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# Text A:

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Teasing Out the  
Influences on Early  
Gardnerian  
Witchcraft As  
Evidenced in the  
Personal Writings of  
Gerald Brosseau  
Gardner

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## **ABSTRACT**

This thesis is an intensive, multi-layered analysis of an unpublished, English language, handwritten, mid-20<sup>th</sup> century manuscript. Originally undated, untitled and unsigned, it has now been positively identified as “Text A”, a Wiccan proto-Book of Shadows compiled by Gerald Brousseau Gardner (1884-1964) in the last half of the 1940’s. Different methodologies were applied to the document: transcription using Leiden conventions, handwriting analysis to identify the author, archival research to uncover photographs of the manuscript in use, historical and bibliographical research to situate the manuscript and its author, and finally, an in-depth and exhaustive source analysis to uncover literary and documentary influences on the text. Subsequently, the manuscript was identified as handwritten by Gerald Gardner, from 1940 to 1949, and contains almost no original material other than a handful of pages for a speech or oral presentation. The rest of the document is comprised of extracts from published sources available to Gardner. These include books on Free Masonry, Templars, British Folklore, Kabbalah, Magic – ancient and ceremonial, and books by Aleister Crowley. The document also includes ritual passages and ceremonies, most of which also appear in Gardner’s published novel, *High Magic’s Aid*. Two theme-lines, “Magic – ancient and ceremonial” and “the writings of Aleister Crowley”, comprising almost 40% of the total page count, were chosen for thorough analysis. Based on the information revealed by the various methodologies applied to this document, one can assert that Gardner’s claims to have been initiated into an ancient indigenous tradition, Wicca, and to be making available its long secret rituals are not supported by this document.

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## Preface

The elements of this thesis came together with a cataclysmic crash during the months of 2009. I had completed the course work of my Masters program but my thesis topic had been declared non-viable. I was running out of time and out of ideas.

Then, in the early days of summer, I received an email from Amazon.ca announcing the upcoming publication of Scott Cunningham's personal Book of Shadows<sup>1</sup> (BoS). Dead for over a decade, Cunningham (1956 – 1993) was a Pagan teacher/writer with whom I was well familiar. He had written some of the earliest of the Witchcraft<sup>2</sup> texts I read. A prolific writer, he wrote more than 20 books on a wide range of witchcraft related topics, everything from the basics of being a solitary witch to authoritative texts on aromatherapy, working with gems and crystals, herbal crafts and working with the four elements of earth, air, water and fire. But to publish his private BoS! I was angry at whoever had betrayed him and shocked at the cold blooded profiteering that would result in something so private being exposed to the world. A witch's BoS is a very private document, even if that witch is a teacher, leader and icon.

Later that same year (November), I attended the American Academy of Religious Studies annual conference in Montreal. I was spell bound at the breadth of topics and speakers. Things I considered fascinating about religion were being researched and expounded upon at a level far beyond anything touched upon at the University of Ottawa, and there was a whole stream of speakers on Pagan Studies. In the hospitality suite, outside the regular lecture schedule, the room was filled with people whose names were vaguely familiar from books and online discussion groups. And they were discussing fascinating things like the value of outdoor festivals vs bricks and mortar structures for group spiritual worship, the concept of theology relating to nature when the real world most people existed in was made up of high rise buildings and concrete sidewalks, the relative power of a ritual in the backyard bounded by wooden palisades versus dancing naked in the woods, and what to do if those woods were a public park and the police arrived.

Among the many conversations was a consistent thread, a question mark about the next stage of Witchcraft, having achieved a degree of recognition as a growing but still a 'new' world religion. Having studied the history of religion I recognized the questions. The Nicene debates, the war of nuance between Protestants and Catholics during the Reformation, post Vatican II debates about the use of Latin, the inevitability of it was staring me in the face. After 50 years of innovation and

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<sup>1</sup> The common shortform for Book of Shadows is BoS, pluralized as BoSs, and pronounced as BoSh.

<sup>2</sup> See page 4 for the conventions used in this document regarding the capitalization of this word.

evolution, now come the questions of theology; adapting a spiritual system strongly tied to nature to a world more and more bounded by the manmade and the artificial; questions of historical veracity, of tall tales, scandals, lies, exaggerations told by and about a generation of founders and leaders who were beginning to pass on. Essentially the deeply important issues that arise around passing the torch of a spiritual path to a new generation, of truly becoming a ‘tradition.’

It was at the cross roads of these two experiences, the book and the conference, that I thought I had found a new thesis – it was to be linked to questions of dogma and theology. I would take Scott Cunningham’s BoS and compare it with other such documents. What were the similarities between different traditions, what were the differences that had developed over the decades and over the different countries – given that Contemporary Witchcraft had started in England and spread from there to the United States, Canada and Australia with some striking differences (a spiritual system tied to the agrarian cycle of England simply does not function well on the other side of the equator where the seasons are reversed as they are in Australia) and some comforting samenesses (full moons and seasonal lifestyles). Was the BoS going to evolve into a “Bible” for Witches and Pagans?

So I started gathering up Books of Shadows: Scott Cunningham, mid-century American; Lady Sheba, one of the first Books of Shadows published in North America, 1971 and 1973; a training manual for Paganism being developed for the United Unitarian Church in Vancouver (Fritz Muntean), 2009; Buckland’s Complete Book of Witchcraft, known colloquially as The Big Blue Book of Witchcraft, (Raymond Buckland), 1986.

And then Dr. Lucie DuFresne handed me a translucent blue envelope filled with 250 legal sized b/w photocopied pages. It was, she said, a copy of a personal Book of Shadows, brought from England by Shelley TSivia Rabinovitch in the late 1990s, given to her by Doreen Valiente, one of Gerald Gardner’s very early High Priestesses. It was “probably” Doreen’s BoS, she thought.

This was the missing piece in my stack of BoS – British, early and from a very well known personage. But first I would have to transcribe it and figure out what was on the pages in order to be able to do a comparison to the other public and private documents I had gathered together.

It took me a year, from February to February, to type up a first draft of those 250 pages, but by December of 2010 I recognized that this document was not what I had originally believed it to be. That realization radically changed the direction and the content of my thesis.

#### Terminology:

What follows is a brief explanation of some of the terminology used in my thesis:

- Capitalization of W on Witch and Witchcraft: I have treated these words as I would Catholic – when referring to an individual practitioner of a specific faith I have used a capital, similarly when referring to the spiritual tradition. When it is a technology or historical reference I have not. These same guidelines apply to the word Pagan when used within this document.
- Theme-line: I have also elected to use a word not used before in the context of religious studies, “theme-line”. In sorting the contents of the manuscript into 8 different themes, I found it confusing to write about the multiple themes (big picture) and then about the individual themes (little picture). I use the word theme-line to refer to the individual themes as autonomous entities within the document. The overall theme of Text A is magic and witchcraft. This over arching theme is created from several other individual but clearly identifiable themes or topics of particular interest to Gardner. Each of these individual theme-lines is part of the larger whole, the manuscript, and together they make it stronger, and yet each theme-line comes out of the manuscript in pieces, be they full pages or partial pages, paragraphs or lines of text, and must be considered as an individual thread or line, hence theme-line.
- Gardnerian Witchcraft or Wicca<sup>3</sup>: is a 20th century religion that originated in pre-World War II England, spread to the United States, Canada and Australia by the middle of the 20th century and then returned to the British Isles in several additional variations (Clifton, Jennings). It is a foundational component of a modern complex of spiritual traditions known as Paganism or Neo-Paganism which is now recognized by the American Academy of Religious Studies as a ‘new religious movement’ warranting a specialized ‘Pagan Studies’ group.<sup>4</sup>
- The Book of Shadows (BoS): is a collection of rituals and ritual related information used by an individual witch or coven (a stable working group of Witches). The short form BoS is generally pronounced as “BoSh.”
- Witchcraft denominations:

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<sup>3</sup> In the North American context the word ‘Wicca’ or ‘Wiccan’ has a much broader meaning than in Britain, being used almost as an umbrella term often interchangeable with ‘Pagan’ and ‘Neo-Pagan’. In England it tends to be linked exclusively to Gardnerian and Alexandrian Witchcraft, also known as British Traditional Witchcraft.

<sup>4</sup> Pagan Studies achieved official ‘group’ status within the AAR in 2007 ([www.aarweb.org](http://www.aarweb.org)).

British Traditional Witchcraft includes only indigenous forms of witchcraft such as Gardnerian and Alexandrian Witchcraft, and considers itself directly descended from a pre-20<sup>th</sup> century tradition.

Contemporary Witchcraft and Contemporary Paganism refers somewhat interchangeably to the broader range of variations as they are practiced in North America. Some Pagans follow non-witchcraft traditions such as Asatru, Odinist, Druidism, and VoDou<sup>5</sup> (variously spelled VooDoo, YouDou). To create a meaningful difference of definition between Pagan and Witch, especially in the context of modern religious studies would require another thesis entirely. There is a common aphorism in the ‘Pagan’ community: “every witch is a Pagan, but every Pagan is not necessarily a Witch.” Even that statement can be debated/argued at length, depending on who is in the room at the time.

- The family tree of traditions: In terms of the evolution of these various spiritual systems I view these traditions in the following sequence:
  - ❖ British Historical Witchcraft which is the indigenous belief system unique to the rural areas of pre-20<sup>th</sup> century England. Practitioners are nowadays often referred to as ‘cunning folk’ or ‘hedge witches’.
  - ❖ Gardnerian, Alexandrian, Clan of Tubal Cain – individual and separate systems that appeared in the early 20<sup>th</sup> century in Britain
  - ❖ British Traditional Witchcraft is a term that encompasses all of the previously mentioned systems but most often refers to British Gardnerian and Alexandrian practitioners.
  - ❖ In North American the elements of British Trad mentioned above exist individually as well as parts of systems that have blended with imported systems of ethnic spirituality such as Italian, French, African, Irish, Central and South American, and indigenous native systems, and by doing so, have created a magnificent array of “Pagan” traditions. These are often referred to as ‘Ethnic Reconstructionist’ traditions. North America has also given rise to a range of unique traditions such as The Church of All Worlds (inspired by Heinlen’s book *Stranger in a Strange Land* (1961)) and the Fairy (Feri) Faith, as well as Feminist Witchcraft, and Goddess Worship both of which arose

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<sup>5</sup> This is the spelling as it is presently being used at the Canadian Museum of Civilization in Gatineau, at the VoDou Exhibit.

from 2<sup>nd</sup> wave feminism. For a more detailed description of the traditions found in North America see Adler's *Drawing Down the Moon* (1979).

⦿ The Canadian spiritual landscape looks very similar to the American, made up from the same kinds of elements; Gardnerianism, Alexandrianism, blended with ethnic contributions, including indigenous pre-Christian practices. There has also been much debate in Canada around the legitimacy of translating the rituals to French (Marisol, Gagnon, Dufresne).

The history and presence of the American systems have been somewhat documented in Chas Clifton's *Her Hidden Children* and Aiden Kelly is currently blogging about the history of the movement as he personally experienced it, with the stated intention of turning the blogged material into a book on the topic. His blog is called "Including Paganism – Expanding the Dialogue on World Religion", located on *Patheos*, a blog aggregate website, <<http://www.patheos.com/blogs/aidankelly/>>.

## INTRODUCTION

My thesis will lay out my argument that the manuscript I began working with in 2010 is, in fact, 'Text A', a manuscript written by Gerald Brosseau Gardner, identified as the first Wiccan Book of Shadows by his peers and modern scholars. I will then provide an in-depth source analysis of the contents of a selected portion of this manuscript as evidence of the literary influences present in Gardner's mind as he began the process of building/creating/sharing what has become a new international religion.

