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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.

The month after that *The Great Beast: The Life of Aleister Crowley* had been published, appeared another biography about Aleister Crowley written by Crowley's friend the English poet, author, playwright, and art critic, Charles Richard Cammell (1890-1968). The book's title was *Aleister Crowley; The Man: The Mage: The Poet*, published by The Richards Press in London in December, 1951 E.V.²⁵⁹⁴ Appended to the book was a bibliographical list (incomplete with errors of transcription) of "*The Works of Aleister Crowley*" compiled by Edward Noel Fitzgerald (1909-1958), the Frater Agape of the O.T.O.²⁵⁹⁵ Charles Richard Cammell, who was born in London, December 29, 1890, was the only son of Charles David Wilson Cammell (1847-1905), Consul for Liberia at Sheffield, and Geraldine Theresa Cammell, née Haworth-Booth (1859-1945), and he had been educated at Eton and Trinity Hall, Cambridge. The 'friendly' biography was founded on Cammell's admiration of Crowley's poetry as the first lines of the book revealed:

My first acquaintance with Crowley's poetry was made in Edinburgh, in the National Library of Scotland. Arising from a casual reference to one of his books, it developed rapidly into a serious study of as many of his works in verse and prose as that great library contained. Crowley's poetry astonished me. I was amazed, enchanted, bewildered. Here, among a riot of the casual, the ribald, the profane, were masterpieces of sumptuous and not seldom exalted poetic eloquence.

*I found that this man, this poet, had published as early as 1907, when he was no more than thirty-two years of age, a collected edition (a Travellers' [sic] Edition he called it) of his Works in three volumes, printed in double columns on India paper. These Works were for the most part poetical, and comprised a mass of poetry which for variety, versatility, range of mood, matter and manner, had absolutely no peer or counterpart in the literature of our time. During the quarter of a century which had passed since those volumes appeared, he had been adding year by year book after book of verse and prose.*²⁵⁹⁶

Cammell admired Crowley's poetry and he also liked his company – the two men met for the first time in the early spring of 1936 E.V., Crowley was at that time sixty years of age, Cammell fifteen years younger. Cammell became épée champion of Scotland, and he was also at one time diplomatic agent for an ex-Khedive of Egypt.²⁵⁹⁷ In November 1952 E.V. Cammell published his autobiography, *Castles in the Air: a Memoir*, also at Richards Press, where Aleister Crowley of course also was mentioned.²⁵⁹⁸

Unlike Symonds's biography Cammell's 'friendly' biography did not create much interest, however, an American reprint of it appeared in the spring of 1962 E.V. published by University

²⁵⁹⁴ The British National Bibliography; Annual Volume 1952. Edited by A. J. Wells. London, UK: The Council of the British National Bibliography, Ltd., 1953, p. 698. ("CAMMELL, Charles Richard. *Aleister Crowley; the man, the mage, the poet*. London, Richards P., 15/- Dec 1951. xv, 230p. front., plates (incl. ports.). 22½cm. (B52-4328) | Includes a bibliographical list of the published or privately printed works of Aleister Crowley, compiled by Edward Noel Fitzgerald.") (**BIOGRAPHY; 920.9133 – Occultists; 920.9133 CROWLEY, ALEISTER**, p. 698.) • Charles Richard Cammell. *Aleister Crowley. The Man: The Mage: The Poet*. London, UK: The Richards Press Ltd, 1951.

²⁵⁹⁵ Ibid., pp. 207-218. (*THE WORKS OF ALEISTER CROWLEY; PUBLISHED OR PRIVATELY PRINTED. A Bibliographical List; Compiled by EDWARD NOEL FITZGERALD*, pp. 207-218.) • Edward Noel Fitzgerald's year of birth is given in several places as 1908 E.V., however, according to the English birth records he was born in Hammersmith, London, in 1909 E.V., and he died aged 49 years old in Paddington, London, in 1958 E.V.

²⁵⁹⁶ Ibid., p. 1. (I, pp. 1-9.)

²⁵⁹⁷ See: Charles Richard Cammell. *Castles in the Air: a Memoir*. London, UK: Richards Press, 1952.

²⁵⁹⁸ Ibid.

Books in New Hyde Park, NY.²⁵⁹⁹ A review in the *American Library Journal* in the spring of 1962 E.V. stated about the reprint from University Books:

*A quiet and dignified life of Crowley (1875-1947) written not in a spirit of polemic but to introduce Crowley anew for what he really was – a great poet and mystic – and not the "great beast" portrayed by the yellow press.*²⁶⁰⁰

And the American monthly magazine *The Book Buyer's Guide* wrote in their April, 1962 E.V., issue:

*A friend and companion to Aleister Crowley has written this biography stressing Crowley's intelligence, sense of humor, and great ability as a poet rather than his more notorious and sordid deeds.*²⁶⁰¹

The American *The Psychiatric Quarterly* had a review of the book in 1964 E.V., an anonymous 'diagnostic' review that suggested that Aleister Crowley probably "became psychotic", since he "ran through his great fortune, lost his wife, reputation, and took to drugs":

*Cammell's opinion of Aleister Crowley is well expressed in the subtitle. Crowley was born to great wealth in a family belonging to so rigorously puritan a sect that many of his later activities may be considered reactions to his upbringing. Crowley climbed mountains, engaged in magic and mysticism of such a character that he was popularly regarded a monster, and wrote poetry that he seems sincerely to have believed was the finest then being written in the English language. Cammel disavows approval of all Crowley's activities, although Cammell was a mystic himself; but he defends him against the charges, including murder, whispered against him; and he seems to rate Crowley's poetry very nearly as highly as the poet himself. He prints excerpts, some of which are very fine indeed, but most of which do not show evidence of great genius. Crowley ran through his great fortune, lost his wife, lost his reputation, and took to drugs. Probably he became psychotic. This reviewer does not share Cammell's estimate of Crowley's poetry, but does consider this book worthy of reading and study.*²⁶⁰²

However, perhaps the anonymous reviewer was the American physician Walter C.(lement) Alvarez (1884-1978), Professor of Medicine at University of Minnesota, who in 1961 E.V. published *Minds That Came Back*, whose preface stated:

²⁵⁹⁹ Charles Richard Cammell. *Aleister Crowley; The man: The Mage: The Poet*. New Hyde Park, NY: University Books Inc., 1962.

²⁶⁰⁰ Review quoted in the back of: Charles Godfrey Leland. *Gypsy Sorcery and Fortune Telling; Illustrated by Incantations, Specimens of Medical Magic, Anecdotes, Tales*. New Hyde Park, NY: University Books Inc., 1962, p. [274]. ("CAMMELL, Charles Richard. *Aleister Crowley: The Man: The Mage: The Poet; intro. by John C. Wilson. ill. bibliog. index. 236pp. 62-12565. \$6*")(*Library of the Mystic Arts; A Library of Ancient And Modern Classics*, pp. [273]-[279].)

²⁶⁰¹ *The Book Buyer's Guide*. New York, NY: Book Buyer's Guide. ♦ Vol. 65, No. 803, April, 1962, p. 78. ("ALEISTER CROWLEY: *The Man, The Mage, The Poet*. By Charles Richard Cammell. (University Bks.) \$6.00")(Book's Just Published, p. 78.)

²⁶⁰² *The Psychiatric Quarterly: Supplement*. Utica, NY: State Hospitals Press. ♦ Vol. 38, Part I, 1964, p. 159. (Unsigned review of "ALEISTER CROWLEY: *The Man, the Mage, the Poet*. By Charles Richard Cammell. xxii and 229 pages, including illustrations, index of names and Crowley's bibliography. University Books. New Hyde Park, N. Y. 1962. Price \$6.00.")(*Book Reviews*, p. 159.)

*In the past fifty years I have gathered what I imagine is the world's largest collection of autobiographies of people who have been mentally upset, highly eccentric, alcoholic, or otherwise ill or handicapped.*²⁶⁰³

In the book's "ANNOTATED BIBLIOGRAPHY OF WORKS BY PEOPLE WHO WERE ILL AND WROTE UP THEIR EXPERIENCES. THESE BOOKS ARE IN THE LIBRARY OF DR. WALTER C. ALVAREZ", the section headed "PSYCHOTICS" lists Cammell's book with the commentary:

*Crowley was a gifted crackpot. See also Symonds.*²⁶⁰⁴

And John Symonds's *The Great Beast: the Life of Aleister Crowley* has a commentary stating:

*A psychotic poseur tried to be the most wicked man in England.*²⁶⁰⁵

Walter C. Alvarez's own autobiographical contribution, *Alvarez on Alvarez*, appeared in 1977 E.V.²⁶⁰⁶ It is important to notice regarding the doctor's headline to his annotated biography that neither of the two books were written by Aleister Crowley! In 1969 E.V., the year after Cammell's death, his book suddenly appeared in a cheap and nasty soft cover edition published by the New English Library, London, (the maniacal king of pulp publication at that time) and now retitled "*Aleister Crowley; The Black Magician*"²⁶⁰⁷ by some transparent editor. Rider's *The Great Beast: The Life of Aleister Crowley* appeared in six impressions in the first half of the 1950's, and the book was also issued in several mass market paperback editions by various publishers. I notice that a New York City bookseller in March, 1969 E.V., stated in *Saturday Review*:

*one of our biggest sellers, [...] is a British paperback, The Great Beast, by John Symonds. It is the life of Aleister Crowley, the magician*²⁶⁰⁸

The edition in question was apparently the mass market paperback (3s. 6d.) published by Panther Books in London in 1963 E.V. – its ugly upper cover stated: "NO DEED WAS TOO HIDEOUS, NO SIN TOO EVIL FOR – THE WICKEDEST MAN IN THE WORLD."²⁶⁰⁹ One of the few reviews of Cammell's 1951 E.V. biography was a double review of *The Great Beast: The Life of Aleister Crowley*

²⁶⁰³ Walter C. Alvarez, M.D. *Minds That Came Back*. Philadelphia, PA, and New York, NY: J. B. Lippincott Company, 1961.

²⁶⁰⁴ Ibid., p. 339. ("CAMMELL, CHARLES RICHARD | *Aleister Crowley: The Man, the Mage, the Poet* | Richards, London, 1951")(ANNOTATED BIBLIOGRAPHY OF WORKS BY PEOPLE WHO WERE ILL AND WROTE UP THEIR EXPERIENCES. THESE BOOKS ARE IN THE LIBRARY OF DR. WALTER C. ALVAREZ; PSYCHOTICS, p. 339.)

