis*, III, 37: "[...] from Vellum book"

⁹⁸⁶ Manuscript Notebook OS23 (1904-7 E.V.) and Manuscript Notebook OS27 (1904 E.V.) in Yorke Collection, Warburg Institute, University of London.

⁹⁸⁷ See also a note on this in Magick.I-IV., pp. 742-3. (*Editor's Notes. Page 300. The Stèle of Revealing*, pp. 742-3.)

⁹⁸⁸ TSK1912, Verse 4 "A Paraphrase of the Inscriptions upon the Obverse of the Stélé of Revealing [sic]" on the back of *The Stélé of Revealing* (Obverse), facing p. 368.

⁹⁸⁹ [Aleister Crowley, et al.] *The Equinox*. Vol. I., No. X. London: Wieland & Co., September MCMXIII o.s. (1913 E.V.), p. 29 (III,37). (*LIBER L. VEL LEGIS SVB FIGVRÂ CCXX AS DELIVERED BY LXXVIII VNTO DCLXVI*, pp. [9]-33.)

⁹⁹⁰ [Aleister Crowley, et al.] *The Equinox*. Vol. I., No. IX. London: Wieland & Co., March MCMXIII o.s. (1913 E.V.), p. 129. (*AN EVOCATION OF BARTZABEL THE SPIRIT OF MARS*, pp. 117-36.)

⁹⁹¹ See: Aleister Crowley. *The Giant's Thumb*. Essex House, Thame, Oxon, UK: Mandrake Press Ltd and Edmonds, WA,

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there is no correction of "Aum! let it kill me!"! To me all this shows that Crowley wrote the paraphrase before he had received *Liber L vel Legis*, and that he later after having studied *Liber L vel Legis* must have considered changing the original "fill" to "kill". But he never changed it in the various publications of *Liber CCXX*! In the MS. of *Liber L vel Legis*, in chapter III's Verse 37, is found written in pencil in the lacuna below "*I adore the in the song*":

*"I am the Lord of Thebes" &c from Vellum book [...] —— "fill me"*⁹⁹²

The question is whether this was written in Cairo or later on. However, an examination under a hand lens of the reproduction of the MS. published in the seventh number of *The Equinox* in March 1912 E.V., (TSK1912), reveals that it was written before this date, and everything seems to indicate that it was added to the MS. at the same time as verse numbers and page numbers were added, and above all, it is part of the MS. of *Liber L vel Legis*.⁹⁹³ Crowley could have change the wording, even if the Japanese vellum book containing the original paraphrase had "fill", and even in spite of that *Liber CCXX* belonged to Class "A", since the paraphrase was his creation, but he did not change the text, and therefore since he was the only one entitled to make such a decision, the wording is "Aum! let it fill me!", just as indicated in the MS. of *Liber L vel Legis* – if otherwise what would the next change or correction be? No one, within or without the A:A:, has the power or right to change the wording of *Liber L vel Legis*, or *Liber CCXX*. Should a piece of paper in Crowley's own hand turn up one day explaining that he intended to change "fill" to "kill", it will create an important footnote, but nothing more than a footnote (in ten volumes if necessary)! However, one can use "fill" knowing that its consequence perhaps is "kill"! This is the key to initiation – you cannot be killed before you have been filled! This probably explains why Crowley never took the consequence of changing "fill" to "kill" in *Liber CCXX*, since to one initiate on his/her way it will mean "fill", and to another "kill"! But what is most important for us is that TO MEGA ΘHPION never changed it in the printed versions of *Liber CCXX* although he clearly at one time had considered doing so. Note also that the concept of "fill" and "kill" is reflected in the equinoxes (hence also in the solstices)! "Fill" relates to the Vernal Equinox of March, and "kill" to the Autumnal Equinox of September – the publishing rhythm of *The Equinox*!