The study of foundational texts and founders' private writings has a long history in the study of religion (Meyer, Kelly, Pagels , Freidman). Whenever a new corpus of writings is discovered, such as the Dead Sea Scrolls or the Nag Hammadi texts, new understandings, questions, and answers become available to believers and to researchers. Analysis and study of any newly available text invariably opens the door to new understandings, shedding light on questions of origins and authenticity as well as offering insights into questions of how contemporary religions are formed and evolve.

Text A<sup>6</sup>, allegedly Gerald Gardner's (1886-1964) first Book of Shadows (BoS), is one of these foundational texts for Wicca.<sup>7</sup> The study of this manuscript will eventually shed light on questions of origins for Wicca, such as: Did Gardner create this spiritual path out of his imagination and his own spiritual needs? Did he inherit his knowledge from a living tradition? Did he start with some vague fragments of a dying tradition and creatively enhance these fragments with knowledge gleaned from other socially vibrant beliefs of his own culture, class and time?

It is not my intent in this thesis to answer these questions directly, but rather to demonstrate that a source analysis of this manuscript's contents will identify and illuminate the literary elements

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<sup>6</sup> Text A is a handwritten manuscript which has been identified as Gerald Gardner's first Book of Shadows (Valiente, Farrar). The label was created by Stewart and Janet Farrar as a way to distinguish between three separate early Gardnerian BoSes which they labelled as A, B and C. In their 1984 book *The Witches' Way* they did a detailed comparison between these Gardnerian documents and their own Alexandrian Book of Shadows. Their research proved definitively that their Alexandrian BoS was derived from the earlier Gardnerian BoS, refuting the claims of independent origin made by Alex Sanders, the founder of the Alexandrian Tradition.

<sup>7</sup> Gardner preferred the spelling Wica, using a single "c" but the current standard has become Wicca with the double "c". The word itself never appears in Text A, nor in *High Magic's Aid* (1949). It does appear 3 times in *Witchcraft Today* which was published in 1954 (Seims, personal website). In *Witchcraft Today* Gardner writes that Wica means "wise people" and is the term many contemporary witches use to describe themselves (102). According to the Oxford Unabridged dictionary 'witch' derives from Old English 'wicca' (m) sorcerer or witch and 'wicce' (f) sorceress, witch, with 'wiccan' being the plural for both.

that Gardner looked to for knowledge and inspiration. This information has value to both Pagans who recognize themselves and their tradition to be influenced by Gardnerianism, as well as providing new data for those religious scholars who are interested in the origins of contemporary Paganism or Neo-Paganism.<sup>8</sup> Ronald Hutton puts it succinctly in *Triumph of the Moon*:

It is clear that the puzzles surrounding Gardner's relationship with witchcraft cannot be solved by an analysis of his publications alone. The most important and enduring literary work towards which he contributed was, however, one that was intended never to be published: the collection of instructions and rituals which represented the sacred text of his witch religion and to which he gave the evocative name of the Book of Shadows. An analysis of this must apply, at the least, a great deal of additional information. (226)

The publications to which Hutton refers are the novels *A Goddess Arrives* (1936) and *High Magic's Aid* (1949), and the two non-fiction books *Witchcraft Today* (1954) and *The Meaning of Witchcraft* (1959).

In 1949 Gardner published a fictional novel, *High Magic's Aid*. Set in Medieval England it is the fictional account of a pair of brothers attempting to re-claim a lost birthright of land, title and position with the aid of a magician (male) and a witch (female). According to Gardner his intent was to suggest to the English reading public that there was a time when Witches were respected members of the community. Until 1951 it was still illegal in England to practice Witchcraft (Valiente, Rebirth 10), which is why the novel was presented as a work of fiction. With this book he was following in the footsteps of Dion Fortune (Violet Firth) (1890-1946) who published several novels between 1926 and 1956 about magically adept individuals<sup>9</sup>.

In 1954 Gardner published *Witchcraft Today*, the first non-fiction public exposition of practices and beliefs of what he claimed was a pre-Christian European religion, Witchcraft, "the remnant of a Stone Age religion" (Witchcraft 19). Although he identified himself as an anthropologist writing about "some people he has met" (Witchcraft 18) he also made it clear that he was initiated into their company and had taken their oaths of secrecy (Witchcraft 18). He claimed that his book was a

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<sup>8</sup> The terms Pagan and Neo-Pagan are very much interchangeable within this spiritual community. To some degree the term Neo-Pagan is an administrative term invented by professionals who need to separate the historical Pagans of centuries past from the contemporary practitioners of this spiritual path.

<sup>9</sup> *The Winged Bull* (1935), *The Goat-Foot God* (1936), *The Sea Priestess*, (1938), *Moon Magic*, (posthumously 1956)

factual account of what he was allowed to share. Much debate has subsequently surrounded this claim of ancient origins and the sources of Gardner's ideas and beliefs (Harrow, Lewis, Kelly, Valiente, Hutton, Howard, Clifton). *Witch-craft Today* was published after the change to the British Witchcraft Laws<sup>10</sup> making it possible for Gardner to identify himself as a Witch and claim the book as a work of non-fiction. *High Magic's Aid*, which he published as a fictional novel about a real way of life, was published in 1949 before the laws were changed.

In 1959 Gardner published *The Meaning of Witchcraft*. In this book Gardner positions himself as an archeologist and anthropologist who has long had a keen interest in the magical beliefs of people, and the actions that result from these beliefs (Meaning of Witchcraft 3). He also expresses great interest in the theories of Dr. Margaret Murray regarding witchcraft as the remnants of an ancient religion (Meaning of Witchcraft 3). The overall function of this book is to provide a historical background for contemporary Witches.

Text A is one of those books Hutton refers to as "intended never to be published" – a Book of Shadows, arguably the "first" Book of Shadows. As the proto-type of this kind of text, Gardner's manuscript contains not only ritual material but also excerpts from many of the books he looked to for information and inspiration as he was developing the background knowledge through which contemporary Pagan beliefs and behaviours were initially filtered. It is reflective of the time in which contemporary witchcraft was born.

This, of course, leads back to studying Text A as a foundational text. The study of this manuscript will necessarily provide new insight into Gardner's interests, inspirations, claims and motivations. My thesis is, therefore based on the following four premises.

1. This manuscript is Text A, as defined by the Farrars and Valiente. It was handwritten by Gerald Brosseau Gardner in the 1940s and completed before 1949.
2. Excluding the rituals, the content of this manuscript is almost entirely a compilation from other sources<sup>11</sup>.

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<sup>10</sup> The *Fraudulent Mediums Act* (1951) (14 &15 Geo. VI c.33) repealed *An Act to repeal the statute made in the First Year of the Reign of King James the First* 1735 (9 Geo. II c.5).

<sup>11</sup> With the exception of three brief multi-page segments (pages 211 -216, 220-228, 238-239) this manuscript contains no original material. According to Heselton, pages 211 through 216 appear to be a draft of a speech on the protective properties of magical amulets which Gardner gave to the Folk Lore Society in 1946 (Cauldron 170). I was not able to find a copy of the speech Gardner gave and so I have not been able to confirm this, but the phrasing makes it very clear it was intended to be a presentation of some sort. Heselton does not mention the other two similar segments referred to above. See page 174 of my thesis for a more detailed analysis of Gardner's writings.

3. Gardner's many claims about the ancient origins of Wicca or for an inherited, independently derived theology and ritual practice, are not supported by Text A.

4. Text A is not a Book of Shadows in the modern sense.<sup>12</sup>

For the purpose of this thesis, I selected two theme-lines for analysis out of the eight themes I identified while transcribing the manuscript, first, "Magic – ancient and ceremonial" and second, the writings of Aleister Crowley. They make up approximately 40% of the total manuscript. I selected these two because they provide the most immediately recognizable new information about the links between Gerald Gardner and the various kinds of magical workings which have become identified with British Traditional Witchcraft. An analysis of these two theme-lines will support my claims regarding premises 2, 3 and 4.

One encounters unique challenges when delving into 'new' history. What is gossip, what is genuine oral history? What questions can be asked, and answered, in an environment bounded by oaths of secrecy? What is truth and what is a lie when the milieu is colored by the human tendency to exaggerate, obfuscate, misdirect and sometimes even lie? As the founders of this tradition reach the ends of their human lives, moving into legend and myth, it is increasingly important to do this kind of textual analysis.

## Previous Work in the Field

Previous work in this field can be divided into six areas of research: on Gardner himself (Bracelin, Valiente, Heselton, Seims); on the origins of Wicca (Kelly, Valiente, Baker, Heselton); on the cultural climate that fostered the development of Wicca (Hutton); on the history of magical texts, such as the Book of Shadows and Grimoires (Davies), on Gardner's writings (Kelly, Farrars, Heselton) and research specifically on Text A (Farrars with Valiente, Heselton).

The first biography of Gardner, entitled *Gerald Gardner, Witch*, was published in 1960 while he was still alive. Enthusiastically supported by Gardner, this book paints a picture of the young Gardner as a high spirited adventurer during his years in South East Asia. A minor controversy surrounds the identity of the author of this document. Although Jack Bracelin is the listed author of

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<sup>12</sup> Heselton comes to a similar conclusion, writing "My impression of Text A is that it was not really a Book of Shadows as we would recognize one today" (Cauldron 286).

the book it was ghost written by a then well-known Sufi mystic by the name of Indries Shah (Heselton, Cauldron 21).

Valiente did several independent investigations into various Gardner claims, such as his academic degrees and the identity of “old Dorothy” the witch who Gardner claimed initiated him. The information she gathered about Dorothy Clutterbuck is included as a separate appendix in *The Witches’ Way* (Farrars, 283) while investigations into Gardner’s academic background are included in her own biography, *Rebirth of Witchcraft* (41-42).

Melissa Seims, a British Gardnerian High Priestess, has created a magnificent website about the history and early days of the Gardnerian Tradition in England (< <http://www.thewica.co.uk/>>). She has written and published several articles on the topic (see her website for details) and has graciously allowed me to include a chart she created of Gardner’s original High Priestesses and the initiations and lineages they are responsible for (see The Gardnerian Family Tree, page 20).

Phillip Heselton is currently the pre-eminent Gardnerian scholar. He has published several books about his research into the early days of Wicca: *Wiccan Roots: Gerald Gardner and the Modern Witchcraft Revival* (2000), *Gerald Gardner: Witchcraft Revival* (2001) and *Gerald Gardner and the Cauldron of Inspiration: An Investigation into the Sources of Gardnerian Witchcraft* (2003). His most recent publication is a two volume biography of Gardner entitled *Witchfather: A Life of Gerald Gardner* (2012). He has been generous in his support of my own research, sending me a CD with colored images of the first 189 pages of Text A, as well as a copy of Volume 2 of Gardner’s biography, which I was having difficulty getting here in Canada. He is currently in the process of researching and writing a biography of Doreen Valiente.