²⁶⁰⁵ Ibid., p. 343. ("SYMONDS, JOHN | *The Great Beast: the Life of Aleister Crowley* | Rider, London, 1951")(ANNOTATED BIBLIOGRAPHY OF WORKS BY PEOPLE WHO WERE ILL AND WROTE UP THEIR EXPERIENCES. THESE BOOKS ARE IN THE LIBRARY OF DR. WALTER C. ALVAREZ; PSYCHOTICS, p. 343.)

²⁶⁰⁶ Walter Clement Alvarez. *Alvarez on Alvarez*. San Francisco, CA: Strawberry Hill Press, 1977.

²⁶⁰⁷ Charles Richard Cammell. *Aleister Crowley; The Black Magician*. London, UK: New English Library Ltd, 1969.

²⁶⁰⁸ *Saturday Review of Literature*. New York, NY: Saturday Review, Inc. ♦ Vol. LII, March 8, 1969, p. 29. (*On the Fringe; By Haskel Frankel*, p. 29.)

²⁶⁰⁹ John Symonds. *The Great Beast. The Life of Aleister Crowley*. (Panther Books, no. 1480) London, UK: Hamilton & Co., 1963.

and Aleister Crowley; *The Man: The Mage: The Poet* in the *Times Literary Supplement*, December 14, 1951 E.V., headed "LIFE WITH CROWLEY":

The unpleasant and the ludicrous are mingled so closely and so copiously in the career of Aleister Crowley (who died in 1947) that it would be hard to blame anyone for refusing to take further interest in a figure whose partisans themselves find the greatest difficulty, even within his own terms of reference, in vindicating. For many persons, indeed, the whole question of "magic," white or black, is so much mumbo-jumbo, and to concern themselves with one whose life was devoted to becoming a magician might not unreasonably appear to them sheer waste of time. However, it could equally be argued that a useful purpose might be served by minute and practical examination of magic, as it were "from the inside," to establish its connexions, not only with religion, but with such things as hypnotism, poltergeist phenomena, and matters coming generally under the heading of "physical research." [...]

*Mr. John Symonds, in *The Great Beast*, writes in a jaunty journalistic style, but his book covers the ground and conveys a good deal of information. He was Crowley's literary executor and had access to his private papers. Mr. Charles Richard Cammell, in a quieter and more personal study, presents merely his own impressions of Crowley, the result of an association begun in 1936. He writes particularly as an admirer of Crowley's verse.*²⁶¹⁰

Another review of Cammell's book appeared in the BBC's weekly magazine *London Calling*, February 7, 1952 E.V.:

*Another recent book on Crowley is by Charles Richard Cammell. Its title is *Aleister Crowley: the Man, the Mage, the Poet*. Mr. Cammell did not meet Crowley until 1936 when the worst of his career was over, and their association lasted only for five years. Like Mr. Calder Marshall, he was aware of the Crowley legend which painted him as a Black Magician in league with the powers of darkness, a prophet, a rogue, a great mountaineer, a poet and possibly a murderer. Mr. Cammell knew all this but was convinced that Crowley was a seer and a really great poet. In the end he was disillusioned about many things but remained convinced that Crowley's poetry was magnificent. His difficulty will be to convince others on that point. The real interest of his book lies in the account of Crowley's erratic career and of their relationship.*²⁶¹¹

The review was signed "Daniel George"²⁶¹², and was written by the English author and critic Daniel George Bunting (1890-1967), who wrote under the pseudonym of "Daniel George", and who was the chief reader for the London publisher Jonathan Cape – Jonathan Cape who in 1969 E.V., two years after Daniel George Bunting's death, published John Symonds's and Kenneth Grant's abridged edition of *The Confessions of Aleister Crowley; An Autohagiography*.²⁶¹³ Finally, I notice that the

²⁶¹⁰ The *Times Literary Supplement*. London, UK: Times Newspapers. ♦ December 14, 1951, p. 803. ("*John Symonds: The Great Beast. The Life of Aleister Crowley. Rider. 21s. | Charles Richard Cammell: Aleister Crowley. The Man: The Mage: The Poet. Richards Press. 15s.*") (LIFE WITH CROWLEY, p. 803.)

²⁶¹¹ *London Calling*. London, UK: British Broadcasting Corporation. ♦ No. 646, February 7, 1952; Western Edition – Programmes, March 23-29, p. 19. (Review of "*Aleister Crowley, by Charles Richard Cammell (London: Richards Press, 15s.)*") (Books to Read; Reviewed by Daniel George, p. 19.)

²⁶¹² Ibid.

²⁶¹³ *Aleister Crowley; John Symonds and Kenneth Grant (Ed.). The Confessions of Aleister Crowley; An Autohagiography*. London, UK: Jonathan Cape, 1969. ♦ For its publication, see note²³⁵⁴ above.

publication of both Cammell's and Symonds's books were mentioned in the literature section of Longmans's *The Annual Register; A Review of Public Events at Home And Abroad For the Year 1951*:

*A strange and eccentric figure, who had made claims to teach magic and poetry up to his death in 1947, proved less remarkable than his reputation but not less unpleasant in C. R. Cammell's Aleister Crowley (Richards Press) and in The Great Beast (Rider) by John Symonds.*²⁶¹⁴

"Mr. Calder Marshall", mentioned in the *London Calling's* review above, was the English novelist, biographer, literary critic, screenwriter, and editor, Arthur Calder-Marshall (1908-1992), who in November, 1951 E.V., had published his autobiography *The Magic of My Youth*.²⁶¹⁵ The book contained material about Aleister Crowley whom he had known together with Victor B. Neuburg. Arthur Calder-Marshall had attended Oxford (B.A., Hertford College, 1930 E.V.), where he edited the undergraduate literary magazine *The Oxford Outlook*²⁶¹⁶, and he had also been the Secretary of the Oxford University Poetry Society²⁶¹⁷, who had invited Aleister Crowley to lecture on the medieval French 'black magician', and 'child murderer', Breton baron and marshal of France, Gilles de Rais (1404-1440), a lecture that should have taken place on the evening of Monday, February 3, 1930 E.V., but which was cancelled in January, 1930 E.V., after intervention by the university authorities. However, the lecture was subsequently published by P. R. Stephensen under the title of "*The Banned Lecture. GILLES de RAIS*" – prized at six pence, it had a notice stating: "*FOR SALE TO MEMBERS OF UNIVERSITY OF OXFORD*".²⁶¹⁸ The lower cover of the pamphlet had a notice that stated: "*This pamphlet printed at an hour's notice by: [...]*", and furthermore advertised *The Legend of Aleister Crowley* to be published shortly: "*A study of the Documentary Evidence relating to a Campaign of Personal Vilification without parallel in Literary History.*"²⁶¹⁹ Crowley had probably calculated on that his name could get the authorities to take the step of forcing the Committee of the Society to cancel the lecture, they did so and threatened the members of the Committee with disciplinary action if they not cancelled the lecture. In fact, the Poetry Society had tried to get the American-English poet, playwright, literary critic, and editor T.(homas) S.(tearns) Eliot (1888-

²⁶¹⁴ *The Annual Register; A Review Of Public Events At Home And Abroad For The Year 1951*. Edited by Ivison S. Macadam; Assisted by Hugh Latimer. London, UK: Longmans, Green and Co. 1952, p. 361. (*RETROSPECT OF LITERATURE, ART, AND SCIENCE IN 1951; LITERATURE*, pp. 358-69.)

²⁶¹⁵ Arthur Calder-Marshall. *The Magic of My Youth*. London, UK: Rupert Hart-Davis, 1951. • The Publishers' Circular And Booksellers' Record. London, UK: The Publishers' Circular. • Vol. 165, No. 4453, Saturday, November 3, 1951, p. 1435. ("*Calder-Marshall (Arthur) – The magic of my youth. Lge. cr. 8vo, pp. 226, 12s. 6d. net | R. HART-DAVIS, Nov. '51*", p. 1435.)

²⁶¹⁶ *The Oxford Outlook*; A Literary Review edited by Undergraduates. Published monthly during Terms. Oxford, UK: Blackwell, 1919-1932.

²⁶¹⁷ Arthur Calder-Marshall. *The Magic of My Youth*. London, UK: Rupert Hart-Davis, 1951, p. 155. (*Part Three; THE HOME OF LOST CURSES; 6 HUGH*, pp. 131-59.)

²⁶¹⁸ *The Banned Lecture. Gilles de Rais to have been delivered before The Oxford University Poetry Society By Aleister Crowley on the Evening of Monday February 3rd, 1930. For Sale to Members of University of Oxford*. London, UK: P. R. Stephensen, 41 Museum Street. • See also: *The Forbidden Lecture; Gilles de Rais; By Aleister Crowley. Introduction By Keith Richmond*. Essex House, Thame, Oxon, UK: Mandrake Press Ltd., 1990. • For the lecture etc, see: Arthur Calder-Marshall. *The Magic of My Youth*. London, UK: Rupert Hart-Davis, 1951, p. 182f. (*Part Three; THE HOME OF LOST CURSES; 8 MATTERS OF GRAVE IMPORT*, pp. 174-93.)

²⁶¹⁹ *The Banned Lecture. Gilles de Rais to have been delivered before The Oxford University Poetry Society By Aleister Crowley on the Evening of Monday February 3rd, 1930. For Sale to Members of University of Oxford*. London, UK: P. R. Stephensen, 41 Museum Street, lower cover.