Respecting Aleister Crowley and intelligence, as mentioned above, in the MS of *Liber L vel Legis*, Third Chapter, Verse 37, Crowley has added in black graphite pencil:

"I am the Lord of Thebes" &c from Vellum book [...] —— "fill me"

USA: Holmes Publishing Group, 1992. (Being Volume No. I of their *First Impressions Series*) • P. 230. (A PARAPHRASE OF THE HIEROGLYPHS UPON THE OBVERSE OF THE STÉLÉ OF REVEALING, pp. 229-30.) • For *The Giant's Thumb*, see note²²²³ below. • "kill me" is also found in the MS. of "Ritual CXX | called | of Passing through the Tuat" in the "Opening" where it is written: "Then he cometh to the E. of the Throne of Ra & crieth: Unity uttermost shewed

——— kill me!" • See the reproduction of Crowley's holograph MS. of Ritual CXX – *Liber Cadaveris* – published by Nuit/Hadit 31/418\93 Publications in 2003 E.V. • Aleister Crowley. *Liber Cadaveris*; *Ritual CXX*. [No place (UK?)]: Nuit/Hadit 31/418\93 Publications MMIII (2003 E.V.) • For *Liber Cadaveris*; *Ritual CXX*, see note³⁵⁹ above.

⁹⁹² *Liber L vel Legis*, III, 37.

⁹⁹³ For the fold-out plate with the MS. of *Liber L vel Legis* published in TSK1912, see note⁹⁶⁶ above.



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Appear on the throne of Ra !
Open the ways of the Khu !
Lighten the ways of the Ka !
The ways of the Khabs run through
To stir me or still me !
Aum ! let it fill me !

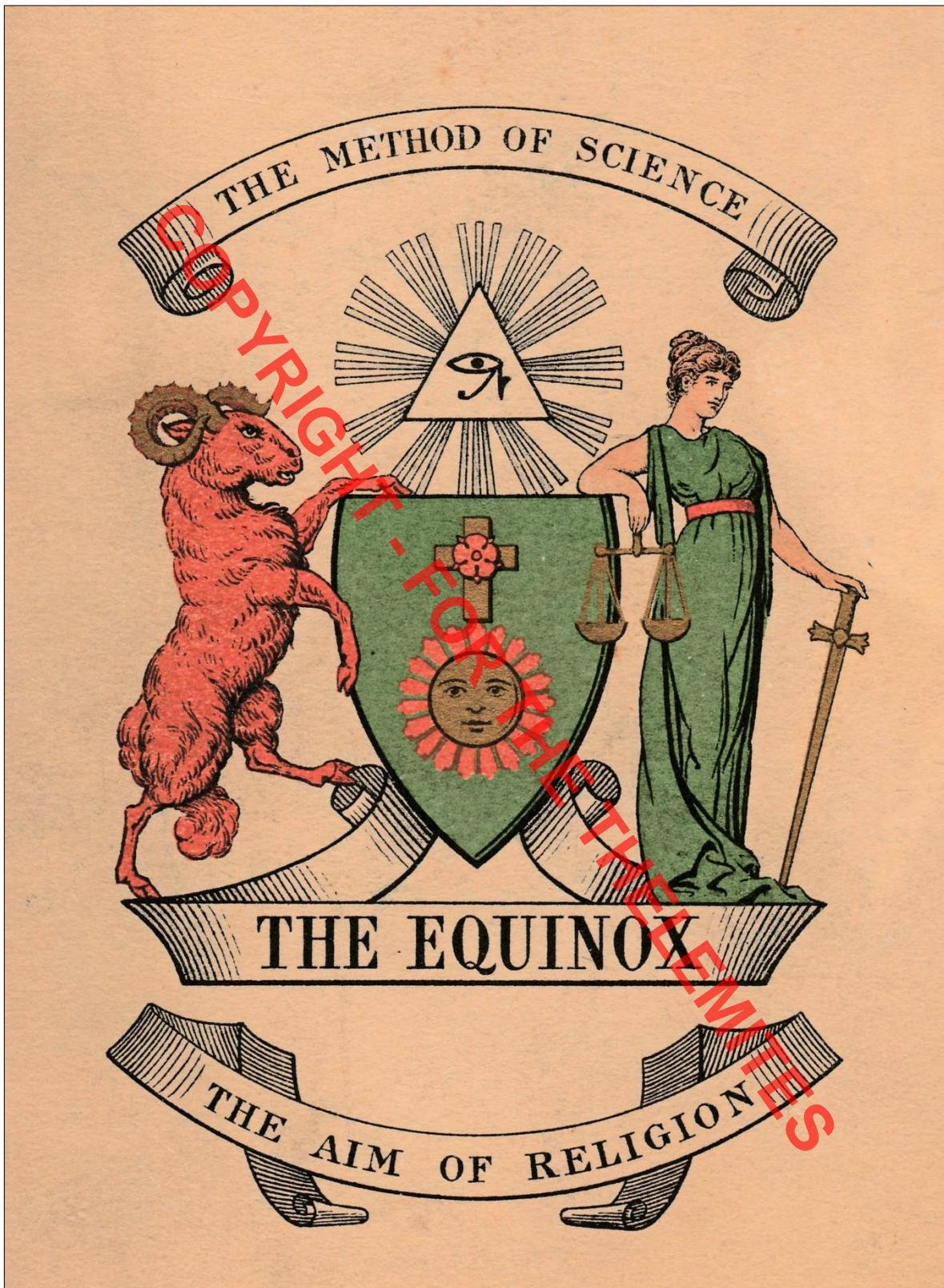
Aleister Crowley's paraphrase: "Aum ! let it fill me !", from *The Book of the Law*, 1938 E.V.
(London: Privately Issued by the O.T.O., An Ixii, Sol in Aries, March 21, 1938 E.V.)