Prior to Heselton’s books, Aiden Kelly, an American Religious Studies scholar, pioneered the process of working through Gardner’s early writings using techniques from his training in biblical exegesis. Kelly was attempting to corroborate Gardner’s claims that he had been initiated into a coven with a long lineage dating back to the 14th century or earlier. His analysis included *Ye Book of Ye Art Magical* also known as BAM<sup>13</sup>, a document Kelly identifies as a BoS. Kelly was working with Gardner’s personal papers which had been sold away from England after his death (discussed in more detail on pages 18-19). The majority of the material he worked with is currently in the hands

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<sup>13</sup> In August 2012 I discovered that BAM had been recently made available on the Internet through the Scribd website. Prior to this point this document was not available to me and so plays no role in my thesis research.

of Richard and Tamara James of Toronto, founders of the Wiccan Church of Canada<sup>14</sup>. His initial research formed the backbone of the comprehensive elements of his PhD research. That research was later expanded into the two books *Crafting the Art of Magic* (1991) and *Inventing Witchcraft* (2007). In *Inventing Witchcraft* (2007) Kelly makes an argument for BAM predating Text A (77) but Valiente contradicts this in *The Rebirth of Witchcraft* (1989), writing “Its ritual contents owe a good deal to the OTO: in fact, it is a kind of hybrid between the OTO and witchcraft. Gerald’s first draft of it is in my own collection” (58). If Valiente is referring to the document we know as Text A this indicates that Text A predates BAM.

James Baker, an American historian, did his own research, and published his conclusions in an essay “White Witches: Historic Fact and Romantic Fantasy” that appeared in *Magical Religion and Modern Witchcraft* (1996), an anthology examining contemporary neo-paganism.

There are, inevitably a long list of online documents, mostly responding to Kelly’s work, most often negatively. The early responses, closer to the release of Kelly’s first book, *Crafting the Art of Magic*, tend to be personal indictments against him for breaking his oath of secrecy. Most recent responses tend to support the conclusions of Kelly, Baker, and Heselton – that Gardner encountered a group already in existence and that he expanded upon the information which they provided him.

Ronald Hutton, a British historian, has written several books (1993, 1996, 1999, 2003, 2007, 2009) examining the early non-Christian religious systems of the British Isles and thus, indirectly related to research around Gardner and historical Wicca. His book, *Triumph of the Moon* (1999), is regarded as seminal by academic Pagans in terms of outlining the social and cultural climate that gave birth to contemporary Paganism. His work, though not specifically about the early days of Wicca, does nevertheless cast light on the social milieu within which Gardner worked when he began to write about Witchcraft as a cultural survival and a 20th century religious path. In *Triumph*, Hutton refers to Gardner’s ‘last Book of Shadows’ and other Gardner papers held in Toronto by Richard and Tamara James/the Wiccan Church of Canada, as the “Toronto collection.” This material was purchased from Ripley’s Believe It or Not in 1987 by Richard and Tamara James.

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<sup>14</sup> The majority of Gardner’s museum collection and library was sold by the Monique Wilson to the American company, Ripley’s Believe It or Not!, in 1973. As the executor of Gardner’s estate, Wilson inherited the museum and his collections. She attempted to maintain the museum for several years but it was not a financially viable venture (Heselton, Cauldron 369).

A relatively new book, international in scope and historical in nature, *Grimoires: A History of Magic Books* (2009) by Owen Davies mentions the Book of Shadows, categorizing it as a variation on the magical grimoire.

To the best of my knowledge the Gardnerian BoS has never been analysed beyond its ritual contents.

Aiden Kelly speculated on the contents of Text A in his books *Crafting the Art of Magic* (1991) and *Inventing Witchcraft* (2007). The Farrars, in *The Witches' Way* (1984), did a detailed analysis of the ritual material it contains, but they deliberately overlooked all other pages. Valiente wrote several books about the Gardnerian tradition although none do more than refer in passing to Gardner's first Book of Shadows/Text A<sup>15</sup>. Baker's essay "White Witches: Historic Fact and Romantic Fantasy" (1996) suggests that he may have seen Text A, but he does not say so explicitly. In *Triumph of the Moon* (1999), Ronald Hutton suggests that the analysis of Gardner's BoS will prove important to scholarly analysis of this tradition, but he offers no indication that he knows what the document contains. A Pagan researcher in California, who goes by the Pagan name of Oakseer, has devoted several years to a private analysis of the document but has no interest in publishing his interpretation. He has contacted me directly about sharing our mutual work but is waiting patiently for my thesis to be finalized. Philip Heselton provides a detailed physical description of Text A in *Gerald Gardner and the Cauldron of Inspiration* (2003), but he does not provide more than passing reference to any analysis of Text A in any of his other books. He has also indicated to me an interest in a private exchange of information after my thesis has been finalized.

In 1984 Stewart and Janet Farrar published *The Witches' Way*. In it they create the label 'Text A' for an early Gardnerian BoS shared with them by Doreen Valiente, one of Gardner's early High Priestesses. Text A was at this point categorized by them as Gerald Gardner's first BoS. They worked with three Gardnerian BoS's, labelling them Texts A, B and C<sup>16</sup>, and sequencing them based on the

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<sup>15</sup> According to the John Belham-Payne, Valiente's literary executor and her former High Priest, "Doreen used to get very angry when she heard anyone call it text (sic) A" (Belham-Payne, email to the author 4 Dec 2011). She disliked the term.

<sup>16</sup> The original of Text A, written by Gardner, is currently in England, part of the collection of Valiente documents held by the Doreen Valiente Foundation. The whereabouts of Text B is unknown at this time.

lists of Hebraic power names used in the rituals. Text A had the longest lists, they were shorter in Text B and were replaced by familiar Deity names by Text C (3). Valiente also identified Text C as the one she had written, based on Gardner's original BoSs (3).

By doing a detailed comparison between these Gardnerian documents and their own Alexandrian BoS they determined that the Alexandrian BoS was derived from the earlier Gardnerian BoSs, refuting Alex Sanders' claims to an independent origin for the Wiccan tradition he founded, Alexandrian Witchcraft.

A Gardnerian BoS is traditionally oath-bound and therefore kept secret from the uninitiated. That being said, it is also widely recognized that most of the major elements of the Gardnerian BoS have already been published elsewhere. As the Farrars put it,

The Book of Shadows has never been published; it only exists in handwritten copies, which are in theory only available to initiated witches. But Gardner himself revealed elements of it, disguised in his novel *High Magic's Aid* (1949), and undisguised in his non-fiction books *Witchcraft Today* (1954) and *The Meaning of Witchcraft* (1959). And since Gardner's death in 1964, almost all the remainder has been leaked, plagiarized (usually without acknowledgement) or distorted either deliberately or by careless copying. This produced the unsatisfactory situation where a theoretically secret document was public property, but in a number of versions which varied from reasonably accurate to maliciously or ignorantly garbled (*The Witches' Way* 1-2).

Philip Heselton, a British researcher and practitioner specializing in personal interviews with early British practitioners, has devoted several books to the topic of Gardner and the members of his social circle he believes to have been involved with the early days of Wicca. In *Gerald Gardner and the Cauldron of Inspiration* (2003) he includes a lengthy and detailed physical description of the

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According to Heselton it is not in the possession of the Doreen Valiente Foundation (message to the author 21 Aug 2012). I have heard that it is in Toronto, Canada, part of the collection held by Richard and Tamara James and the Wiccan Church of Canada, but I believe their document to be *Ye Book of Ye Art Magical* aka BAM, another early Gardnerian document. The WCC bought the Gardnerian documents from Ripley's Believe It Or Not in 1987 and yet the Farrars and Valiente were working with Text B in 1984 when they wrote *The Witches' Way*. Text C is the version of the BoS written by Valiente, also held by the Doreen Valiente Foundation. Valiente is considered by many to be the true creator of the 'original' BoS of Wicca (Hutton, Triumph 246; Farrars, *Witches' Way* 1, Belham Payne).

manuscript. He had the opportunity to examine it closely about 10 years ago<sup>17</sup> through the Belham-Paynes (message to the author, 7 June 2012). He has recently been contracted by the Doreen Valiente Foundation to write her biography as well. Valiente's role in the creation of Wicca is discussed in more detail a little later in my thesis (see page 22).

Other researchers have delved into the early days of contemporary Witchcraft: Margo Adler (1986), Starhawk (1989), Chas Clifton (1992, 2006) and Raymond Buckland (1995) for example, but their focus has tended to be on the North American forms of the movement. Research into the Canadian forms of Witchcraft has been carried out at the Graduate level in thesis research done by Shelley TSivia Rabinovitch, Carleton University (1993), MaryAnne Pierce at University of Western Ontario (2000), Mireille Gagnon, Universite de Laval (2003), Lucie Marie-Mai Dufresne (2004)and Marisol Charbonneau, University of Ottawa (2008). For a more complete list see the "Bibliography of Canadian Sources" on the Pagan Federation -Fédération Païenne Canada website (<http://www.pfpc.ca/>).

Research into the roots of contemporary Witchcraft has not been without peril. One of the primary accusations leveled against Aiden Kelly for publishing his research on Gardnerian documents was that of an "oathbreaker." He was an initiated Gardnerian Witch at the time. I am not an initiated Gardnerian witch and so not bound by any rules of secrecy. In addition, I personally share the position of the Farrars, that it is better that accurate material be shared, as well as the position of Hutton, that there is great historical value in this material.

## Historical Context

Gerald Gardner's Wicca took shape in the green fields and wood copses of southern England in the time between the two world wars. In *Triumph of the Moon*, British historian Ronald Hutton paints a vivid and compelling portrait of the cultural and economic environment that gave birth to contemporary British Witchcraft in the very earliest decades of the 20<sup>th</sup> century. Hutton details the tension and the social ambivalence created by the profitability of the industrial revolution and the brutal severing of ties to the previous agrarian lifestyle. It affected every level of British society in one way or another. The cultural chaos this engendered opened the door to the revival of magic

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<sup>17</sup> Valiente died in 1999. The initial photocopy of the manuscript I have been working with was made in the late 1990s by Rabinovitch. The details of her visit to Valiente in England are discussed on page 36 of my thesis.

which was initially cloaked behind the doors of an assortment of secret societies and magical organizations, such as the Theosophical Society, the Golden Dawn, and the Society of the Inner Light. Attitudes were changing. Knowledge, awareness and acceptance of formerly secret things were growing. To illustrate this, Hutton quotes Aleister Crowley, from a letter written to George Jones in 1914:

The time is just ripe for a natural religion. People like rites and ceremonies, and they are tired of hypothetical gods. Insist on the real benefits of the sun, the Mother-Force, the Father Force and so on; and show that by celebrating these benefits worthily the worshippers unite themselves more fully with the current of life. Let religion be Joy, but with a worthy and dignified sorrow in death itself; and treat death as an ordeal, an initiation [...] in short be the founder of a new and greater Pagan cult (*Triumph*, 178-9).

It was the right time for a new spiritual path to unfold. Other well-known public figures such as Helena Petrovna Blavatsky (1831-1891), Aleister Crowley (1875-1947) and Dion Fortune (Violet Firth) (1890-1946) had made the British public aware of a revitalized and growing interest in magical thinking.

Into this milieu came a persuasive, broad minded retired civil servant: Gerald Gardner (1884-1964), who would become recognized as the founding father of contemporary witchcraft (Kelly, Hutton, Heselton). Doreen Valiente (1922-1999), one of his early priestesses, lent her word craft to the evolving ritual canon (Kelly; Farrars Interview by Montana). When she left Gardner's fold in 1957 she continued her studies in esotericism, eventually joining, in 1964, the small coven of Robert Cochrane (193?-1966)<sup>18</sup>, leader of a tradition that went on to become the Clan of Tubal Cain<sup>19</sup>. Gardner's chief rival in the early days of British witchcraft was a charismatic bon vivant by the name of Alex Sanders, founder of the Alexandrian tradition. Stewart Farrar (1916-2000) and Janet Farrar (nee Owen) (b. 1950) were among his early initiates. They went on to write several thoughtful and popular books about contemporary witchcraft.

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<sup>18</sup> There is some uncertainty about Cochrane's age and year of birth. According to Hutton in *Triumph of the Moon* Cochrane was 28 in 1964 which means he was born in 1936, however, in a private letter to Joe Wilson, written in 1965, Cochrane claims to be 35, meaning he was born in 1930 (Rabinovitch, Encyclopedia 54). The Controversial website on which I sourced the profiles used in my thesis uses 1931 as his birthday.