1965), to address the Society before contacting Crowley, something that a letter dated December 19, 1929 E.V., from T. S. Eliot to Calder-Marshall shows – Calder-Marshall had written to T. S. Eliot from *The Oxford Outlook* on 13 December. T. S. Eliot had promised him to address the Society, but he was busy at the time writing a book, and also had a difficult set of wireless talks to give, as he wrote to Calder-Marshall, December 19, 1929 E.V.²⁶²⁰ The communication between the two men had started back in the summer of 1929 E.V., when Calder-Marshall in a letter to T. S. Eliot had invited him to address the Poetry Society, but T. S. Eliot had also at that time been too busy, but hoped to be invited again at a later time, as he wrote back.²⁶²¹ The year after the publication of *The Banned Lecture* Calder-Marshall became schoolmaster at Denstone College, Staffordshire, England, where he stayed until 1933 E.V. I notice that *Punch* reviewed *The Magic of My Youth* in November 1951 E.V., writing:

*Mr. Arthur Calder-Marshall's The Magic of My Youth is a work of art, more deliberately composed than the other autobiographies I have mentioned. It traces the development during the twenties and early thirties of a fairly typical member of the intelligentsia from his childhood to the inevitable descent into teaching. It is very well written and the detail is cunningly used to illustrate and to entertain. It has the additional interest of a theme beyond the usual sequence of experience. Mr. Calder-Marshall had a fascinated half-sceptical interest in black magic and the career of Aleister Crowley. He met several of Crowley's disciples and victims and he inserts some ingenious speculations on the fate of Raoul Loveday, whom gossip alleged to have been murdered by Crowley. The highspot of the autobiography is a tragi-comic account of Crowley's attempt to hypnotize Mr. Calder-Marshall into accepting the arduous post of Loveday's successor. Unlike Mr. Mannix [Dan Mannix. *Memoirs of a Sword-Swallower*. London: Hamish Hamilton, 1951], Mr. Calder-Marshall preferred to keep his studies theoretical and declined the offer. The picture of the ageing diabolist, swilling brandy and trying to convince himself that he constituted a serious threat to the Powers of Good, is brilliant. When Mr. Calder-Marshall mentions a celebrity he makes good use of him.*²⁶²²

The English monthly magazine *Britain To-day*, published by Oxford University Press, stated about Calder-Marshall's book in April, 1952 E.V.:

The Magic of Mr. Calder-Marshall's title has a double reference. It applies in one sense to the sinister absurdities of the late Mr. Aleister Crowley which were a source of fascination to Mr. Calder-Marshall in his youth and in another to the peculiar form of creative memory upon which these reminiscences are founded. For in describing the preoccupations of his adolescence, the author has aimed at imaginative rather than

²⁶²⁰ The Letters of T. S. Eliot; Edited by Valerie Eliot and John Haffenden. Revised Edition. 6 vols. London, UK: Faber and Faber, 2009-16. ♦ Volume 4 (2013): 1928-1929, p. 723. ("19 December 1929 | [London] | Dear Mr Marshall, I know that you have my promise to address the Poetry Society, [...] Yours very sincerely, [T. S. Eliot]") ♦ For T. S. Eliot and the Poetry Society, see also: Arthur Calder-Marshall. *The Magic of My Youth*. London, UK: Rupert Hart-Davis, 1951, p. 195. (Part Three; *THE HOME OF LOST CURSES*; 9 *THE VOICES OF EXPERIENCE*, pp. 194-214.)

²⁶²¹ The Letters of T. S. Eliot; Edited by Valerie Eliot and John Haffenden. Revised Edition. 6 vols. London, UK: Faber and Faber, 2009-16. ♦ Volume 4 (2013): 1928-1929, pp. 529-30. ("29 June 1929 | [London] | Dear Mr Marshall, Thank you for your kind invitation of June 27th, to address the Oxford Poetry Society. [...] Yours sincerely, [T. S. Eliot]")

²⁶²² *Punch*. London, UK: Punch Office. ♦ Vol. CCXXI, No. 5797, November 28, 1951, p. 592. (Review of "*The Magic of My Youth*. Arthur Calder-Marshall. (Rupert Hart-Davis, 12s. 6d.)" signed "R. G. G. PRICE")(Books Reviewed Above, p. 592.)

factual truth. The result is an entrancing if, in the strict sense, unreliable account of the growth of a young intellectual in the twenties.²⁶²³

British Book News published by the British Council reviewed the book also in April 1952 E.V.:

Largely inspired by his contacts, direct and indirect, with that farcically sinister magician, the late Aleister Crowley, Mr. Calder-Marshall's reminiscences of a lively adolescence in the twenties are magic both in subject and method. His fascinated yet ironic impression of the fantastic 'Beast of the Revelation' is evoked by a technique of creative recollection which is extended to all the other inflated characters of an undergraduate's world. Mr. Calder-Marshall's confessed unreliability as to fact curiously enhances his effect of imaginative truth.²⁶²⁴

And also the same year the American literary quarterly *Books Abroad* reviewed the book, but without any mentioning of Aleister Crowley:

The Magic of my Youth deals with the making of a writer on three levels: social implications, craftsmanship, and, above all, the maturing of the artistic imagination. The title refers to real experiments in "ritual magic," to three cases in which Frazer's adept became involved. He might have become the victim of a fourth case himself, had he not experienced by then, guided by Walter de la Mare, "the creation of a magic out of creating magic," namely the balance that exists between technique and vision in the writer's world.

Calder-Marshall's autobiography bears witness to this: his technique as a storyteller equals Plomer's character-sketches of his ancestors and Cronin's adventures with his patients. But the title has a symbolic meaning, too: youth as a magical condition. A post-Freudian, a representative of a generation accepting strangeness, believing in intellectual freedom and spiritual adventure, Calder-Marshall is not blind to the mysteries of life that surround him. The encounter with the "Poet of Steyning," society's outcast by whom he felt attracted, contributed to his becoming a writer in no lesser degree than the vicarious part he meant to play in choosing the metier which would have been his brother's had the latter not died prematurely.²⁶²⁵

Aleister Crowley had been dead almost nine years when the novel *The Magician* by William Somerset Maugham²⁶²⁶, published in London by William Heinemann in 1908 E.V., after five reprints, 1909 E.V.; 1914 E.V.; 1919 E.V.; 1927 E.V., and 1931 E.V., was published in the autumn of 1956 E.V. in a new edition, which included an introduction by Somerset Maugham, entitled "A Fragment of Autobiography."²⁶²⁷ The book had thus not been reissued in twenty-five years! How can that be? In this new autobiographical introduction Somerset Maugham, among other things, stated about Aleister Crowley:

²⁶²³ Britain To-day. Oxford, UK: University Press. ♦ No. 192, April, 1952, p. 47. ("THE MAGIC OF MY YOUTH. By Arthur Calder-Marshall. Hart-Davis. 12s. 6d.")(NEW LITERATURE; Mr. Murry and "Adolphe" By Philip Henderson, pp. 46-7.)

²⁶²⁴ British Book News. London, UK: Published for the British Council by the National Book League. ♦ No. 140, April 1952, p. 228. (Review of "THE MAGIC OF MY YOUTH. Arthur Calder-Marshall. Hart-Davis, 12s. 6d. 20-9 cm. 226 pages.")(Book List No. 140; April 1952, pp. 228.)

²⁶²⁵ Books Abroad; An International Literary Quarterly. Norman, Okla.: University of Oklahoma Press. ♦ Vol. 26, No. 4, 1952, p. 339 (Review of "The Magic of my Youth" signed "London")(MAKING OF WRITERS, p. 339.)

²⁶²⁶ For William Somerset Maugham, see note¹⁶¹⁵ above.

²⁶²⁷ W. Somerset Maugham. *The Magician*. A Novel; together with A Fragment of Autobiography. London, UK: William Heinemann Ltd, 1956, pp. v-xi. (A FRAGMENT OF AUTOBIOGRAPHY, pp. v-xi.)

I took an immediate dislike to him, but he interested and amused me. He was a great talker and he talked uncommonly well. In early youth, I was told, he was extremely handsome, but when I knew him he had put on weight, and his hair was thinning. He had fine eyes and a way, whether natural or acquired I do not know, of so focusing them that, when he looked at you, he seemed to look behind you. He was a fake, but not entirely a fake. At Cambridge he had won his chess blue and was esteemed the best whist player of his time. He was a liar and unbecomingly boastful, but the odd thing was that he had actually done some of the things he boasted of. As a mountaineer, he had made an ascent of K.2 in the Hindu Kush, the second highest mountain in India, and he made it without the elaborate equipment, the cylinders of oxygen and so forth, which render the endeavours of the mountaineers of the present day more likely to succeed. He did not reach the top, but got nearer to it than anyone had done before.

Crowley was a voluminous writer of verse, which he published sumptuously at his own expense. He had a gift for rhyming, and his verse is not entirely without merit. He had been greatly influenced by Swinburne and Robert Browning. He was grossly, but not unintelligently, imitative. As you flip through the pages you may well read a stanza which, if you came across it in a volume of Swinburne's, you would accept without question as the work of the master. "It's rather hard, isn't it, Sir, to make sense of it?" [The Sword of Song; Ascension Day, line 45.] If you were shown this line and asked what poet had written it, I think you would be inclined to say, Robert Browning. You would be wrong. It was written by Aleister Crowley.²⁶²⁸

[...]

Through Aleister Crowley served, as I have said, as the model for Oliver Haddo, it is by no means a portrait of him. I made my character more striking in appearance, more sinister and more ruthless than Crowley ever was. I gave him magical powers that Crowley, though he claimed them, certainly never possessed. Crowley, however, recognised himself in the creature of my invention, for such it was, and wrote a full-page review of the novel in *Vanity Fair*, which he signed 'Oliver Haddo'. I did not read it, and wish now that I had. I daresay it was a pretty piece of vituperation, but probably, like his poems, intolerably verbose.²⁶²⁹

The Magician was filmed in 1926 E.V., directed by the Irish film director, producer, writer and actor Rex Ingram (1892-1950), and was the second Somerset Maugham novel to be filmed. It is not known to me whether Crowley saw this silent movie, however, I think he did. In *Confessions* he writes about the book and its author:

Late in 1908 I picked up a book. The title attracted me strongly, *The Magician*. The author, bless my soul! No other than my old and valued friend, William Somerset Maugham, my nice young doctor whom I remembered so well from the dear old days of the Chat Blanc. So he had really written a book – who would have believed it! I carried it off to Scott's. In my excitement, I actually paid for it.

²⁶²⁸ Ibid., p. viii.

²⁶²⁹ Ibid. p. x. • Crowley's review was published in the British weekly magazine *Vanity Fair* in December, 1908 E.V., (while Frank Harris was its editor) under the title "How to Write a Novel! After W. S. Maugham" • The *Vanity Fair*: A Weekly Show of Political, Social and Literary Wares. London, UK: Vanity Fair Office. • Vol. LXXXI, Wednesday, December 30, 1908, pp. 838-40. ("How to Write a Novel! After W. S. Maugham" signed "Oliver Haddo", pp. 838-40.) • The full review is printed in: W. Somerset Maugham. *The Critical Heritage*. Edited by Anthony Curtis and John Whitehead. London, UK: Routledge & Kegan Paul, 1987, pp. 44-56. (*I BOOKS* (1897-1909); *The Magician* (November 1908; [...]; 15 'OLIVER HADDO' [ALEISTER CROWLEY], review, *Vanity Fair* (London), December 1908, pp. 44-56.)