Appear on the throne of Ra !
Open the ways of the Khu !
Lighten the ways of the Ka !
The ways of the Khabs run through
To stir me or still me !
Aum ! let it kill me !

Aleister Crowley's paraphrase: "Aum ! let it kill me !", from "The Temple
of Solomon the King" in the seventh number of *The Equinox*, March 1912
E.V. (London: Wieland & Co., September MCMXII O.S. (1912 E.V.))

Thy sound is in our death and in her womb,
Far in Spring's milky breast, in Autumn's
gloom,
In Summer's feast and song, in Winter's
Funerals.

Stanza from *Orpheus: A Lyrical Legend*. 2 vols. (Boleskine, Foyers,
Inverness: Society for the Propagation of Religious Truth, 1905 E.V.)



The Motto: "*The Method of Science – The Aim of Religion*", on the upper cover of Aleister Crowley's bi-annual review *The Equinox*.

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and if he had wished to change "fill me" to "kill me" he had, of course, used an eraser here!

Besides the things discussed above, also the spelling of 'Nuit' and 'Hadir' varies in TSK1912 and EG, and both 'Nuit' and 'Nuith', 'Hadir' and 'Hadith', are, strangely enough, found together in the Obverse Paraphrase. The same is found in *The Giant's Thumb*. As we know, *Liber L vel Legis* only has 'Nuit' and 'Hadir', and its typeset version alike.⁹⁹⁴ As to proofreading, I notice that Crowley in all S.P.R.T. catalogues, including the catalogues of his books found in the back of *Mortadello*; *The Book of Lies*; and in the page-proof of *The Giant's Thumb*, list *An Appeal to the American Republic*, (Kegan Paul, Trench, Trübner & Co., 1899), as "An Appeal to the American People."⁹⁹⁵ – the only exceptions are in *Collected Works*, and *Konx Om Pax*. However, when referring to the work in *Confessions* etc., he uses consistently "An Appeal to the American Republic."⁹⁹⁶ When J. F. C. Fuller published *The Star in the West*, he wrote "An Appeal to the American People" when he gave the list of Crowley's works in the preface, but on discussing the book he mentions it as "An Appeal to the American Republic."⁹⁹⁷

Liber L vel Legis gives the name of the prophet in the MS.⁹⁹⁸ – as well as in the inserted verses of the Paraphrase in the typeset version⁹⁹⁹ – as "Ankh-af-na-khonsu", while the Paraphrase in TSK1912 and EG has "Ankh-f-n-khonsu" – the same spelling as found in the museum translation!¹⁰⁰⁰

It is quite clear that Fra. P. to a certain extent has revised the Paraphrase after receiving *Liber L vel Legis*.¹⁰⁰¹ We find, for example, the word "Khabs" used in *Liber L vel Legis*, but this word is not found in the transliteration of the hieroglyphs of the stele in the museum translations, but it appears in the Paraphrase! In the museum translations's word-for-word transliteration and translation is the word "khab" found once in the transliteration of the stele's obverse side. But this transliteration, given as "n khab", has been given two translations, namely « à l'ombre, au corps », i.e.