<sup>19</sup> Associated traditions are Regency and the 1734 Tradition (Rabinovitch, Encyclopedia 54).

As initiates of Gardner, Sanders and Cochrane moved out into the wider world, they contributed to the spread and growth of contemporary Witchcraft, especially in the English speaking cultures of North America<sup>20</sup> and Australia.

## Profiles of the Early Leaders in British Traditional Witchcraft

### Gerald Gardner (1884-1964)

Born June 13<sup>th</sup>, 1884 (a Friday), Gerald Brosseau Gardner was the 3rd of 4 sons<sup>21</sup> born to William Robert Gardner and Louise Burguelew (nee Ennis) (Heselton, Witchfather V.1, 15). A severe asthmatic as a youth, his winters (1891 - 1900) were spent in warmer climes, mostly Africa and Madeira (Heselton , Witchfather V.2, 649) under the supervision of his governess Georgiana Harriet Wakefield McCombie<sup>22</sup>, nicknamed ‘Com’. She married a tea planter, David Elkington, in 1898 and two years later, Gardner, age 16, joined Com and David in Ceylon with the aim of learning about the business of tea (Heselton, Roots 15). After a few years, he parlayed his skills into a career that kept him in South East Asia doing various kinds of plantation management, eventually becoming a government inspector from which position he retired and returned to England in 1936. In 1927, he met and married Donna Rosedale (1893-1960), a nursing sister, in a whirlwind romance while he was home on vacation (Heselton, Roots 21). They had no children.

While he was in Malaysia, Gardner continued to add to his personal collection of native weapons, a fascination he had had since boyhood<sup>23</sup>. He became an expert on the kris, a Malaysian dagger characterized by the wavy shape of the blade<sup>24</sup> and especially associated with Malay magic. In 1936, he published his first book, *Keris and Other Malay Weapons* (Heselton, Roots 19) which is

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<sup>20</sup> The expansion of Wicca and Paganism in North America has been detailed in Margot Adler's *Drawing Down the Moon* (1979), Chas Clifton's *Her Hidden Children* (2006) as well as a wealth of unpublished thesis research. For a detailed list see the “Bibliography of Canadian Sources” on the Pagan Federation -Fédération Païenne Canada website (<http://www.pf-pc.ca/>).

<sup>21</sup> Harold (1870), Robert/Bob (1874), Gerald, Francis Douglas(1886) (Heselton, Witchfather V.1, 15)

<sup>22</sup> In Bracelin's biography of Gardner she is called Josephine.

<sup>23</sup> In 2009, the Asian Civilizations Museum in Singapore mounted a special exhibit honoring the individuals whose artifacts created the foundation of the ACM's Southeast Asia collection. Gardner was one of the six individuals featured. When he left Malaysia he sold much of his collection of native knives and other weapons to the Raffles Museum (Heselton, Witchfather V.I, pp 142-3), now the Raffles Museum of Biodiversity Research attached to the National University of Singapore. The poster and the text from the webpage for the exhibit are included in Appendix D.

<sup>24</sup> Looking around for athames on E-bay, it is still possible to find older versions of the athame featuring the distinctive wavy blade of the kris. According to DuFresne, this was one of the preferred forms of the athame from the late 1980's to the late 1990's in both Toronto and Ottawa (Personal communication Aug 2012).

still recognized as an authoritative text on the subject<sup>25</sup>. His deep interest in the history and culture of the Malaysian people also lead to his archeological explorations conducted while working in Johore in the 1930s (Bracelin; Heselton, Witchfather V.1). His efforts there were eventually rewarded with the discovery of three different ancient fortresses, as well as coins, beads and pottery which he interpreted as evidence of ancient trade with China, Portugal, Rome and India (Bracelin 105-6). He wrote a number of journal articles detailing his finds (Heselton, Witchfather V.2, 654). His publications are listed at the end of this biography.

After his retirement in 1936, Gerald and Donna returned to England where they first established themselves in London and then, with the world on the brink of World War II, they relocated away from the city, moving to the New Forest area, near Hampshire in southern England. It was here, in 1939, that Gardner claims to have first encountered the individuals who initiated him into British Witchcraft. According to Gardner, he discovered the local amateur theatre troupe known as the Rosicrucian Crotona Fellowship and within this group he discovered several kindred spirits who shared his interest in witchcraft. This camaraderie culminated in his initiation into the coven of the New Forest witches (Bracelin, Heselton).

The group was highly secretive and Gardner found this unpalatable. He felt that Wica (his spelling, see footnote 7, page 6) was a spiritual system that offered a very desirable alternative to mainstream Christianity. He wanted to tell the world but the others resisted, fearing reprisals from their neighbors. As a compromise they agreed that Gardner could write a fictionalized account of witchcraft. Dion Fortune had set a precedent for this with her novels about ceremonial magic<sup>26</sup>.

To that end, in 1949 he published his 2<sup>nd</sup> novel *High Magic's Aid*.<sup>27</sup> In this tale, set in medieval England, two brothers turn to a local doctor cum magician for assistance in reclaiming their stolen birthright. On the advice of a spirit conjured by the magician, they seek out a young witch because she possesses certain specific magical tools which the magician requires to create the magic the brothers need to achieve their goal. These tools are a pair of knives – one with a white handle, the other with a black handle. The novel suggests that in earlier times witches were respected by the

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<sup>25</sup> It was reprinted in 2010 by Orchard Press.

<sup>26</sup> Fortune (1890-1946) was a well-known occultist and a prolific writer, mostly on esoteric subjects, however, she also produced several novels which focused on 'modern' individuals who learned how to work psychic magic and improve their lives. These novels include: *The Winged Bull* (1935), *The Goat-Foot God* (1936), *Sea Priestess* (1938) and *Moon Magic* (1956).

<sup>27</sup> Gardner published his first novel, and 2<sup>nd</sup> book, *The Goddess Arrives* in 1939. It is set in ancient Cyprus. Gardner based it on a series of dreams which he believed were memories of a past life.

general populace and seen as leaders in time of strife. It also provides highly detailed descriptions of magical rituals.

According to Valiente, Gardner would give a copy of the novel to potential initiates. If they expressed distress at the mention of ritual nudity and ritual flagellation then things proceeded no further (Valiente, Rebirth 39). A degree of discretion was necessary when responding to expressions of interest because until 1951 Witchcraft was still an illegal practice in England (Valiente, Rebirth 10).

After the laws were changed, Gardner began a concerted campaign to tell the world about Wicca. He produced a fourth book, *Witchcraft Today* in 1954. It is a nonfiction treatise approaching modern Witchcraft anthropologically, as a religious survival from pre-Christian times. He wrote a fifth book *The Meaning of Witchcraft* in 1959, in which he self-identifies as a witch<sup>28</sup>.

Gardner's enthusiasm for publicizing Wicca led to a schism with his coven and in 1957 Valiente and several others "hived off" (a term for breaking away to create a new coven). By then, Gardner had relocated to the Isle of Man where in 1954 he had taken over ownership and management of Britain's first Witchcraft Museum (Heselton, Cauldron 265).

The Museum had been founded in 1951 by Cecil Williamson. Gardner had been actively involved in its creation, offering advice on the displays as well as helping to create some of the items on display. In *Gerald Gardner and the Cauldron of Inspiration*, Heselton includes a letter from Gardner to Williamson discussing his intention to create a grimoire for display at the museum; "I have written out a lot of the grimoire ... I think it will look quite imposing when its (sic) stuck up. Binding it is a trouble, but will fake up something. It seems absolutely impossible to get a Blank Book anywhere nowadays. They say Government (sic) prohibit these being made, except in Printed Account Books. So I got an old album, nice paper but the covers were impossible." (Cauldron 340).<sup>29</sup> Gardner and his wife relocated to the Isle of Man shortly after the museum opened and by 1954 Gardner had bought Williamson out.

After Valiente and the others had split from Gardner, they approached him with a set of 13 guidelines, a proposed set of "Craft Laws" governing the behaviour of coven members. Gardner

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<sup>28</sup> Gardner admits to being initiated into the witch coven in *Witchcraft Today* but this detail is mentioned only in passing on page 18. In *The Meaning of Witchcraft*, written five years later, the admission comes on page 3 and the entire book is permeated with his personal experience of The Craft.

<sup>29</sup> I suspect this mocked-up grimoire might actually be *Ye Book of Ye Art Magical* also known as BAM. This is supposition only on my part as I have not had an opportunity to examine the document, currently owned by Richard and Tamara James of the Wiccan Church of Canada in Toronto.

dismissed their suggestions, saying that there was already a set of much older Craft Laws<sup>30</sup> (Valiente Rebirth, 70). These laws are nowadays often referred to as “The Ardaines,” no doubt because of the frequently occurring phrase “So be it araigned” meaning ordained (Valiente Rebirth, 70) or ordered. Valiente and her companions were “extremely skeptical” (Rebirth 70) of these so called ancient laws which they had never heard of before and although Gardner refused to admit they were “an ad hoc invention” (Valiente, Rebirth 71) he did eventually promise to refrain from giving unauthorized interviews. He ultimately proved unable to keep to that promise but the Laws did go on to become a standard part of the Gardnerian Book of Shadows. Kelly has done extensive research and analysis around these Craft Laws. His work with these items of Craft lore was used as part of his Comprehensive examinations during his PhD program at Graduate Theological Union in Berkeley, California in the late 1970s, as well as providing the core data of his first book *Crafting the Art of Magic* (1991).

In 1964, Gardner died unexpectedly while enjoying a winter cruise to the Middle East. It was a sudden and unexpected end, a stroke (Heselton, Witchfather V.2, 634). As he was travelling alone, and with his wife already deceased, there was no one to make arrangements and the cruise line had him buried in Tunis. Several years later, Eleanor “Ray” Bone, another of Gardner’s High Priestesses, was travelling in the area and learned of local plans to redevelop the land where Gardner was buried. She rallied the Pagan community of the time and raised enough money to have the body reburied “somewhere near the ancient city of Carthage” (Davis, website).

In Gardner’s will he left the contents of the museum, property, cash, and the rights to his literary works to Monique Wilson aka Lady Olwen<sup>31</sup>. The Museum building and the land itself was left to the caretaker, William Worrall, but it came back into the Wilson’s hands when Worrall declined to accept responsibility for it. The Wilsons kept the museum running for nearly a decade. Eventually, in 1973, unable to finance proper repairs, the Wilsons’ sold the contents of the museum to the American company, Ripley’s Believe it or Not!<sup>32</sup>

According to a Morgan Davis article on the Gerald Gardner website, the Gardner collection was originally on display at the Ripley’s museum in San Francisco, and after that venue closed it moved

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<sup>30</sup>Kelly includes a complete set of the Craft Laws in *Crafting the Art of Religion*, pages 145-161. They are also online as part of the Gardnerian Book of Shadows at <http://www.sacred-texts.com/>. I have included Kelly’s version of these laws in Appendix F.