I think I ate two dozen oysters and a pheasant, and drank a bottle of No. III, one of the happiest champagnes in the famous – can you say ‘caterer’s’? Yes: – I mean caterer’s cellar. Yes, I did myself proud, for the Magician, Oliver Haddo, was Aleister Crowley; his house ‘Skene’ was Boleskine. The hero’s witty remarks were, many of them, my own. He had, like Arnold Bennett, not spared his shirt cuff.

*But I had jumped too hastily to conclusions when I said, ‘Maugham has written a book.’ I found phrase after phrase, paragraph after paragraph, page after page, bewilderingly familiar; and then I remembered that in my early days of the G... D... I had introduced Gerald Kelly to the Order and reflected that Maugham had become a great friend of Kelly’s, and stayed with him at Camberwell Vicarage. Maugham had taken some of the most private and personal incidents of my life, my marriage, my explorations, my adventures with big game, my magical opinions, ambitions and exploits, and so on. he had added a number of the many absurd legends of which I was the central figure. He had patched all these together by innumerable strips of paper clipped from the book which I had told Gerald to buy. I had never supposed that plagiarism could have been so varied, extensive and shameless. [Alexandre Dumas’s] *The Memoirs of a Physician* [1847], [H. G. Wells’s] *The Island of Doctor Moreau* [1896], [Mabel Collins’s] *The Blossom and the Fruit* [1888], and numerous other more or less occult works of fiction had supplied the plot, and many of them the incidents. [S. L. MacGregor Mathers’s] *The Kabbalah Unveiled* [1887], [Franz Hartmann’s] *The Life of Paracelsus* [1887], [Eliphas Levi’s] *The Ritual and Dogma of Transcendental Magic* [1896] and others had been transcribed, whole pages at a time, with such slight changes as ‘failed’ for ‘resulted in failure’, and occasional additions or omissions.*

I like Maugham well enough personally, though many people resent a curious trick which he has of saying spiteful things about everybody. I always feel that he, like myself, makes such remarks without malice, for the sake of their cleverness. I was not in the least offended by the attempts of the book to represent me as, in many ways, the most atrocious scoundrel, for he had done more than justice to the qualities of which I was proud; and despite himself he had been compelled, like Balaam, to prophesy concerning me. He attributed to me certain characteristics which he meant to represent as abominable, but were actually superb.

He represented me as having treated my wife as Dumas makes Cagliostro treat his, with the object of producing homunculi, artificial living human beings – ‘Was it for these vile monstrosities that Margot was sacrificed in all her loveliness?’ Well, comeliness is cheap after all. To discover the secrets of life, who would not pitch two thirds of our ‘maudite race’ into the bottomless pit of oblivion, for which, in any case, they are bound?

The Magician was, in fact, an appreciation of my genius such as I had never dreamed of inspiring. It showed me how sublime were my ambitions and reassured me on a point which sometimes worried me – whether my work was worth while in a worldly sense. I had at times feared lest, superbly as my science had satisfied my own soul, it might yet miss the mark of making mankind master of its destiny.

*Well, Maugham had had his fun with me; I would have mine with him. I wrote an article for *Vanity Fair* (December 30th, 1908)^[2630] in which I disclosed the method by which the book had been manufactured and gave parallel passages. Frank Harris would not believe that I was serious. He swore I must be making it up. He could not believe that any man would have the impudence to publish such strings of plagiarism. I had to bring a little library round to the office to prove my proposition, and Harris sat and stared, and gasped like a fish at each fresh outrage. He cut down the article to two and a half pages, but even so it was the most*

²⁶³⁰ The *Vanity Fair*: A Weekly Show of Political, Social and Literary Wares. London, UK: Vanity Fair Office. ♦ Vol. LXXXI, Wednesday, December 30, 1908, pp. 838-40. (“How to Write a Novel! After W. S. Maugham” signed “Oliver Haddo”, pp. 838-40.) ♦ The review is also reprinted as: *Oliver Haddo [Aleister Crowley]. How to Write a Novel After W. S. Maugham*. (Black Lodge Booklets, No. 8.) Thame, Oxon, UK: Mandrake Press, 1991.

damning exposure of a literary crime that had ever been known. No author of even mediocre reputation had ever risked his reputation by such flagrant stupra.

Maugham took my riposte in good part. We met by chance a few weeks later, and he merely remarked that there were many thefts besides those which I had pointed out. I told him that Harris had cut down my article by two thirds for lack of space. 'I almost wish', I said, 'that you were an important writer.'²⁶³¹

Somerset Maugham wrote in "A Fragment of Autobiography" that Heinemann had suggested the new 1956 E.V. edition – properly, I think, in the hope of cashing in on the new interest in Aleister Crowley created by John Symonds biography – and that he therefore had read the book, which he after nearly fifty years had completely forgotten, and:

As I read *The Magician*, I wondered how on earth I could have come by all the material concerning the black arts which I wrote of. I must have spent days and days reading in the library of the British Museum.²⁶³²

and he also stated that:

When I have corrected the proofs of a book, I have finished with it for good and all. I am impatient when people insist on talking to me about it; I am glad if they like it, but do not much care if they don't. I am no more interested in it than in a worn-out suit of clothes that I have given away.²⁶³³

When the first volume of The Collected Edition of W. Somerset Maugham, *Liza of Lambeth*, appeared in 1934 E.V., it had a new preface that stated about *The Magician*:

The Magician was returned to me by the publishers, when already set up, owing to one of the partners reading it in proof and being shocked by it. I have always thought that publishers should never learn to read; it is enough if they can sign their names.²⁶³⁴

But why had the book not been reissued in twenty-five years? We find the answer to this question, and probably also to Somerset Maugham's 'bad memory', in the filming of the novel by Rex Ingram, who, as narrated by the English author and dramatist (Francis Martin) Sewell Stokes (1902-1979), had called the novel a "cheap melodrama"²⁶³⁵ with an ending that had to be changed if it were to become a film. It puzzled and displeased Somerset Maugham why Rex Ingram should buy a story of his only to change it:

²⁶³¹ Confessions, pp. 570-2.

²⁶³² W. Somerset Maugham. *The Magician*. A Novel; together with A Fragment of Autobiography. London, UK: William Heinemann Ltd, 1956, p. x. (A FRAGMENT OF AUTOBIOGRAPHY, pp. v-xi.)

²⁶³³ Ibid., p. ix. (A FRAGMENT OF AUTOBIOGRAPHY, pp. v-xi.)

²⁶³⁴ W. Somerset Maugham. *Liza of Lambeth*. The Collected Edition of the Works of W. Somerset Maugham. London, UK: William Heinemann Ltd., 1934, p. XV. (Preface, pp. [V]-XXV.) • The 28 vols. of the Collected Edition of the Works of W. Somerset Maugham were published by Heinemann, 1934 E.V. – 1969 E.V.

²⁶³⁵ Sewell Stokes. *Pilloried!* New York, NY: D. Appleton and Company, 1929, p. 111. (VIII. *A Writer in Sand*, pp. 103-19.)

"I changed the ending because it had to be changed. Maugham's story wasn't much good anyway. Just a melodramatic plot ending in the death of the heroine. I gave it a happy ending. It was the only thing to do."²⁶³⁶

Crowley's review of the book in *Vanity Fair*, was, to my knowledge, first mentioned and discussed in 1972 E.V. by the Canadian scholar of modern British literature Robert Lorin Calder (1941-), a world authority on W. Somerset Maugham, in his book *W. Somerset Maugham and the Quest for Freedom*. After having quoted the first third of Crowley's account on the matter from *Confessions*, introducing the quote by the words: "Crowley provided his own explanation for the source of the occult material. Although his comments must, under the circumstances, be regarded with considerable scepticism, there is an element of plausibility in them,"²⁶³⁷, Robert Lorin Calder wrote:

Crowley left no doubt that Maugham had concocted his novel by borrowing heavily from other writers. Reviewing *The Magician* in *Vanity Fair* under the name of 'Oliver Haddo', Crowley proved conclusively that large segments were little more than transcripts of material from books about the occult. Maugham had used, among others, the introduction to MacGregor Mathers' *Kabbalah Unveiled* (1897), Franz Hartmann's *The Life of Paracelsus* (1896), A. E. Waite's translation of Eliphaz Levi's *Rituel et Dogme de la Haute Magie*, Mabel Collins' *The Blossom and the Fruit* (1888), Dumas' *Memoirs of a Physician* and Wells' *The Island of Dr Moreau* (1896).

Crowley's version of the origins of *The Magician* was largely corroborated by Sir Gerald Kelly in a conversation with this author in September 1969. Crowley indeed had a remarkable influence over women, and he married Kelly's sister, Rose, within two weeks of first meeting her. *The Magician*, said Sir Gerald, was basically the story of this marriage (much altered to suit the occult tale, of course) and of the strange domination of Crowley over his future wife. Furthermore, the story of Maugham borrowing Kelly's books about the occult to provide the background for the novel was true.

Because of the circumstances in which *The Magician* was written, the novel was without sincerity and honesty. It lacked any serious intention and failed even to establish the atmosphere of horror necessary for that particular type of literature. Maugham has characteristically provided his own candid critical assessment:

To me it was all moonshine. I did not believe a word of it. It was a game I was playing. A book written under these conditions can have no life in it.²⁶³⁸

Sir Gerald Kelly was, of course, prejudiced when it came to Aleister Crowley, and his marriage with Rose. There is no mentioning of Crowley's appearance in *The Magician* in John Symonds's *The Great Beast: The Life of Aleister Crowley* (1951 E.V.), in fact, it was first mentioned by Symonds in *The King of the Shadow Realm* in 1989 E.V., where he quoted Crowley's account from *Confessions*, but, conspicuously, had omitted any mentioning of Crowley's review in *Vanity Fair*, and the word "plagiarism!"²⁶³⁹

²⁶³⁶ Ibid.

²⁶³⁷ Robert Lorin Calder. *W. Somerset Maugham and the Quest for Freedom*. London, UK: William Heinemann Ltd, 1972, p. 74. (III; *Seven Early Novels: Experiments and Potboilers*, pp. [52]-77.)

²⁶³⁸ Ibid., p. 75.

²⁶³⁹ John Symonds. *The King of the Shadow Realm*. Aleister Crowley: his life and magic. London, UK: Gerald Duckworth & Co. Ltd., 1989, p. 129. (Chapter Twelve; *Mary d'Este Sturges*, pp. 122-54.)



REX INGRAM'S NEWEST Metro-Goldwyn production, "The Magician," is an interesting experiment that will cause widespread discussion in film circles.