⁹⁹⁴ On Fra. P.'s Paraphrase, see note¹⁰², note³⁷¹ and note⁹³⁹ above. • On the Paraphrase's linking with the MS. of *Liber L vel Legis*, see note²¹⁷⁹ below.

⁹⁹⁵ Aleister Crowley. *Mortadello*; or the Angel of Venice; A Comedy. London, UK: Wieland and Company, MCMXII (1912), 111. ("AN APPEAL TO THE AMERICAN PEOPLE. 1s.") (*The Works of Mr. Aleister Crowley*, pp. 111-22.) • [Aleister Crowley] *Liber CCCXXXIII*. *The Book of Lies*. Which is Also Falsely Called BREAKS, The Wanderings or Falsifications of the One Thought of Frater Perdurabo Which Thought is Itself Untrue. London, UK: Wieland and Co., 1913, p. [118]. ("AN APPEAL TO THE AMERICAN PEOPLE. 1s.") (*The Excreta of Mr. Aleister Crowley*, pp. 117-[131].) • Aleister Crowley. *The Giant's Thumb*. Essex House, Thame, Oxon, UK: Mandrake Press Ltd and Edmonds, WA, USA: Holmes Publishing Group, 1992. (Being Volume No. I of their *First Impressions Series*), p. [317]. ("AN APPEAL TO THE AMERICAN PEOPLE. 1s.") (*The Excreta (Works/) of Mr. Aleister Crowley*, pp. [317]-[27].)

⁹⁹⁶ For *Confessions*, see pp. 189; 717; 750. • See also note²⁸⁶⁹ below.

⁹⁹⁷ See: *The Star in the West*; A Critical Essay Upon the Works of Aleister Crowley; By Capt. J. F. C. Fuller. London and Felling-on-Tyne, UK: The Walter Scott Publishing Co. Ltd., 1907, pp. 6; 117. (*Preface*, pp. [3]-7.) (III. *The Harlot*, pp. [109]-121.)

⁹⁹⁸ *Liber L vel Legis*, I, [36].

⁹⁹⁹ The typeset version was officially published as "LIBER L. VEL LEGIS SVB FIGVRÂ CCXX AS DELIVERED BY LXXVIII VNTO DCLXVI" in: [Aleister Crowley, et al.] *The Equinox*. Vol. I., No. X. London: Wieland & Co., September MCMXIII o.s. (1913 e.v.), pp. [9]-33. (*LIBER L. VEL LEGIS SVB FIGVRÂ CCXX AS DELIVERED BY LXXVIII VNTO DCLXVI*, pp. [9]-33.) • For this issue see note²²²⁴ below.

¹⁰⁰⁰ See: ΘΕΛΜΑ. *The Holy Books of THELEMA*. Ed. Hymenaeus Alpha and Hymenaeus Beta. York Beach, ME: Weiser, 1983, pp. 233-60. (*Appendix A. The Stèle of Revealing*, pp. 233-60.) • TSK1912, facing p. 368 & 369. • EG, back of Frontispiece. • However, as mentioned above, in the two verses of the Reverse Paraphrase given in *John St. John* in the first number of *The Equinox*, 1909 e.v., is the spelling "Ankh-af-na-khonsu" used. • For this, see note³⁷¹ above.

¹⁰⁰¹ *Liber L vel Legis*, II, 2; 6; 66; 72.