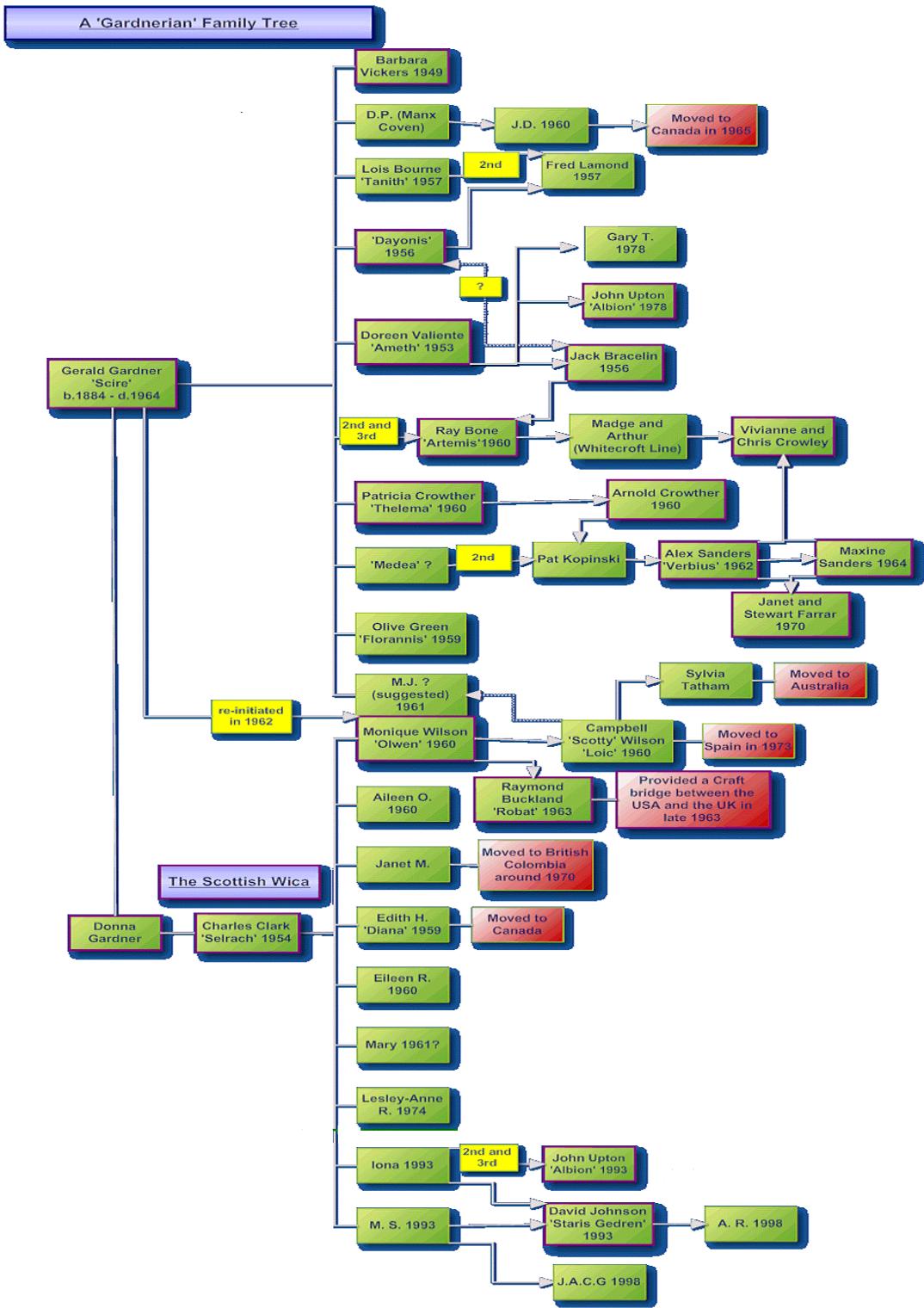
<sup>31</sup>Her primary claim to fame within Wicca is as the High Priestess who initiated Raymond Buckland who is credited with importing Gardnerian Witchcraft to the United States in 1964 (Davis, website).

<sup>32</sup>The Gardner collection consisted of 10, 000 items, including 3000 books, and sold for £ 120,000 (Davis, website).

to Florida, eventually ending up in storage. Ultimately, all or most of it was sold off piece meal through the Ripley's Museum gift store, through e-bay and mail order ads in occult magazines. In 1987, Ripley's sold Gardner's remaining effects, including his books and manuscripts, to Richard and Tamara James of the Wiccan Church of Canada in Toronto (Davis, website).

### **Gardnerian Family Tree – Wiccan Lineages**

The chart on the following page outlines the genealogy of Gardnerian Witchcraft by providing names and dates of Gardner's High Priestesses as well as the names of some of the individuals who are descended from them. It has been included here with the permission of Melissa Seims, the British witch and researcher who created it. This chart includes many intriguing details which merit further research but I will not be attempting that research in this thesis.



## 1.1 Gardnerian Family (Wiccan) Tree

Gardner's Bibliography (from Heselton's *Witchfather*, V. 2, pp 653-655).

## BOOKS

- *Keris and Other Malay Weapons*, (1936, 1973, 2009)
- *A Goddess Arrives* (1939, 2000)
- *High Magic's Aid*, (1949, 1975, 1993, 1996)
- *Witchcraft Today*, (1954, 1955, 1960, 1966, 1968, 1970, 1971, 1975, 1982, 1988, 1999) Fiftieth Anniversary Edition. Foreword by Judy Harrow (2004)
- *The Museum of Magic and Witchcraft: the Story of the Famous Witches' Mill at Castletown, Isle of Man* (1958)
- *The Meaning of Witchcraft* (1959, 1971, 1982, 1988, 1991, 1999, 2004)
- *Gerald Gardner Witch* by J.L. Bracelin (1960, 1999)

## ARTICLES

"Notes on Some Ancient Gold Coins from Johore River", *Journal Malayan Branch Royal Asiatic Society*, Vol. XI, Part II, Dec. 1933, pp 171-176.

"Notes on Two Uncommon Varieties of the Malay Kris", *Journal Malayan Branch Royal Asiatic Society*, Vol. XI, Part II, Dec. 1933, pp 178- 182.

"Ancient Beads from the Johore River as Evidence of an Early Link by Sea between Malaya and the Roman Empire", *Journal Royal Asiatic Society*, 1937, pp 467-470.

"Le Problème de la Garde de l'Epée Cypriote de l'Age du Bronze" *Bulletin de la Société Prehistorique Française* No. 12, 1937.

"More Coins from the Johore River", *Numismatic Chronicle*, 5th Series, Vol. xix, 1939, pp 98-103.

"Witchcraft", *Folk Lore*, Vol. 50, Jun 1939, pp 188-190.

"British Charms, Amulets and Talismans", *Folk Lore*, Vol. 53, II June 1942, pp 95-103.

"The Hazel as a Weapon", *Folk Lore*, Vol. 55, No. 4 (Dec. 1944), p 177.

"The Museum of Magic and Witchcraft" [sic], *Humana Studia*, Serie II, Anno VII, Fasc 1, 1955.

"The Truth about George", *New Dimensions*, January 1964.

"Witchcraft in the Isle of Man", *New Dimensions*, March 1964, pp 6-11.

## Doreen Valiente (1922-1999)<sup>33</sup>

If Gardner is the founding ‘father’ of Wicca, then Valiente is surely the ‘mother’ of modern Witchcraft for her role in re-writing Gardner’s BoS and thereby creating much of its liturgy (Kelly, Inventing 26; Farrar/Bone interview with Montana). She is the author of some of the most popular and well-known Wiccan poems frequently used in ritual, including “The Charge of the Goddess” and “The Witches Creed”. Her biography in *The Encyclopedia of Modern Witchcraft and Neo-Paganism* credits her with introducing ‘rhyme and poetry’ to Pagan ritual (278).

She was born Doreen Edith Dominy on January 4<sup>th</sup>, 1922 to Harry and Edith in South London. Her strongly religious parents were alarmed at her propensity for magical things even as a child, and as a teenager she found herself at a convent school. She left it in protest at age 15, never returning to the British school system. When she was eventually initiated as a witch in 1953, she allowed her mother to believe she was involved with Druids, because they were more socially acceptable (Rebirth 40).

At the age of 19, while working as a secretary in Wales, she met and married her first husband, Joanis Vlachopoulos. He was a 32-year-old able seaman with the Merchant Marine. Less than six months after their January 31, 1941 wedding, he was declared missing and presumed dead.

On May 29, 1944, Valiente married her second husband Casimiro Valiente and because legally, at that time, wives automatically assumed the nationality of their husbands, she became a Spanish national and a foreigner in her native country.

In 1952, an ever curious Valiente reached out to Cecil Williamson, the proprietor of the Witchcraft Museum on the Isle of Man. Through him she met Gerald Gardner and his then High Priestess “Dafo” <sup>34</sup>. In 1953 Valiente was initiated by Gardner. At this point he was working with what is now known as Text B, the 2<sup>nd</sup> version of his BoS (although it was not yet called by that title)(Farrars, Witches Way, 3).

Being well read in matters esoteric and magical, Valiente quickly recognized and questioned Gardner about the amount of “Crowleyanity” (her word – Rebirth, 61) in the BoS. Gardner claimed he had used Crowley and material from other magical sources to fill in the gaps between the

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<sup>33</sup> Valiente was an exceedingly private woman and disclosed very little private information, even in her autobiography, *Rebirth of Witchcraft*. The information in this bio comes from the website of the Doreen Valiente Foundation unless otherwise noted (<http://doreenvaliente.org/>).

<sup>34</sup> Although Dafo’s true identity was a closely held secret for many years, in recent decades she has been identified as Edith Woodford Grimes by Heselton in his various books, the first time being in *Wiccan Roots*, page 116.

fragments of authentic material he had received from his initial coven. When Valiente protested that he was not doing himself any favors by having so much material produced by such an ‘unsavory character’ in his BoS, Gardner challenged her to do better if she could (Rebirth 61). She accepted the challenge and so Text C came into being. According to Hutton, the Farrars, Kelly and Heselton, Text C is the forerunner of all subsequent Gardnerian BoSs.

Eventually, Valiente became Gardner’s High Priestess although I have not been able to ascertain how quickly after her initiation this occurred. Then, in 1957, Valiente and several other members of the Bricket Wood coven as it was then called, parted company with Gardner. They were concerned with his enthusiasm for publicity and his carelessness with protecting the privacy of coven members.

It was at this juncture that the issue of “Craft Laws” came to the fore. After the split, Valiente and the newly autonomous coven approached Gardner with a set of “Craft Laws” or guidelines they had created. They hoped Gardner would agree to abide by these guidelines which would give them a measure of privacy and security. Gardner responded that there was no need for ‘new’ Craft Laws when there already existed a perfectly reasonable set of laws, which he then shared with them. The general consensus of the Valiente group was that Gardner had simply made up these rules as a counter proposal to their own suggestions. These ‘old’ laws subsequently were added to the BoS, and part of the research done by Kelly involved ferreting out and analysing the correspondence around these laws. This research and analysis formed the basis of his two books *Crafting the Art of Magic* (1991) and *Inventing Witchcraft* (2007).

In 1964, after Gardner’s death, Valiente began to work with and was initiated by Robert Cochrane, another individual claiming to belong to an independent and longstanding British witchcraft lineage. She eventually came to the conclusion that Cochrane’s claims were probably untrue and left his group. (Rebirth 122). She does not give a specific date in her autobiography, *The Rebirth of Witchcraft* but she had already left the group by the time Cochrane died during the mid-summer ritual in 1966.

In the 1970s, after the death of her husband, Valiente focused her energies on her writing. Over the last decades of her life she produced several books, establishing herself as a respected and knowledgeable exponent of witchcraft and magic. Her books are listed at the end of this section.

She also contributed to the Farrar’s *The Witches’ Way* (1984) and Evan John Jones’s *Witchcraft: A Tradition Renewed* (1990). In addition, she was actively involved in the development of the Centre for Pagan Studies, which opened in 1995. She also supported the development of the now-

international organization “The Pagan Federation,” on which The Pagan Federation/Fédération Païenne Canada is based.