In the first place, the story has a decidedly European flavor. Built around the idea of a half-demented magician-hypnotist-physician, who, in seeking to artificially produce human life, comes very near sacrificing the beautiful heroine in order to obtain her heart's blood, it is weird and uncanny, at times gruesome, but at the same time fascinating and thrilling.

Set in an European locale, the foreign flavor is heightened by the fact that the picture was filmed in authentic surroundings, in Paris, Monte Carlo and a French village, and by the fact that with the exception of Alice Terry, who portrays the heroine, all of the principal players were recruited from the other side.

Using a story by Somerset Maugham, known generally as a playwright of the modern drama, but who, in this instance, has delved deeply into the realms of fantasy, Mr. Ingram has brought forth a picture marked by excellence of production details, and ad-

mirably acted, that is undeniably fascinating and thrilling, and with well sustained dramatic tension and suspense.

Mr. Ingram has certainly succeeded in accomplishing what he set out to do. Having selected this story with its weird uncanny theme, he adopted no halfway measures, but played for the maximum emotional effect along these lines. For the title role he selected Paul Wegener, who seems to be very living embodiment of the sinister modern sorcerer. He gives a truly remarkable performance. A man of powerful stature, with a strong face and wonderfully expressive eyes, he is thoroughly convincing in the role. Although you loath him, he fascinates you. Alice Terry provides just the striking contrast desired, as the beautiful blonde maiden, who is helpless in his hands, while Ivan Petrovich is a handsome and pleasing hero.

The entire handling of the story backs up the nature of the theme except for occasional bits of comedy relief. There is the injury of the heroine right at the beginning when a statue falls on her and paralyzes her. This is followed by the scene in a hospital, where she is operated upon surrounded by noted members of the medical world. There is a fantastic hypnotic vision, resembling a bacchanalian feast in which a hideous faun embraces the heroine, reference to strange mystic volumes and much playing up of the an-

"The Magician"

Paul Wegener Featured with Alice Terry in Rex Ingram's Exciting, Wierd, Uncanny Film

Reviewed by C. S. Sewell

cient alchemists' formula for producing life, displays of knives and instruments and, finally, the fantastic castle laboratory of the magician, set on the pinnacle of a mountain, and filled with stills, retorts and strange chemical paraphernalia, reached by a winding stairway and past cobwebby furniture, and tended by a misshapen dwarf.

The happy ending is gripping, punch melodrama with the heroine tied to an operating table while the hero struggles with the demented magician, ending by the fall of the magician into a furnace.

All who are fascinated by weird, uncanny, fantastic stories, will find in "The Magician" exciting if rather gruesome entertainment, excellently handled from every standpoint.

Metro-Goldwyn Presents
Rex Ingram's Production of
"The Magician"

With Alice Terry and Paul Wegener

CAST:

Margaret Dauncey.....Alice Terry
Oliver Haddo.....Paul Wegener
Dr. Burdon.....Ivan Petrovich
Dr. Porhoet.....Firmin Gemier
Susie Boyd.....Gladys Hamer

Length—6,960 Feet

On eve of her marriage to Dr. Burdon, Margaret is hypnotized by a half-mad magician, hypnotist, who takes her to a tower in order to get her heart's blood to perform an experiment to produce human life. Burdon rescues her just in time. Weird and forceful dramatic fantasy.

Sometimes the basic information on Aleister Crowley in publications leaves much to be desired, as for instance in the 1927 E.V. edition of the American published *WHO'S WHO in Occultism, New Thought; Psychism and Spiritualism*, which wrote about him:

CROWLEY, Aleister (*Frater Perdorado* [sic]. Irish descent. Educated Oxford [sic]. Travelled all over the world and speaks several languages well. Has written some excellent poetry and many short stories. Is the original of Somerset Maugham's book (and picture) "*The Magician*." Best known for his work in the Occult Sciences; Edited (and largely wrote) a set of books, "*The Equinox*;" Edited an edition of the "*Goetia*, Lesser Key of Solomon." Compiled "777," a Magical and Occult Dictionary, and numerous other books.²⁶⁴⁰

When Crowley in 1944 E.V., three years before his death, appeared in *Alumni Cantabrigienses: A Biographical List of All Known Students, Graduates and Holders of Office at the University of Cambridge, From the Earliest Times to 1900*, it was a poor, biased, 'non-academic' biography:

CROWLEY, EDWARD ALEISTER. Adm. Pens. At TRINITY, Oct. 1, 1895. S. of Edward, of Coriena Creach, Rutford Road, Streatham, London. B. Oct. 12, 1875, at Leamington, Warws. Schools, Tonbridge and Malvern College. Matric. Michs. 1895. Interested himself in magic. Lived at Cefalu, Sicily – his villa being known as the Abbey of Thelema – where he claimed to practise white, as opposed to black, magic. Plaintiff in the action of Crowley v. Constable and Co. Ltd. and others, in respect of an alleged libel in a book entitled *Laughing Torso*; lost case, and failed in his subsequent appeal. Author, *Archaics* [sic]; *Song of the Spirit*, etc. Of Carlos Place, Grosvenor Square, London, W. (*The Daily Telegraph*, Apr. 9, 1934; *The Times*, Nov. 9, 1934.)²⁶⁴¹

Something happened in 1962 E.V., which, in my opinion, cast a stain on modern scholarship. The year 1962 E.V. saw the publication by Columbia University Press of the fifth volume of the large work (a work of some 3400 pages) *Religious Trends in English Poetry* by the American Episcopal scholar, professor of English in Hunter College of the City of New York, and formerly teacher in Columbia University, Hoxie Neale Fairchild (1894-1973). In this volume that covers the period from 1880-1920 and subtitled "*Gods of a Changing Poetry*", Aleister Crowley and his poetry are discussed on some four pages in a chapter entitled "MYSTICS". Professor Fairchild starts, after having discussed the Scottish novelist and poet John Davidson (1857-1909), by stating about Aleister Crowley:

*Davidson seems to have been a savagely honest man. With the pseudo-mystic Aleister Crowley the situation is more complicated.*²⁶⁴²

²⁶⁴⁰ WHO'S WHO IN OCCULTISM, NEW THOUGHT; PSYCHISM and SPIRITUALISM. Second Edition of "Hartmann's Who's Who"; Issued Under the Auspices of The Occult Brotherhood. Jamaica, NY: The Occult Press, 1927, pp. 68-9. ("CROWLEY, Aleister (*Frater Perdorado* [sic]))(WHO'S WHO IN OCCULTISM AND MYSTICISM; *Occultism and Mysticism*, p. 68-9.)

²⁶⁴¹ *Alumni Cantabrigienses: A Biographical List of All Known Students, Graduates and Holders of Office at the University of Cambridge, From the Earliest Times to 1900*. Compiled by J. A. Venn, Litt.D., F.S.A.; President of Queen's College. 10 vols. Cambridge, UK: At the University Press, 1922-54. ♦ Part II From 1752 to 1900; Volume II; Chalmers – Fytche (1944), p. 192. (CROWLEY, EDWARD ALEISTER [sic], p. 192.)

²⁶⁴² Hoxie Neale Fairchild. *Religious Trends in English Poetry*. 6 vols. New York, NY: Columbia University Press, 1939-68. ♦ Vol. V (1962); 1880-1920; *Gods of a Changing Poetry*, p. 290. (*Chapter IX; MYSTICS*, pp. [254]-95.)

– a footnote to the last line states: "John Symonds, in *The Great Beast: the Life of Aleister Crowley*, gives a full account of his character, career, and doctrines. I depend on Symonds for my quotations from Crowley's poems."²⁶⁴³ Professor Fairchild continues:

*He deranged his mind and body on systematically perverted principles. Fundamentally this loathsome creature was a charlatan who exploited the occult to gratify his lusts, to wield power over his dupes, and to make money. And yet, especially at the beginning of his career, there were moments when, like Browning's Sludge, he deluded not only his disciples but himself. He was not more than four-fifths in sincere in justifying his beastliness by the familiar arguments that a man must descend into the lowest depths of degradation in order to rise into communion with God. On the other hand I suspect that the name of Airwass the Holy Guardian Engle who dictated to him *The Book of the Law*, means simply "eye-wash."*

*A magnetic, amusing, far from stupid scoundrel, he was tolerated – briefly, in most instances – by a surprisingly large number of literary and artistic people. Although his importance for the history of literature is minimal he wrote copiously in verse and prose throughout his life.*²⁶⁴⁴

Professor Fairchild has thus not read the original works of this poet, whom he styles a "pseudo-mystic", but has almost entirely based his account, its few quotes from Crowley's poetry, and his conclusions, on a tendentious biography about Aleister Crowley.²⁶⁴⁵ Not even a single title of one of Aleister Crowley's poetical books is mentioned in the text, and the few stanzas quoted from *The Great Beast: The Life of Aleister Crowley* have no references at all. However, some scholars in dealing with Aleister Crowley still think that it not is necessary to study him and his work before jumping to conclusion, and find it much easier just to use good old terms like 'the Black Magician' and 'the notorious.' One example, not so many years ago, was by Michael J.(ohn) Heath (1944-), an emeritus professor in the Department of French at King's College London, who in 1996 E.V. wrote about Aleister Crowley in the postscript to his book *Rabelais*:

*Gargantua was still a forbidden book, especially in a respectable Catholic house-hold. Rabelais's cause was not helped at this period by the antics of the "Picasso of the Occult," Aleister Crowley, who proclaimed Rabelais a high initiate of the Dark Path, assimilating the Thelemite rule "Fays ce que voudras" to the black magician's credo "Do what thou wilt." Rabelais's Stoico-Christian ideal becomes in Crowley's hands an injunction to self-indulgence, as a means of piercing to the immanent meaning of life. In fact, Rabelais has attracted the attention of occultists down the centuries, and the breadth of his fictional canvas has also incited those modern magicians, the psychoanalysts, mythographers, and anthropologists, to treat him with majestic seriousness.*²⁶⁴⁶

²⁶⁴³ Ibid., p. 290, note 72.

²⁶⁴⁴ Ibid., pp. 290-1.