“to the shadow, to the body”.¹⁰⁰² In the other French translation included in the museum’s papers is « ombre » (shadow) not used, but instead « corps » (body) is chosen.¹⁰⁰³ However, the right choice, according to modern Egyptology, would have been « ombre » (shadow). The hieroglyphs found on the stele are: ⲁ Ⲧ [←], šwt, shadow. There was, in fact, another word for “shadow” found in the XXth dynasty, namely h3ybt, khaibit, or Flinders Petrie’s “khaybet”, and formerly was this transliteration also given to the hieroglyphs ⲁ Ⲧ [←].¹⁰⁰⁴ The hieroglyph Ⲧ is looked on as a sunshade made of ostrich feathers. Furthermore, there was also a type of parasol called sb3, which in fact means “star”, and which likely was called thus from the shape of the crossed ribs that supported the fabric.¹⁰⁰⁵ The hieroglyph transliterated sb3 is the same as described by the Queen of Heaven in *Liber L vel Legis*:

*My number is 11, as all their numbers who are of us. The Five Pointed Star, with a Circle in the Middle, & the circle is Red.*¹⁰⁰⁶

– i.e. ★. This is in my opinion one of the most beautiful hieroglyphs, and the connection between the shape of this star and that of god, or man, is evident, especially in the light of *Liber L vel Legis* and its striking, beautiful, and hopeful words: “*Every man and every woman is a star.*”!¹⁰⁰⁷ When this hieroglyph was found inscribed within a circle, ☩, it became the hieroglyph signifying the Underworld – the Otherworld – known as dw3t, Duat, or Tuat, the word which Fra. P. in his Paraphrase writes as “*Duant*” (i.e. *Duaut*), likely owing to a misreading – as also suggested in ΘΕΛΗΜΑ; *The Holy Books of THELEMA* in 1983 E.V.¹⁰⁰⁸ – of the translation, and which he surprisingly, but indeed very true, designates “*the star-abodes*”!¹⁰⁰⁹

The “Khabs” found in the Paraphrase is clearly the “Khabs” from *Liber L vel Legis*. I think that this use of “Khabs” was done deliberated by Fra. P. owing to an artistic and magical thought, and thus not a misreading or renaming of the museum translation’s “khab”. But we must also bear in mind that he already knew a “Khabs” from the Golden Dawn’s “Khabs Am Pekht” – *Light in Extension* (“the secret Light”). To begin with he likely wrote something quite different, but when *Liber L vel Legis* was committed to paper he got this idea, I think, and rewrote the lines as: “*The ways of the Khabs run through | To stir me or still me!*”:

¹⁰⁰² « *Stèle 666 [L’Analyse du Musée Boulaq] [Face Principale/Obverse]*, [E], [3] » in: ΘΕΛΗΜΑ . The Holy Books of THELEMA. Ed. Hymenaeus Alpha and Hymenaeus Beta. York Beach, ME: Weiser, 1983, Appendix A, The Stèle of Revealing, p. 243.

¹⁰⁰³ Ibid., pp. 247-9. « *Stèle 666 [La Traduction du Musée Boulaq] [Face Principale]*, [E] » and “*Stèle 666 [The Boulaq Museum Translation]*”, [E].

¹⁰⁰⁴ See: Sir Alan Gardiner. Egyptian Grammar. Third edition. Oxford, UK: Griffith Institute, 1957, p. 508. (*Sign, S 35*) • For Flinders Petrie’s ‘khaybet’, see: Sir William Matthew Flinders Petrie. The Religion of Ancient Egypt. London, UK: Archibald Constable & Co. Ltd., 1906, pp. 9-11.

¹⁰⁰⁵ For this see: Maria Carmela Betrò. Hieroglyphics. The Writings of Ancient Egypt. New York: Abbeville Press, 1996, p. 180. (Eng. transl. from Italian 1st ed., 1995.)

¹⁰⁰⁶ *Liber L vel Legis*, I, [60].

¹⁰⁰⁷ Ibid., I,(3).

¹⁰⁰⁸ As suggested in: ΘΕΛΗΜΑ. The Holy Books of THELEMA. Ed. Hymenaeus Alpha and Hymenaeus Beta, 1983 E.V., it was likely a misreading of the MS. of « *La Traduction du Musée Boulaq*, » where the u is said to be easily confused with an n. The correct reading would therefore be “*Duaut*”. • For this see: ΘΕΛΗΜΑ . The Holy Books of THELEMA. Ed. Hymenaeus Alpha and Hymenaeus Beta. York Beach, ME: Weiser, 1983, Appendix A, The Stèle of Revealing, p. 234 (note).