Respected for her knowledge of Witchcraft, Valiente also made it her business to investigate other claims made by Gardner.

She spoke plainly on the idea that witchcraft was an ancient hidden religion that had re-emerged, writing , “No one with any sense would claim, or ever has claimed, that the witch rites of today are the unaltered rituals of our remotest ancestors. On the contrary, witchcraft today is the product of a long period of evolution, in the course of which there have been many changes and accretions.”( Rebirth 53). She openly acknowledged throughout her autobiography that elements of the coven’s rituals were enhanced with material from The Key of Solomon, The Golden Dawn, Freemasonry, and other sources, She was enthusiastic about Michael Harris’s *The Roots of Witchcraft*, in which he traces some of the mysterious words and phrases used in rituals back to Basque origins, words such as Janicot (the name given to the Witches’ God) and the phrase “Bagabi lacha bachabe” which is still used in Wiccan rituals (Rebirth 52-53). Valiente herself, when she rewrote the original BoS, brought in elements from the *Carmina Gadelica* (Hutton, Triumph 246).

Valiente also dismissed rumours that Crowley wrote the rituals for Gardner’s coven, pointing out that Crowley was near the end of his life when he met Gardner, “Was this enfeebled and practically dying man really capable of such a *tour de force?*” (*Witchcraft for Tomorrow*, 15).

Gardner claimed that the head of the New Forest Coven, when he was initiated in 1939 (Heselton, Witchfather V.1, 206), was a society matron by the name of Dorothy Clutterbuck. Valient proved that there was such a person living in the New Forest area, just as Gardner claimed. The results of that investigation were published in 1984 as an Appendix in *The Witches’ Way*, entitled “The Search for Old Dorothy”, pp 283-293.

Valiente even went so far as to investigate Gardner’s claims to academic achievements such as an honorary Doctor of Philosophy from Singapore University, and a Doctorate of Literature from the University of Toulouse (Rebirth 42). Both institutions denied any such accreditation; though I did find an interesting link between Singapore University and Gardner through the Raffles Museum in Singapore (see Appendix D).

Her theory regarding how Gardner came up with the phrase ‘Book of Shadows’ is now the widely accepted explanation, frequently quoted by academics and pagan researchers (Rabinovitch, Encyclopedia 27) . It was the title of an article on the same page as a magazine ad for Gardner’s novel *High Magic’s Aid* (Rebirth, 51-52) (see page 59 for a more detailed discussion).

A gifted wordsmith and a devoted Wiccan, Valiente was not one to accept idle boasting on the part of others, even Gardner and Cochrane. She was also committed to the concepts of the sharing of Wiccan knowledge, as evidenced by her many publications and her support of the organizations such as the Pagan Federation. The Doreen Valiente Foundation could never have been launched without her support and approval and its mandate is to make historical documents about Wicca available to present and future researchers and Wiccans.

She died on September 1, 1999, in a nursing home, suffering from pancreatic cancer, in the presence of John Belham Payne, her High Priest and literary executor. She was cremated as per her final wishes. In 2011, Belham Payne was instrumental in creating the Doreen Valiente Foundation and passing onto the trustees of that organization her literary legacy including her personal papers and writings. It is the intention of the Foundation to make her work, and any future material donated by other Pagans and Wiccans, available to future generations (<http://doreenvaliente.org/>).

#### Valiente's Bibliography

- *Where Witchcraft Lives* (1962, 2011)
- *An ABC of Witchcraft* (1972, 1988)
- *Natural Magic* (1975, 1999)
- *Witchcraft for Tomorrow* (1978, 1993)
- *The Rebirth of Witchcraft* (1989, 2007, 2008) - an autobiography
- *Charge of the Goddess: The Mother of Modern Witchcraft*, a book of her poetry, published posthumously in 2000.

#### Alex Sanders (1926-1988)<sup>35</sup>

In her autobiography, *The Rebirth of Witchcraft*, Valiente acknowledges that no discussion of modern witchcraft could be considered complete without including Alex Sanders (Rebirth 164), founder of the Alexandrian Tradition. She sums him up tidily when she writes: "I have an idea that the truth about Alex Sanders lies somewhere between the two extremes of charlatan and magus" (Rebirth 165).

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<sup>35</sup> The details of this biography are based on the profile that appears on Controversial.com, written by George Knowles, unless otherwise indicated. The unique spelling of the title of this website, "controversial" is not an error.

Sanders, an English occultist self-styled as "The King of the Witches" was born June 6<sup>th</sup>, 1926, to Harold Carter and Hannah Bibby. After Alex was born, his parents, never officially married, relocated the family and unofficially changed their name to Sanders, selecting the name from the local phone book (Sanders, Maxine, Firechild 100). Alex, whose formal name was Orrell Alex, was the eldest of six children<sup>36</sup>: Joan (1928), Elizabeth (1929), Patricia (1933), John R. (1934), and David (1937). Sanders discovered his true name in 1970 when he applied for a passport, and legally changed his name shortly after that (Sanders, Maxine, Firechild 100).

According to Maxine, all the Sanders siblings were gifted mediums. She recalled his mother telling her that several of his childhood playmates were 'spirit children' (Sanders, Maxine, Firechild 101). As a young man, Alex spent some time working as a medium in Spiritualist Churches under the name of Paul Dallas (Sanders, Maxine, Firechild 101).

Alex claimed childhood initiation, at the age of 8 (1933), by his grandmother into an independent family tradition. The story is recounted by Valiente in her autobiography:

[. . .] he entered his grandmother's house one day, walking in through the back door and discovered her, stark naked and with long, flowing hair, working witchcraft in a circle. He was terrified; but the old lady told him he must never tell anyone what he had seen and, to make sure of this, she would initiate him as a witch there and then. She made him strip off his clothes and kneel down. Then, taking a small, sickle-shaped knife from among her tools of witchcraft, she made a small cut on his scrotum. After they had both dressed again, she told him that from then on she would teach him all she knew, but he must keep everything secret (Rebirth 164).

The problem with this story is that Sanders then went on to claim that he had copied out his grandmother's Book of Shadows. That BoS was later proven to be based on the Gardnerian BoS (Farrars, Witches' Way). Eventually researchers also determined that he had been initiated by a Gardnerian witch although Sanders had, at one point, been rejected by Patricia Crowther, another well-known Gardnerian High Priestess. Maxine Sanders explains the confusion as follows: "There is often talk of his initiator being a woman called Medea and this is true. Whether this was his

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<sup>36</sup> In her autobiography, Maxine Sanders, ex-wife of Alex Sanders, mentions that Alex's parents had 13 children (Firechild 100), but her's is the only such reference I have encountered as of this writing.

grandmother's magical name, or the Maiden<sup>37</sup> of the Crowther's coven witch name, this is not for me to say" (*Firechild* 103). Logic suggests that the earliest Sanders could have been initiated by this Gardnerian priestess was in the early 1960s. Patricia Crowther was initiated in 1960 and would have taken some time to achieve 2nd or 3rd degree status, the usual required degree necessary to perform initiations. (Melissa Seims, website).

Sanders was married twice. First to Doreen Stretton in 1947, with whom he had two children, Paul and Janice. That marriage ended five years later, when Sanders was 26. In his 30's he experimented with a promiscuous, hedonistic lifestyle that included experimentation with black magic. Eventually he realized there was a price to pay for such choices and he decided to reform his life. This led to the Gardnerian initiation, the development of his own version of witchcraft and a second marriage to his considerably younger High Priestess Maxine Morris. They were handfasted<sup>38</sup> in 1965, and formally wed in 1968 shortly after the birth of their daughter Maya, his third child. A son, Victor, was born in 1972. They eventually divorced when Sanders relapsed into his former lifestyle, indulging in affairs with both men and women.

As the founder of the Alexandrian Tradition, Alex, with his then wife Maxine, ran a prolific 'training' coven, through which Sanders claimed to have initiated 1623 individuals in 100 covens spread throughout England (Knowles, Controversial website).

Viewed as a 'very skilled witch and a powerful magician' (Rabinovitch, Encyclopedia 239) Sanders died at the age of 61 (April 30, 1988) after a prolonged battle with lung cancer. He left behind no legacy of written works but instead is better remembered for his media presence, having appeared in a string of video documentaries, newspaper and magazine articles and TV talk shows<sup>39</sup>.

### **The Farrars - Stewart (1916-2000) and Janet (nee Owens, b. 1950)<sup>40</sup>**

In 1976 the Farrars, Stewart and Janet, left England for Ireland. Today some 75 percent of Irish Wiccans, spread over the whole of the island, can trace their roots back to covens lead by the

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<sup>37</sup> Also referred to as the "Handmaiden" she is the second in command to the High Priestess of a coven (Rabinovitch, Encyclopedia 124).

<sup>38</sup> A term used by contemporary Pagans to indicate a marriage or similar union.

<sup>39</sup> Maxine Sanders mentions several such events in her autobiography, *Firechild*, but frustratingly she does not provide dates or details. To support this claim, however, I did find a comment by Margot Adler in *Drawing Down the Moon*, "It often seems as if half the photos of Witchcraft rituals in the media show Alex and Maxine" (120).

<sup>40</sup> Unless otherwise noted the information in this section comes from an article by George Knowles on the website controversial.com.

Farrars (Rabinovitch, Encyclopedia 96). Originally initiated into Wicca by Alex and Maxine Sanders, the Farrars eventually evolved a unique Pagan philosophy which they now refer to as Progressive Witchcraft.<sup>41</sup>

Stewart Farrar (1916 - 2000), a prolific writer of fiction and non-fiction (13 solo books) was born June 28<sup>th</sup>, 1916, to Frank Farrar and Agnes (nee Picken). He was raised as a Christian Scientist but became dissatisfied with this spiritual path. He spent time in the military during WWII, returning to a career as a journalist when it was over. In 1969 he was sent to review the film "Legend of the Witches" and profile Alex and Maxine Sanders, British Witches who had served as technical advisors on the production. Impressed with the two-part feature article Stewart wrote, Alex invited him to write a book, meant as a complement to the biography about Alex Sanders, titled "King of the Witches, written by June Johns in 1969.

That book turned out to be *What Witches Do* (1971), now viewed as a Pagan classic. Stewart attended several training sessions as part of his research and ultimately decided to join the coven. He was initiated in 1970. He met Janet, his future wife, through the coven.

Janet Farrar (nee Owens) was born June 24<sup>th</sup>, 1950 to Ronald Owen and Ivy (nee Craddock). She had been raised as a Christian and arrived at her first coven meeting accompanying a friend, determined to keep her from making a terrible mistake. Instead, the experience intrigued Janet and early in 1970 she was initiated into the coven.

Working well together, Stewart and Janet opted to start their own coven. They received their third degree initiations and their autonomy in 1971<sup>42</sup>. They handfasted in 1972, married in 1975 and relocated to Ireland, abandoning the hustle and bustle of London for the quieter life of rural Ireland, eventually settling in County Mayo. There was a 34 year difference in their ages. Profoundly committed to their spiritual path they devoted their lives to improving the structure and effectiveness of their rituals and training methods, as well as promoting their spiritual path. Together they wrote 7 books.

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<sup>41</sup> In a 2010 interview Janet Farrar and Gavin Bone made it clear they (including the now deceased Stewart) do not regard their way of thinking and doing as a "tradition" but instead view it as a philosophical approach to life. (Sacred Mist website).

<sup>42</sup> Standard protocol at the time was that, except under special circumstances, a witch could only perform initiations of others after receiving their second degree initiation, and after receiving their third degree they were then qualified to 'hive off' or separate from their original coven, and lead their own completely autonomous coven (Farrar, Witches' Way 22).