²⁶⁴⁵ Apart from giving Symonds work as source several times in footnotes, the only other source found is John Senior's *The Way Down and Out: The Occult in Symbolist Literature* (Ithaca, NY: Cornell University Press, 1959.): "For the clearest account of Crowley's relations with Yeats, who soon came to detest him, see John Senior, *The Way Down and Out*, pp. 155-56." • Hoxie Neale Fairchild. *Religious Trends in English Poetry*. 6 vols. New York, NY: Columbia University Press, 1939-68. ♦ Vol. V, 1962; 1880-1920; *Gods of a Changing Poetry*, p. 291, note 73. (Chapter IX; *MYSTICS*, pp. [254]-95.) • Ibid., pp. 637 (*The Way Down and Out*); 638 (*The Great Beast*). (*Sources*, pp. [629]-39.)

²⁶⁴⁶ Michael J. Heath. *Rabelais*. *Medieval & Renaissance Texts & Studies*; Vol. 130; *Renaissance Masters* 1. Richard J. Schoeck; General Editor. Tempe, Arizona: *Medieval & Renaissance Texts & Studies*, 1996, p. 124. (6 *Postscript*, pp. 116-25.)

"an injunction to self-indulgence" – in this example not even Symonds's biography is mentioned in the bibliography to the chapter, and the author has clearly not read anything by his victim or researched the provenance and meaning of his *"Do what thou wilt"*, which in some way more correctly should have been *"Do what thou wilt shall be the whole of the Law."* However, the quote stating that Crowley was the *"Picasso of the Occult"*, in fact, tells us that he had read his *Sunday Times*, which on November 14, 1971 E.V., had a review of Symonds's 1971 E.V. version of *The Great Beast*²⁶⁴⁷ by the English writer and editor Cyril (Vernon) Connolly (1903-1974), and which stated:

Crowley is the Picasso of the occult. One cannot pick up a book that doesn't mention him. Paracelsus, Dr Dee, St Germain, Cagliostro, Montagu Summers, pale besides him. He bridges the gap between Wilde and Hitler. I never met him, but he sent me a poem after reading "The Unquiet Grave."^[2648] *He was probably a humbug, whose vanity ambition, and intelligence led him to carve out a niche as the wickedest man in the world: there is always room for a sadist at the top. That he was also impecunious and an egomaniacal bore is an occupational risk of Satan's own. Perhaps his ultimate importance is medical. He worked up to eleven grains of heroin a day, enough to kill a roomful of people. What about his magic? Certainly of no avail in the long run for he petered out among debts and landladies, having been expelled from both France and Italy in his prime.*

[...]

*Mr Symonds is Crowley's literary executor. The present Life is an expanded recension of two earlier books (1951, 1958). It does the Beast proud, and would have appealed to his sense of humour, being such a travesty of official biographies, equally painstaking, sincere and imaginative, but occupied with the opposite of what is usually considered to make life worth living. It's worth reading, if only as a contribution to the problem of evil.*²⁶⁴⁹

Here again we have a man who has read his newspapers, and perhaps a tendentious biography (or two), but apparently not Crowley's books. However, a lot of it had started after John Symonds's attempt to write not a well researched and fair biography, but a tendentious book focusing on 'scandals' – many of them created by the author himself – and whose 1951 E.V. promotional band of *The Great Beast* in bold letters stated:

THE PRESS CALLED CROWLEY:

"The Wickedest Man in the World"

"The King of Depravity"

OTHER PRESS COMMENTS:

"A man we'd like to hang"

*"A Cannibal at Large"*²⁶⁵⁰

²⁶⁴⁷ John Symonds. *The Great Beast. The Life and Magick of Aleister Crowley*. London: Macdonald & Co. (Publishers) Ltd, 1971.

^[2648] Palinurus [Cyril Connolly]. *The Unquiet Grave: A Word Cycle*. By Palinurus. London, UK: Horizon, 1944.

²⁶⁴⁹ *Sunday Times*. London, England: *Sunday Times*. ♦ *Sunday Times*, November 14, 1971, p. 40. (Review of *"THE GREAT BEAST, the life and magic [sic] of Aleister Crowley by John Symonds/Macdonald £4.75 pp 413"*)(*Weekly Review; Engendering monsters; By Cyril Connolly*, p. 40.)

²⁶⁵⁰ John Symonds. *The Great Beast: The Life of Aleister Crowley*. London, UK: Rider & Co., 1951, original promotional band.

As this clearly shows Symonds had his focus not on the content and quality of the book, but on his wallet that should pay for his other books, which interested him, and as the book, and its later versions clearly showed, he lacked overview – put in a nutshell, unfortunately, Symonds was not interested in the person that he was writing about, but he wrote anyway! Cyril Connolly's review significantly gave the title of the book erroneous as:

*THE GREAT BEAST, the life and magic [sic] of Aleister Crowley by John Symonds/Macdonald £4.76 pp 413*²⁶⁵¹

The missing "k" in "Magic" reveals it all, but you must have read Crowley to fully understand why! As to the mentioned "*The Unquiet Grave*", Cyril Connolly had in the 1940s in the book *The Unquiet Grave: A Word Cycle*, written under the pseudonym of Palinurus, stated:

*It is a significant comment on the victory of science over magic that were someone to say 'if I put this pill in your beer it will explode', we might believe them: but were they to cry 'if I pronounce this spell over your beer it will go flat', we should remain incredulous and Paracelsus, the Alchemist, Aleister Crowley and all the Magi have lived in vain. Yet when I read science I turn magical; when I study magic, scientific.*²⁶⁵²

Another example is an article from 2009 E.V. in the American Catholic bimonthly magazine *Saint Austin Review*, written by the English-born writer and biographer Joseph Pearce (1961-), an article titled "*Satan and the Art of Darkness*", and where the following line about Aleister Crowley appears:

*Another step towards open devil worship was taken around the turn of the century with Aleister Crowley's founding of the Ordo Templi Orientis in 1904.*²⁶⁵³

There is no need for any kind of research – it must be him! Another fancy statement appeared in 1975 E.V. in *The People's Almanac*, where the late American best-selling author and screenwriter Irving Wallace (1916-1990), in a piece about Aleister Crowley wrote that he had been "*thrown out of Cambridge*"²⁶⁵⁴ – a statement totally unfounded! A final example (there are many) of people writing about Aleister Crowley without having done proper research – perhaps apart from a look into their wallet – is found in 2004 E.V. in a massive two-volume work titled *The Great Pictorial History of World Crime*, and written by an American author Jay Robert Nash (1937-), author of a great number of books, and which, among other things, states about Aleister Crowley:

²⁶⁵¹ Sunday Times. London, England: Sunday Times. ♦ Sunday Times, November 14, 1971, p. 40. (Review of "*THE GREAT BEAST, the life and magic [sic] of Aleister Crowley by John Symonds/Macdonald £4.75 pp 413*")(*Weekly Review; Engendering monsters; By Cyril Connolly*, p. 40.)

²⁶⁵² Palinurus [Cyril Connolly]. *The Unquiet Grave: A Word Cycle*. By Palinurus. London, UK: Horizon, 1944 • Ibid. Revised edition. London, UK: Hamish Hamilton, 1945, p. 24. (*PART I. ECCE GUBERNATOR*, pp. 1-34.)

²⁶⁵³ Saint Austin Review (StAR). Fort Collins, CO: Sapientia Press of Ave Maria University. ♦ Vol. 9, No. 3, May/June 2009, p. 6. (*Satan and the Art of Darkness; By Joseph Pearce*.)

²⁶⁵⁴ *The People's Almanac*. By David Wallechinsky and Irving Wallace. Garden City, NY: Doubleday & Company, Inc., 1975, p. 526. ("*After being thrown out of Cambridge, Crowley gave himself more fully to writing.*", p. 526.) (FOOTNOTE PEOPLE IN WORLD HISTORY. ALEISTER CROWLEY (1875-1947). *Occultist*., pp. 526-7.)

During the 1920s, a bevy of avant garde writers experimented with drugs and some became addicted. Occultist writer and eccentric Aleister Crowley squandered away his family inheritance of \$400,000, spent on Satanic masses, endless parties and chiefly drugs. Called "the most evil man in the world," by Ernest Hemingway, Crowley, who called himself "The Great Beast," has become addicted to cocaine and heroin. [...] The day before his death from an overdose of heroin on December 1, 1947, Crowley scratched out a final entry in his diary: "What an ass I am! Will heroin help me to forget it?"²⁶⁵⁵

Now, as we have seen some pages ago Ernest Hemingway wrote in his memoir *A Moveable Feast*:

'Don't be a silly ass,' my friend said. 'That's Aleister Crowley, the diabolist. He's supposed to be the wickedest man in the world.'

'Sorry,' I said.²⁶⁵⁶

The quote from Hemingway is thus not "the most evil man in the world," but "the wickedest man in the world.", and we all know, apart from Jay Robert Nash, the provenance of the latter – nevertheless, Hemingway's book appears in Jay Robert Nash's bibliography!²⁶⁵⁷ Furthermore, the author of *The Great Pictorial History of World Crime* writes about Crowley's death: "The day before his death from an overdose of heroin on December 1, 1947, Crowley scratched out a final entry in his diary: "What an ass I am! Will heroin help me to forget it?" He does not give the source of "What an ass I am! Will heroin help me to forget it?", which, in fact, is taken from *The Great Beast: The Life and Magick of Aleister Crowley* (London, UK: McDonald, 1971), a book found in the bibliography of the work, but here called "The Great Beast: The Life and Magic [sic] of Aleister Crowley"²⁶⁵⁸. However, Symonds writes in the end of the book (but without giving any date to his diary quote):

My subsequent visits to Crowley added little to my first impression. His cryptographic jottings on many little squares of paper show exactly how ill and vexed he was in his last years, explaining his threatening, insane letters to tradespeople and friends. He recorded the anguish of being faced with 'long, lonely boring evenings'; and of being stifled and crushed until his eager, trembling fingers, with long, tobacco-stained fingernails, grasped the syringe and he injected in his armpit the only substance which brought brief relief.

No. Try 1/3 grain: will that fill the quota? Done. 5.15 p.m. Certainly I want heroin; but almost anything else would do just as well! It's boredom and A[nno] D[omi]ni! A girl or a game of chess would fill the gap. But

²⁶⁵⁵ Jay Robert Nash. *The Great Pictorial History of World Crime*. 2 vols. Wilmette, IL: History, Inc., 2004. ♦ Vol. 1, p. 335. (*LITERATI LIGHTING UP/1820s-Present*, pp. 332-5.)

²⁶⁵⁶ Ernest Hemingway. *A Moveable Feast*. London, UK: Jonathan Cape, [1964], p. 80. (9; *Ford Madox Ford and the Devil's Disciple*, pp. 72-80.) ♦ See note²⁴⁵⁷ above.