¹⁰⁰⁹ TSK1912, facing p. 369. (Verse 3 of the stele’s reverse Paraphrase)

For the Thelemites

*Appear on the throne of Ra!
Open the ways of the Khu!
Lighten the ways of the Ka!
The ways of the Khabs run through
To stir me or still me!
Aum! let it fill me!*

The “*Khabs Am Pekht*” used in the Golden Dawn, which was translated as “LIGHT IN EXTENSION”, was looked on as ancient Egyptian words, which had been transliterated by the Greek as “*Konx Om Pax*”, and said at the conclusion of the mysteries of Eleusis. Let us look at “*Khabs Am Pekht*” and its translation later, and start with the words “*Konx Om Pax*”, and their history, examining their source.

The source of these words is the famous lexicon by Hesychius Lexicographus of Alexandria. Hesychius Lexicographus, who flourished 5th century A.D., and whose name in Greek is spelled ΗΣΥΧΙΟΣ, was a lexicographer from Alexandria in Egypt who produced the most important Greek lexicon known from antiquity. The lexicon is of very great importance since it contains many rare words and phrases, but also much literary, and archaeological information from earlier grammarians and commentators, whose works now are lost. The lexicon also has a number of words of various ancient languages. Hesychius’s lexicon survives in a deeply corrupt MS. dating from c. 1430, and preserved in the library of St. Mark’s in Venice.¹⁰¹⁰ It is an alphabetically arranged lexicon containing approximately 51,000 entries of rare words and phrases, but is an abridgement of the original MS. The main source of the lexicon, as given by Hesychius in a dedicatory letter, is, apart from various glossaries, the Lexicon of Diogenianus of Heraclea (2nd century A.D.), who was a language scholar from a Greek colony in what is now southern Italy. The Venetian MS.’s editor unfortunately extensively interpolated and disfigured the MS., and also deleted the sources of the entries. The lexicon known today thus appears as a copious glossary. It is mostly believed now that the MS.’s words “Κόγξ, ὄμπαξ”, ‘*Konx Ompax*’, which later became ‘*Konx Om Pax*’, are a misunderstanding in the surviving MS.

When looking at the use of the words from the 15th century and onwards I note that most of the old scholars who mention them besides mentioning that they are found in Hesychius’s lexicon, also suggest that Hesychius writes that they were words used at the mysteries of Eleusis, and this is, in fact, not stated in the surviving MS. Let us examine the principal printed editions of the Venetian MS. The first printed edition was published by Marcus Musurus in Venice in 1514.¹⁰¹¹ A faulty reprint of the first edition was published in Florence in 1520¹⁰¹², but already the year after, in 1521, was a corrected reprint of the first edition issued in Haguenau, France.¹⁰¹³ Marcus Musurus (c. 1470-1517), was a professor of Greek, born at Crete, who lived for many years in Italy. In 1499 he edited the first Latin and Greek lexicon, *Etymologicum Magnum*. He also published numerous editions of different classical authors. I note that the mentioned editions of Hesychius’s lexicon have either “Κόγξ, ὄμπαξ” (1514¹⁰¹⁴ and 1668¹⁰¹⁵ editions), or “Κόγξ, ὄμπαξ” (1520¹⁰¹⁶), and finally

¹⁰¹⁰ Codex Marcianus Gr.[aecus] 622 (c. 1430) (Biblioteca Marciana Nazionale – Library of St Mark’s, Venice.)

¹⁰¹¹ HESYCHII DICTIONARIVM. Venice: Venetiis in Aedibus Aldi & Andreæ Soceri Mense Augusto. MDXIII (1514).

¹⁰¹² HESYCHII DICTIONARIVM. FLORENTIÆ PER HÆREDES PHILIPPI IVNTÆ. MDXX (1520).

¹⁰¹³ [HESYCHII] LEXICON; GRAECVM IAM SECUNDVM. Hagenoæ, in ædibus Thomæ Anshelmi Badensis. MDXXI (1521).

¹⁰¹⁴ HESYCHII DICTIONARIVM. Venice: Venetiis in Aedibus Aldi & Andreæ Soceri Mense Augusto. MDXIII (1514).

[“Κόγξ” – no page-number]