In 1993, they entered into a polyamorous<sup>43</sup> relationship with Gavin Bone. Together, the trio wrote a book on Pagan healing.

Bone is a registered nurse and his background in nursing and healing came in handy when Stewart suffered a stroke in 1995. After nursing Stewart back to health, the trio wrote two more books. Stewart passed away in February 2000. Janet and Bone married in 2001. They now teach a course entitled “Progressive Magic: A Course in Practical Modern Witchcraft ” at The Sacred Mists Online Wiccan College, as well as travelling the world, attending public and private pagan events as guest speakers.

### The Farrar's Bibliography

Books by Stewart Farrar as the sole author:

- *The Snake on 99* (1958)
- *Zero in the Gate* (1961)
- *Death in the Wrong Bed* (1963)
- *Delphine, Be a Darling* (1963) (under pen name Laurie Stewart)
- *What Witches Do: A Modern Coven Revealed* (1971)
- *The Twelve Maidens* (1973)
- *The Serpent of Lilith* (1976) (under pen name Margot Villiers)
- *The Dance of Blood* (1977)
- *The Sword of Orley* (1977)
- *Omega* (1980)
- *Forcible Entry* (1986)
- *Blacklash* (1988)
- *Witches' Dozen* (1996)

Books with Janet Farrar:

- *A Witches' Bible: The Complete Witches' Handbook* (1981 re-issue of *The Witches' Way* and *Eight Sabbats for Witches*)
- *Eight Sabbats for Witches* (1981)
- *The Witches' Way* (1984)
- *The Witches' Goddess: The Feminine Principle of Divinity* (1987)
- *The Life and Times of a Modern Witch* (1987)
- *The Witches' God: Lord of the Dance* (1989)
- *Spells and How They Work* (1990)

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<sup>43</sup> Within the contemporary Pagan community unconventional lifestyles generally find tolerance and acceptance. Human sexuality is viewed as a sacred aspect of life. A broad definition of polyamory is that of a committed, intimate, multi-partner relationship.

Books with Janet Farrar and Gavin Bone:

- *Pagan Path: The Wiccan Way of Life* (1995)
- *The Healing Craft: Healing Practices for Witches and Pagans* (1999)
- *The Complete Dictionary of European Gods and Goddesses* (2000)

Books by Janet Farrar and Gavin Bone:

- *Progressive Witchcraft: Spirituality, Mysteries, and Training in Modern Wicca* (2004)

### **Robert Cochrane/Roy Bowers (193?-1966)<sup>44</sup>**

Born January 26<sup>th</sup>, 1931<sup>45</sup> to Methodist parents, Cochrane, whose real name was Ray Bowers, was one of those individuals who, in the 1950s, claimed to come from an independent line of traditional British witches.

Valiente credits him with inventing the term "Gardnerian", although at the time he meant it as a term of derision (Rebirth 117). He was an outspoken critic of Gardner and his followers and this rivalry expressed itself in articles and letters in the leading occult journals of the time, such as *Psychic News* (1963), *Pentagram* (1964-66) and *New Dimensions* (1965).

In 1964, after Gardner's death, Valiente joined his small coven, "The Clan of Tubal Cain." Impressed by his charismatic personality she at first enjoyed the less formalized rituals of Cochrane's coven. Devoting a full chapter to Cochrane in her autobiography, *Rebirth of Witchcraft*, Valiente described his rituals as more shamanistic than the rituals she was accustomed to, but nevertheless effective (125).

Eventually she left the group, disillusioned, when Cochrane began to behave erratically. He began an affair with a new coven member, causing his wife to divorce him. He then undertook to hold the rest of the group together through intimidation and threats. Prior to that, Valiente had noted with increasing dismay the inconsistencies in his stories about his lineage and teachers, and even his unrepentant lies, such as telling researcher Justine Glass that a specific, very identifiable, copper platter used in the group rituals had been in the family for generations. Valiente had herself purchased that platter in an antique store in Brighton (Rebirth 122), intending to use it for serving

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<sup>44</sup> Unless otherwise noted the information in this section comes from an article by George Knowles on the website controversial.com.

<sup>45</sup> See footnote 18 on page 15 for the confusion around Cochrane's age and year of birth.

the cakes and wine during ritual. This 'tall tale' appears in the caption of a photo of the platter in Glass' book *Witchcraft, the Sixth Sense - And Us* (1965)<sup>46</sup>.

Cochrane died under mysterious circumstances on the eve of the 1966 summer solstice. His death was judged by the authorities to be a suicide. Rumours within the magical community suggested that he may have 'chosen himself to be the seasonal sacrifice' to the Goddess. Apparently he ingested a magical concoction that proved to be lethal. Some sources suggest it was made with Fly Agaric, a hallucinogenic mushroom (Rabinovitch, Encyclopedia 54), the leaves of Belladonna aka Deadly Nightshade (Knowles, website) or a combination of Deadly Nightshade and sleeping pills (Valiente, Rebirth 135).

Although he died young, he left behind a lasting legacy with the British Regency Tradition and the American 1734 Tradition both having links to his teachings. His personal letters and several articles he wrote have been compiled into a pair of books which have been used to create autonomous but theologically related covens – 1734 Tradition, The Regency and The People of Goda.

#### Cochrane's bibliography

- *The Roebuck in the Thicket: An Anthology of the Robert Cochrane Witchcraft Tradition* (2001), co-authored by Cochrane and Evan John Jones, edited by Michael Howard.
- *The Robert Cochrane Letters: An Insight into Modern Traditional Witchcraft* (2002), co-authored by Cochrane and Evan John Jones.

## Aleister Crowley<sup>47</sup> (1875-1947)

Whether labelled as infamous or merely famous, Crowley is most clearly described as "the most significant figure in Western magic in the 20<sup>th</sup> century." (Evans, 231) Known for a scandalous lifestyle that involved sex magic and drugs, Crowley left behind an enduring magickal<sup>48</sup> legacy known as the religious philosophy of Thelema. Based on "a broad spectrum of world teachings

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<sup>46</sup> This image is the second photo in an un-numbered series of photos that appear at the front of her book. The caption says "This copper platter, known in the Old Religion as a graal, has been in the possession of the owner's family for several hundred years (he is an hereditary witch...").

<sup>47</sup> This profile is built from a number of sources, most of which include the same information. Anything unique to a specific source is cited as such. The sources include Rosemary Guiley (The Encyclopedia of Witches and Witchcraft 1989 ), Shelley Rabinovitch (The Encyclopedia of Modern Witchcraft and Neo-Paganism 2002), George Knowles (controversial.com 2003), Dave Evans (*The History of British Magick After Crowley* 2007) and Wikipedia.com.

<sup>48</sup> Spelling 'magick' is unique to Crowley and his followers. It is discussed in more detail on page 241.

(ranging from Buddhism to Egyptology to Ceremonial magic)" (Evans 229) Crowley's teachings continue to be respected and practiced internationally. His followers are most commonly known as Thelemites, although Crowley's influence is found in many other paths, including Wicca, Paganism and Chaos Magic.

Born October 12<sup>th</sup>, 1875, to Edward and Emily Crowley, his given name was Edward Alexander. His parents were staunch members of the Plymouth Brethren, an Evangelical Christian sect, and Crowley's childhood was not a happy one. In rebellion against his strict religious upbringing, Crowley began, when he reached university, what became his lifelong experiment with a hedonistic lifestyle, including a growing interest in magical experimentation, sex and drugs.

He married his first wife, Rose Kelly, in 1903. In Cairo, during their honeymoon, she acted as the conduit for a disincarnate entity named Aiwass who dictated the first three chapters of *Liber Legis (The Book of the Law)*. This document was the first iteration of the philosophy that became so closely associated with Crowley, including the maxim "Do what thou wilt shall be the whole of the Law. Love is the Law, Love under Will".

Over the years Crowley belonged to a number of secret magical orders, include The Hermetic Order of the Golden Dawn, A:A: aka Astrum Argenteum (also seen as Argenteum Astrum) or the Silver Star and the O.T.O (the Ordo Templi Orientis or Order of the Temple of the East). Throughout his lifetime Crowley continually travelled the world in search of magickal<sup>49</sup> knowledge and studied with occult masters in India, Egypt, China and South America (Evans 229). He even lived in the United States for a period of time. Eventually, he synthesized this knowledge into his own unique magickal religious philosophy known as Thelema.

Crowley's magickal writings sometimes reference the hitherto 'secret' rituals of the magical societies which Crowley had left behind. For example, between 1909 to 1913 he published many of the Golden Dawn rituals in his serial publication, *The Equinox*.

In 1920, he relocated to Sicily where he established the Abbey of Thelema, intended to be a magical commune. It was a short lived experiment and in 1923, amid the negative publicity generated by the accidental death of one of his commune visitors, Crowley and his followers were asked to leave by the government of the time (Mussolini).

In 1929, he met and married his second wife, Maria Ferrari de Miramar. His first marriage had ended in divorce when Rose had been institutionalized for alcoholism (Wikipedia).

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<sup>49</sup> Crowley used the word "magick" with a K to distinguish what he considered to be 'real magick' from the slight of hand performed by stage magicians (Book 4 Introduction).

In 1946, he met Gerald Gardner. They were introduced by Arnold Crowther, the husband of Patricia Crowther, one of Gardner's High Priestesses. It was probably because of this meeting that the controversy arose around Crowley writing rituals for Gardner. In her autobiography, Valiente suggested that the confusion came from Gardner's paying Crowley to be initiated into the O.T.O (57). In fact shortly after her initiation, when Valiente took Gardner to task for using so much Crowley material in his rituals, Gardner told her he had been given permission to open an O.T.O. Lodge in England and as such he was entitled to use the Crowley ritual material in any way he saw fit (Valiente, Rebirth 57).

Plagued with failing health, and nearly penniless, Crowley died in December of 1947 at the age of 72.

#### Crowley's Bibliography

This listing was copied from [http://www.poetry-archive.com/c/crowley\\_aleister\\_bibliography.html](http://www.poetry-archive.com/c/crowley_aleister_bibliography.html) and includes works printed after Crowley's death. His followers often update and reissue Crowley's writings as new manuscripts are discovered or are donated by private collectors. It is not entirely complete as it does not include Crowley's play "Mortadello" aka The Angel of Venice (1912) (Piovanelli, message to the author, 25 Oct 2013).