²⁶⁵⁷ Jay Robert Nash. *The Great Pictorial History of World Crime*. 2 vols. Wilmette, IL: History, Inc., 2004. ♦ Vol. 2, p. 1653. ("Hemingway, Ernest. *A Moveable Feast*. New York: Charles Scribner's Sons, 1967.") (BIBLIOGRAPHY, pp. 1611-1703.)

²⁶⁵⁸ Jay Robert Nash. *The Great Pictorial History of World Crime*. 2 vols. Wilmette, IL: History, Inc., 2004. ♦ Vol. 2, p. 1693. ("Symonds, John. *The Great Beast: The Life and Magic [sic] of Aleister Crowley*. London: McDonald, 1971.") (BIBLIOGRAPHY, pp. 1611-1703.) ♦ The author was using Symonds's 1971 E.V. edition of *The Great Beast* and had not noticed that Symonds in 1997 E.V., only seven years before the publication of *The Great Pictorial History of World Crime*, had published a new, corrected and enlarged edition of the "The Great Beast" titled *The Beast 666*. ♦ John Symonds. *The Beast 666*. London, UK: The Pindar Press, 1997.

I've just not enough pep to start revision or research. 7 p.m. Yes, this dose set going a mournful train of thought – mostly about my lost valuables. All my careless folly. What an ass I am! Will herion help me to forget it?

*His daily intake of heroin rose from two or three grains to as many as eleven grains, which is sufficient to kill a roomful of people, one-eighth of a grain being the largest usual dose.*²⁶⁵⁹

It was not something "scratched out" the day before his death in "a final entry in his diary", and Crowley did not die "from an overdose of heroin." As stated by John Symonds Aleister Crowley died of myocardial degeneration and chronic bronchitis:

*Crowley died from myocardial degeneration and chronic bronchitis on the night of 1 December 1947, leaving beneath his pillow a parchment talisman in Enochian consecrated 'for a great treasure'. He was seventy-two years of age. Throughout the summer, he had grown weaker and his death was expected. The housekeeper of Netherwood confessed to me that she wished he would die, for she could not bear the sight of him. There was certainly something odd, if not evil, about him; he had become to all visible appearance what he had long claimed to be, a Magus or a Secret Chief, an archetypal figure that one associates with the devil.*²⁶⁶⁰

Crowley's death certificate gave the cause of death as:

*"1a Myocardial degeneration
II Chronic bronchitis
Chronic Heroin Addict"*²⁶⁶¹

The cause of death was certified by William Magowan, M.B., B.Ch., of Magowan & Paterson, Hastings²⁶⁶² – Crowley had in 1919 E.V. been prescribed the then legal heroin as an alleviant for his bronchitis, which he had contracted back in 1905 E.V. during the assault on Kangchenjunga, the third highest mountain in the world.²⁶⁶³ Returning to Jay Robert Nash's work, another book found in his massive biography of some 100 pages is Francis King's *The Magical World of Aleister*

²⁶⁵⁹ John Symonds. *The Great Beast. The Life and Magick of Aleister Crowley*. London: Macdonald & Co. (Publishers) Ltd, 1971, p. 399. (31 • *Magical Retirement*, pp. 386-401.)

²⁶⁶⁰ Ibid., p. 400. (31 • *Magical Retirement*, pp. 386-401.)

²⁶⁶¹ Copy of his Death Certificate, given at the General Register Office, Southport, Merseyside, England. • **1947 DEATH in the Sub-district of Hastings in the County Borough of Hastings: "When and where died First December 1947 | Netherwood. The Ridge. U.D. | Name and surname Edward Alexander CROWLEY | Sex Male | Age 72 years | Occupation Author | Cause of death 1a Myocardial degeneration | II Chronic bronchitis; Chronic Heroin Addict | Certified by William Magowan M.B. | Signature, description and residence of informant Herbert F. Watson Causing the body to be buried; The Ridge Stores. The Ridge. Hastings | When registered Second December 1947"**

²⁶⁶² Magowan & Paterson, Northrise, Fairlight Road, Hastings.

²⁶⁶³ See: *Aleister Crowley*. Liber TzBA; Vel NIKH; Sub Figura 28. *The Fountain of Hyacinth*. Aleister Crowley 1922. Edited by Steve Wilson. London, UK: Published by Iemanja Press, 1992, p. 9. (*Introduction*, pp. 9-13.)

Crowley²⁶⁶⁴, and Francis King also writes about Crowley's death that "He died from bronchitis and cardiac degeneration on 1 December 1947."²⁶⁶⁵

Aleister Crowley died at the age of seventy-two (72 years, 1 month, and 19 days) on Monday, December 1, 1947 E.V., i.e. in An Ixxi, at 11.30 a.m. at Netherwood, The Ridge, Hastings, East Sussex, England. 15.960 days had passed since the Equinox of the Gods had taken place in March, 1904 E.V.. He had been born on Tuesday, October 12, 1875, at 10.50 p.m.²⁶⁶⁶ at 30, Clarendon Square, Leamington, Warwickshire, England. His father was at that time forty-six, and his mother twenty-seven. The boy Edward Alexander was in more than one sense born into a higher Christian life, and I notice that a weekly magazine published in London, *The Banner of Holiness*, and 'The only Weekly Paper in the United Kingdom devoted exclusively to the Interest of Scriptural Holiness', two days after the boy's birth, October 14, 1875, had a small advertisement stating:

FREE.

Imitators of God. This tract on the Higher Christian Life, will be sent without cost to any one, applying to "H. C. L." 30, Clarendon-square, Leamington.²⁶⁶⁷

"H.C.L." is clearly an abbreviation for 'Higher Christian Life', and the person behind the advertisement Crowley's father, Edward Crowley. The title, "*Imitators of God*", apparently referred to *The Epistle of Paul the Apostle to the Ephesians*, Chapter V, verse 1-2, which in some translations state:

"Be ye therefore imitators of God as dear children, and walk in love, as Christ also hath loved us, and hath given Himself for us, an offering and a sacrifice to God, for a sweet smelling savour" (Ephes. V. 1, 2).²⁶⁶⁸

²⁶⁶⁴ Jay Robert Nash. *The Great Pictorial History of World Crime*. 2 vols. Wilmette, IL: History, Inc., 2004. ♦ Vol. 2, p. 1662. ("King, Francis. *The Magical World of Aleister Crowley*. New York: Coward, McCann & Geoghegan, 1977 [sic, but 1978].") (BIBLIOGRAPHY, pp. 1611-1703.)

²⁶⁶⁵ Francis King. *The Magical World of Aleister Crowley*. London, UK: Weidenfeld and Nicolson, 1977, p. 167. (16. *A Magical Revival and a Death*, pp. [163]-9.) ♦ Francis King. *The Magical World of Aleister Crowley*. 1st American Ed. New York: Coward, McCann & Geoghegan, Inc., 1978, p. 167. ("He died from bronchitis and cardiac degeneration on 1 December 1947.") (16. *A Magical Revival and a Death*, pp. [163]-9.)

²⁶⁶⁶ EG, p. 41. (GENESIS LIBRI AL; CHAPTER I. *The Boyhood of Aleister Crowley*, pp. 41-7.) ♦ In *Confessions* he stated that he was born "between eleven and twelve at night." ♦ *Confessions*, p. 35. ♦ The horoscope printed in both the tenth number of *The Equinox*, September 1913 E.V., and in *The Equinox of the Gods*, 1936 E.V., both has "10-52 P.M." ♦ [Aleister Crowley, et al.] *The Equinox*. Vol. I., No. X. London: Wieland & Co., September MCMXIII o.s. (1913 E.V.), facing p. 95, Four Horoscopes, "The Nativity of Fra. P." (*The Temple of Solomon the King – NEMO*, pp. 93-125.) ♦ EG, p. [vi], Four Horoscopes, "The Nativity of Fra. P." ♦ See also note²⁷⁶⁹ below.

²⁶⁶⁷ *The Banner of Holiness*. London, UK: F. E. Longley. ♦ Vol. I, No. 4, Thursday, October 14, 1875, p. 64. (Advertisement headed "FREE.", p. 64.)

²⁶⁶⁸ Ibid. ♦ Vol. I, No. 20, Thursday, February 3, 1876, p. 305. ♦ For this translation, see e.g.: *The Syriac New Testament Translated Into English From The Peshitto Version; By James Murdock, S.T.D. Seventh Edition*. Boston, Mass.: H. L. Hastings, 1896, 'The Epistle of Paul to the Ephesians', V, 1-2, p. 356. (*The Epistle of Paul to the Ephesians*, pp. 351-9.)



**Edward Alexander Crowley, a.k.a.
Aleister Crowley, was born at 30 Clarendon Square,
Leamington, Warwickshire, England, on October 12, 1875, at 10.50 P.M.**



**Aleister Crowley died at the age of 72 in the guest-house 'Netherwood',
The Ridge, Hastings, Sussex, England, on Monday,
December 1, 1947 E.V., at 11.30 A.M.**



In his lifetime the sun rose 26.347 times and set 26.346 times!

As to Crowley's age of seventy-two when he died, the life expectance for a newborn infant in the UK in his year of birth, 1875, was 41.45 years, and in 1947 E.V. it was 66.31 years.²⁶⁶⁹ Taking into consideration the way Crowley lived in his adult years, the age of seventy-two was more than impressive!

I notice that Crowley's father suddenly appeared on a list of visitors at Leamington at the address of "30, Clarendon-square" in *The Royal Leamington Spa Courier* on November 21, 1868.²⁶⁷⁰ The large house was apparently at first let to him on lease, since on May 7, 1870, appeared the following auction advertisement of the property in *The Royal Leamington Spa Courier*:

TO SELL BY AUCTION, [...] Three Lots, [...] No. 30, CLARENDON SQUARE. – This House also contains similar accommodation to the foregoing, but has no Stabling. It is now let on lease to E. CROWLEY, Esq.²⁶⁷¹

In 1881, when Edward Alexander was five years old, the Census for 30 Clarendon Square shows that apart from the three Crowleys the household consisted of a cook, a housemaid, a nurse, and a page.²⁶⁷² Aleister Crowley's wealthy father, civil engineer, investor, Anglican Clergyman, and religious writer Edward Crowley was born on August 17, 1829, at Lavender-hill, Wandsworth Road, Surrey, England,²⁶⁷³ as youngest son of Edward Crowley (1788-1856), and Mary Crowley, née Sparrow (1788-1868),²⁶⁷⁴ and he died at the age of fifty-seven on March 5, 1887, at Glenburnie, Southampton, Hampshire, England.²⁶⁷⁵ Edward Crowley married on November 19, 1874, Emily Bertha Bishop (1848-1917), youngest daughter of the late farmer John Bishop and Elizabeth Bishop, née Cole.²⁶⁷⁶ Emily Bertha Bishop was born on January 17, 1848, in Hawley, Farnborough,

²⁶⁶⁹ See: <https://ourworldindata.org/life-expectancy/>

²⁶⁷⁰ The Royal Leamington Spa Courier And Warwickshire Standard. Warwickshire, Royal Leamington Spa: The Royal Leamington Spa Courier. ♦ Saturday, November 21, 1868, p. 9. ("Crowley, Mr E., 30, Clarendon-square")(List of Visitors at Leamington, p. 9.)

²⁶⁷¹ Ibid. ♦ Saturday, May 7, 1870, p. 1. (SALE OF DESIRABLE FREEHOLD RESIDENCES, LEAMINGTON. MESSRS. COOKES AND SONS, [...] LOT 3. No. 30, CLARENDON SQUARE, p. 1.)

²⁶⁷² 1881 Census ♦ 30 Clarendon Square, Leamington, Warwickshire, England.

²⁶⁷³ Morning Chronicle. Strand, London, England: Printed and Published by Mr. W. Clement. ♦ Thursday, August 20, 1829, no page number. ("BIRTH. [...] On the 17th inst. [Monday, August 17, 1829] the lady of Edward Crowley, Esq. Of Lavender-hill, Surrey, of a son.") ♦ The Westmorland Gazette. Kendal, Cumbria, England: The Westmorland Gazette. ♦ Saturday, August 22, 1829, no page number. ("Births: [...] On the 17th instant [Monday, August 17, 1829], the lady of Edward Crowley, Esq. of Lavender-hill, Surrey, of a son.") ♦ For Edward Crowley's religious writings, see: Anthony R. Naylor (Compiled by). Notes towards a Bibliography of Edward Crowley; Together with Library Resources and Catalogue Information. Essex House, Thame, England: I-H-O Books, 2004.

²⁶⁷⁴ Edward Crowley (1788-1856) of Lavender Hill, Wandsworth Road, Surrey, England, was buried at West Norwood Cemetery, London. ♦ Greater London Burial Index. ♦ Edward Crowley and Mary Sparrow was married on Thursday, August 21, 1823, at St. George's, Hanover-square, London. ♦ Morning Chronicle. Strand, London, England: Printed and Published by D. Robinson. ♦ Friday, August 22, 1823, no page number. ("MARRIED. Yesterday the 21st instant [Thursday, August 21, 1823], at St. George's, Hanover-square, Edward Crowley, Esq. to Mary, only daughter of Jonathan Sparrow, Esq. of West-hill, Wandsworth.") ♦ For Aleister Crowley's family, see *Confessions* and the various Aleister Crowley biographies.

²⁶⁷⁵ The Devon and Exeter Daily Gazette. Exeter, Devon, England: The Devon and Exeter Daily Gazette. ♦ Friday, March 11, 1887, p. 8. (DEATHS. [...] CROWLEY. – March 5, suddenly, at Glenburnie, Southampton, Edward Crowley, son of the late Edward Crowley, Esq., of Lavender-hill, London, aged 57.) (Births, Marriages, and Deaths, p. 8.)

²⁶⁷⁶ The Royal Leamington Spa Courier And Warwickshire Standard. Leamington Spa, Warwickshire, England: The Royal Leamington Spa Courier. ♦ Saturday, November 28, 1874, p. 4. ("MARRIED. CROWLEY – BISHOP. – On the 19th inst. [Thursday, November 19, 1874], Edward Crowley, of Leamington, to Emily Bertha, youngest daughter of the

Hampshire, England,²⁶⁷⁷ and died, while Aleister Crowley was in America, at the age of sixty-nine on April 14, 1917 E.V., at Minley Holt, 8 Old Orchard-road, Eastbourne, Sussex, England.²⁶⁷⁸

Two months after Crowley's arrival in Cefalù in 1920 E.V. appeared in the English magazine, *The Chapbook; A Monthly Miscellany*, owned by Harold Monro of the Poetry Bookshop in Bloomsbury, London, "A Bibliography of Modern Poetry; With Notes on Some Contemporary Poets", and where it was said about Crowley:

*This prolific author of 36 books or thereabouts was at one time considered in London circles a master of the esoteric and pungently exotic. His various works have at various times been published by various Publishers under Name, Pseudo-name, or Pseudonym. It is therefore impossible to give a list of them. It may as easily be thought that Aleister Crowley is a great poet as believed that he is a little one. His knowledge of Oriental mysticism is vast.*²⁶⁷⁹

The bibliography stated that it was "a complete record of books of poetry published from January, 1912, to the end of May, 1920"²⁶⁸⁰, and "Compiled and Edited by RECORDER."²⁶⁸¹ The anonymous "Recorder" was, in fact, Harold Monro's second wife, author and editor, Alida Monro, née Klemantaski (1892-1969).

Modern 'reference' works often mention Aleister Crowley. I notice, for instance, that in 1998 E.V. the American published *Encyclopedia of World Biography* included a biographical sketch of Aleister Crowley whose opening paragraph said about him:

Misunderstood and even feared during his lifetime, Aleister Crowley (1875-1947) channelled his brilliance into the black arts, believing that he was the greatest of the world's magicians, brought back to life.

*Aleister Crowley (the surname rhymes with "slowly") was an iconoclast among iconoclasts. In an era noted for decadence and rife with religious experimentation and deviation from rigid Christian strictures suffocating Victorian society, he diverged from even the more bizarre religious factions through his insatiable lust for sensation. Beginning what would become a lifelong study of the occult while still a child, Crowley's thirst for knowledge would cause him to travel the world, studying the Eastern mystics as well as the pagan religions of the ancients. Finally believing that he had achieved a kind of spiritual nirvana, he wrote his *The**

late John Bishop.") • GRO – Copy of her Birth Certificate.

²⁶⁷⁷ GRO – Copy of her Birth Certificate.

²⁶⁷⁸ See public notice in: *The Eastbourne Gazette*. Eastbourne, East Sussex, England: *The Eastbourne Gazette*. ♦ Wednesday, August 29, 1917, p. 4. ("Re EMILY BERTHA CROWLEY, Deceased. [...] DENNES LAMB & PEARCE GOULD, Solicitors for the Executor, 22 Chancery-lane, London.") (PUBLIC NOTICES, p. 4.)

²⁶⁷⁹ *The Chapbook (A Monthly Miscellany)*. London, UK: The Poetry Bookshop. ♦ Vol. II, No. 12, June 1920, p. 9. (A *Bibliography of Modern Poetry; With Notes on Some Contemporary Poets; Compiled by RECORDER* [pseud. of Alida Monro], pp. [1]-[47].) • See also note⁹²⁰ above.

²⁶⁸⁰ *Ibid.*, p. [2]. (RECORDER'S NOTE, p. [2].) • Victor B. Neuburg appeared not in the bibliography since he not published any poetry between January, 1912 E.V., and the end of May, 1920 E.V., but Ethel Archer's *The Whirlpool* appeared. Victor B. Neuburg published in the autumn of 1920 E.V. anonymous the book *Lillygay: An Anthology of Anonymous Poems*. • [Victor B. Neuburg]. *Lillygay: An Anthology of Anonymous Poems*. Steyning, UK: The Vine Press, MCMXX (1920). • *The Athenæum; A Journal of English & Foreign Literature, Science, The Fine Arts, Music, & The Drama*. London, UK: The Athenæum. ♦ No. 4716, Friday, September 17, 1920, p. 391. ("Lillygay: An Anthology of Anonymous Poems. 7¼ x 5, 90 pp. Steyning, The Vine Press, 5/ n.") (THE WEEK'S BOOKS, p. 391.)

²⁶⁸¹ *The Chapbook (A Monthly Miscellany)*. London, UK: The Poetry Bookshop. ♦ Vol. II, No. 12, June 1920, p. [1]. (A *Bibliography of Modern Poetry; With Notes on Some Contemporary Poets; Compiled by RECORDER* [pseud. of Alida Monro], pp. [1]-[47].)

*Book of the Law, which has been studied as a primer by students of the occult since its publication in the early 1900s.*²⁶⁸²

The British work *The History Today; Who's Who in British History*, published in 2000 E.V., spoke not of Aleister Crowley as a poet, but only as a "mystic."²⁶⁸³, among other things stating:

*In 1904 when he was in Cairo the 'Angel Alwass [sic]' dictated The Book of the Law to him and this was to be the basis of a 'religion', 'Crowleyanity', that would succeed Christianity, and of which he was the Antichrist, the Great Beast 666 of the Apocalypse.*²⁶⁸⁴

It is sad to read something like this – again, unfortunately, there is no need, it seems, for some, even scholars, to waste their precious time on proper research. I shall return to J. F. C. Fuller's foolish 'monster' "Crowleyanity" – a term that not was founded on *Liber L vel Legis*, 'The Book of the Law' (which he not had read at the time when he constructed the term, a term that in the light of the Law of Thelema was founded on the abrogate thinking of an old age), and furthermore, a term that Crowley clearly disliked.²⁶⁸⁵

Finally, an American reference work *British and Irish Poets: A Biographical Dictionary*, 449-2006, published in 2007 E.V., stated about the poet Aleister Crowley:

*Appreciation for his poetry was overshadowed by his bizarre personal life, which today would pass almost unnoticed.*²⁶⁸⁶

²⁶⁸² Encyclopedia of World Biography. Edited by Paula Kay Byers and Suzanne Michele Bourgojn. Second Edition. 18 vols. Detroit, MI: Gale Research Inc. 1998. ♦ Vol. 18; Supplement, p. 107. (*Aleister Crowley*, pp. 107-9.)

²⁶⁸³ *The History Today; Who's Who in British History*. Edited by Juliet Gardiner. London, UK: Collins & Brown Limited, 2000, p. 213. ("CROWLEY, ALEISTER (originally Alexander)(1875-1947), mystic.", pp. 213; 218.)

²⁶⁸⁴ Ibid. p. 218.

²⁶⁸⁵ See note⁴³²¹ below.

²⁶⁸⁶ William Stewart. *British and Irish Poets: A Biographical Dictionary*, 449-2006. Jefferson, North Carolina: McFarland & Company, 2007, p. 90. (CROWLEY, EDWARD ALEXANDER (ALEISTER)(1875-1947), p. 90.)