#### Poetry

- Songs of the Spirit (1898)
- Aceldama: A Place to Bury Strangers In (1898)
- Songs for Italy (1923)
- Little Poems in Prose (1928)
- Olla (1946)
- Ahab: And Other Poems (1974)

#### Novels

- White Stains (1898)
- Moonchild (1929)

#### Collections

- The Stratagem: And Other Stories (1929)
- Simon Iff: The Big Game (1985)
- Scrutinies of Simon Iff (1987)
- The Scented Garden of Abdullah the Satirist of Shiraz (1991)

#### Non-Fiction

- Jephthah (1899)
- Appeal to the American Republic (1899)
- The Works of Aleister Crowley (1905)

- Konx Om Pax: Essays in Light (1907)
- Amphora (1909)
- Clouds Without Water (1909)
- Rosa Decidua (1911)
- Magick: Liber Aba: Book 4 (1912)
- Book of Lies (1913)
- Diary of a Drug Fiend (1922)
- Magick in Theory and Practice (1929)
- The Equinox of the Gods (1937)
- Eight Lectures on Yoga (1938)
- Little Essays Toward Truth (1938)
- Book of Thoth (1944)
- The Confessions of Aleister Crowley: An Autohagiography (1969)
- The Book of the Goetia of Solomon The King (1970)
- Magical Record of the Beast 666 (1972)
- Book of the Law (1973)
- Magick Without Tears (1973)
- The Soul of Osiris (1974)
- Gems from the Equinox (1974)
- Gargoyles: Being Strangely Wrought Images of Life and Death (1974)
- Orpheus: A Lyrical Legend (1974)
- The Argonauts (1974)
- Crowley on Christ (1974)
- The Law Is for All: The Authorized Popular Commentary of Liber Al Vel Legis Sub Figura Ccxxx, the Book of the Law (1975)
- Liber Xxi, Khing Kang King: The Classic of Purity (1980)
- Banned Lecture (1985)
- The Worlds Tragedy (1986)
- The Fun of the Fair (1987)
- An Essay upon Number (1988)
- Aleister Crowley Thoth Tarot Deck (1988)
- Golden Twigs (1988)
- Portable Darkness: An Aleister Crowley Reader (1989)
- Handbook of Geomancy (1989)
- The Holy Books of Thelema (1989)
- Last Ritual (1989)
- 777 and Other Qabalistic Writings of Aleister Crowley (1990)
- The Equinox (1990)
- Amrita: Essays in Magical Rejuvenation (1990)
- Crowley on Drugs (1991)
- Enochian World of Aleister Crowley: Enochian Sex Magick (1991)
- Liber Aleph Vel Cxi: The Book of Wisdom or Folly (1991)
- Aleister Crowley's Illustrated Goetia: Sexual Evocation (1992)
- Cocaine: Impressions and Opinions (1992)
- The Heart of the Master and Other Papers (1992)
- Carmen Saeculare (1993)

- City of God: A Rhapsody (1993)
- Summa Spes (1993)
- Temperance: A Tract for the Times (1993)
- Three Great Hoaxes of the War (1993)
- Thumbs Up: A Pentagram - A Pantacle to Win the War (1993)
- Why Jesus Wept (1993)
- Absinthe: The Green Goddess (1994)
- Satanic Extracts (1995)
- The Pathworkings of Aleister Crowley (1995)
- Magical Diaries of Aleister Crowley: Tunisia 1923 (1996)
- Aha! (1996)
- Commentaries on the Holy Books and Other Papers: The Equinox (1998)
- Key of the Mysteries (2001)
- The Equinox: The Review of Scientific Illuminism: The Official Organ of the O.T.O. Number 10 (2001)
- The General Principles of Astrology (2002)
- The Crowley Tarot Handbook (2003)
- Aleister Crowley and the Practice of the Magical Diary (2003)

## Conclusion – Historical Context

Edwardian England was fertile ground for a spiritual path that encouraged initiates to return to the woods and fields of the country side as a way of rejecting the crowded manmade conditions of life in the city.

Hutton describes contemporary Pagan Witchcraft as a “distillation of certain notions and needs that had been developing in Western Europe, and in England, in particular, since the eighteenth (century) ... the belated offspring of the Romantic movement” (*Triumph* viii). Certainly Gardner’s announcement that he had discovered an ancient religion that pre-dated Christianity and called on the potency of the natural world as its source of miracle and magic fell onto fertile ground.

He claimed to have been initiated in 1939 into a extant coven with a long history. As a way of sharing his enthusiasm, he wrote a novel showcasing a witchcraft working hand in hand with ceremonial magic to restore a pair of rustic brothers to their birthright. It purported to contain secret information about the beliefs and rituals of witches. He used it as a way to vet eager strangers who contacted him about witchcraft as a result of his public profile associated with The Witchcraft Museum on the Isle of Mann.

One of those interested neophytes was Doreen Valiente who went on to become the much loved author of poems and rituals which have endured to become well known elements of contemporary

Pagan liturgy. By challenging the presence of Crowley material in Gardner's BoS, she was effectively the first person to challenge Gardner's claims regarding Witchcraft as a survival of an ancient, pre-Christian religion.

Two rivals of Gardner's, both claiming to come from multi – generational, independent traditions, Robert Cochrane and Alex Sanders, contributed greatly to the breadth and variety of Pagan traditions that spread from England out into the English speaking world, especially in Australia and North America.

Two of the best known initiates from the Alexandrian line, Stewart and Janet Farrar, went on to found their own Irish based tradition. Their work with Valiente, comparing the Gardnerian and Alexandrian BoSs, makes them the second to publically challenge Sander's (and thus Gardner's) claims about the historical longevity of contemporary Witchcraft.

Among the primary influences on Gardner's conceptualization of the rituals and beliefs of his new spiritual path was Aleister Crowley, an (in)famous British ceremonial magician.

Together these individuals, in varying degrees, have provided the foundational influences of Wicca, a new and innovative religious movement for the 21<sup>st</sup> century. They came together, sometimes in competition and sometimes in support of one another, but always in the spirit of innovation. They were charismatic public figures willing to brave the controversy and the societal consequences that accompanied such non-conformity.

## ONE, FINDING TEXT A

### Provenance

Determining the provenance of this manuscript was very straightforward.

Gardner gave a manuscript he identified as his BoS to Valiente with the challenge to improve it if she could<sup>50</sup> (Rebirth 61). This happened in the mid 1950s.

Valiente permitted a photocopy to be made by Rabinovitch during her visit to Valiente's home in Brighton in 1997 or 1998.<sup>51</sup> Rabinovitch brought this copy home to Ottawa where she made another copy which she gave to Iain (Rohahes) Phillips, a fellow Gardnerian. Phillips bequeathed his copy to Lucie DuFresne when he died in 2006. DuFresne handed this manuscript to me in 2009 when I began gathering BoSs as part of my original thesis research.

In her various books, Valiente says she became Gardner's High Priestess around 1953. Distressed by the amount of "Crowleyanity" (her word) she recognized in Gardner's BoS when she began to work with it, Valiente cautioned Gardner that he was not doing his supporters any favours by having so much of Crowley's material in the coven's Book of Shadows. "Gerald's reaction was, 'Well, if you think you can do any better, go ahead.' (Rebirth 61). Accepting the challenge, she set out to remove as much of the Crowley material as she could, replacing it with material based on her own poetry as well as Leland's *Aradia* (Rebirth 61) amongst other sources. As the extent of her contribution to the Gardnerian BoS becomes more widely acknowledged, Valiente is increasingly credited as the co-creator of Wicca (Valiente, Rebirth 61; Hutton, Triumph 46; Kelly, Crafting XXI). According to DuFresne this might be why Valiente allowed Rabinovitch, a non-British Gardnerian to have a copy of Gardner's first BoS (personal communication January 2012).

During a casual conversation with Rabinovitch, she told me about her visit to Valiente's home in England in the 1990s. During a conversation over tea, Doreen was inspired to go into a back bedroom and pull a shoe box out from under a bed, showing her "an original Book of Shadows".

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<sup>50</sup> I find the phrasing in and of itself very interesting. In *The Encyclopedia of Witches and Witchcraft* Rosemary Guiley writes "Traditionally, it was held that only one book of shadows was to exist in a coven, and kept by the high priestess or high priest"(36). It has now become common custom for a new initiate to create their own book of shadows as part of their training (Guiley 36, Rabinovitch, Encyclopedia 27). Where did the so-called tradition of one book come from and when did it change? According to Gardner himself: "The Book of Shadows is not a Bible or Koran, but a personal 'cookbook' of spells that the individual witch has found to work. I (Gerald) am giving you my book to copy to get you started: it contains the spells and rituals that worked for me. As you gain in experience, add the successful spells that you have made up, and discard those that didn't work for you!" (Heselton, Cauldron 275).

<sup>51</sup> In an email dated 26/03/2011 Rabinovitch provides the dates and indicates she cannot recall precisely which trip to England/which year it was that she photocopied the manuscript.

Rabinovitch then described a hurried visit to a local corner store having a photocopier and striving in her best 'grad student' manner to get the entire manuscript photocopied as quickly and efficiently as possible, wanting to be done before Valiente emptied the chilled bottle of water she was sipping while Rabinovitch worked in the sweltering humidity of a unseasonably hot English afternoon (Rabinovitch, personal communication 28 Jan 2011)<sup>52</sup>.

Having brought her copy of the manuscript, a 250-page stack of legal-size pages, back to Canada Rabinovitch made an additional copy of her copy and gave it to Phillips.

Phillips, who worked ritually with DuFresne before his death, left her his copy of the manuscript and it sat on a shelf in her office, encased in a translucent blue plastic envelope, until she handed it to me. At that point she understood the manuscript to be an early Valiente BoS and she handed it to me as such, as part of my preliminary thesis research. I was assembling a collection of British and North American BoSs in preparation to doing a comparative study of the changes in their form and content over time and cultures.

My first task was to create an easily readable version of the manuscript and I began to transcribe the handwritten pages. After working with the manuscript for several months, I gradually realized that it could not have been written by a woman (see page 40 for a detailed discussion). From this realization I began my month-long search to positively identify the author of the handwriting. In December 2010, an email from Valiente's literary executors in England, John and Julie Belham-Payne, confirmed that the handwriting indeed was Gardner's handwriting and that they were aware that Rabinovitch had been allowed to make a copy of the manuscript and bring it to North America (Belham-Payne, Julie 15 Dec 2010).

## Methodology

I worked with the manuscript in several stages, always from a hermeneutical<sup>53</sup> perspective, always trying to understand the identity and nature of the manuscript:

- First, doing a rough transcript for reading purposes

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<sup>52</sup> DuFresne, when she gave me the manuscript initially, told me essentially the same story which she had also heard from Rabinovitch when she returned from England in the late '90s.

<sup>53</sup> There are five key characteristics to a hermeneutical approach which I strove to achieve within my work, "(a) seeks understanding rather than explanation; (b) acknowledges the situated location of interpretation; (c) recognizes the role of language and historicity in interpretation; (d) views inquiry as conversation; and (e) is comfortable with ambiguity." (Kinsella, website no page).

- Second, identifying the author. When I recognized that, because of the contents, the author was unlikely to be the person originally assumed (Doreen Valiente), it became necessary to research the potential author of the manuscript, identifying him/her through their handwriting.
- Third, cataloguing the physical characteristics of the manuscript and matching that information to previously published descriptions of the now tentatively identified document (Farrars, Heselton).
- Four, performing a thorough analysis of the contents of the manuscript, searching for internal evidence in order to date the manuscript, and identifying nine different themes or topics of specific interest to the manuscript's author
- Five, doing a detailed source analysis of two specifically selected theme-lines; identifying the external documents, written by other individuals, from which Gardner excerpted, assembling the contents of his manuscript.

By taking this approach I was following the lead of Kelly who was the first to apply techniques from biblical exegesis to the study of contemporary Pagan documents. I applied a methodology known as textual excavation (Kloppenborg, Smith).

Textual excavation is a term that relates to archeology. It is most often used in the arena of biblical exegesis and I have applied it in a similar fashion to my work with Text A. Having identified the author and the identity of the manuscript I then focused my attention on digging into the text to determine the original sources of the material Gardner was using and then analysing what Gardner included from those texts, as well as what he left out. This puts the material into the context of Gardner's mind set, and then I briefly put it into context with current contemporary Pagan usage and understanding. By this I mean I identify how various elements of Wiccan cosmology which appear in Text A, i.e., beliefs such as reincarnation, tools such as candles, incense, knives, altars, ritual robes etc., are used today.

A multi-layered methodology was applied at each stage of the process because no single element of the project happened in isolation from the other parts of my analysis and investigation. For example, dating the manuscript involved both the physical characteristics of the document, as well as a recognition of the textual elements in the contents, both of which converged to pinpoint the date range within which the manuscript was likely compiled – between 1940 and 1949. Similarly,

without the identification of the handwriting, I would never have begun to look for physical descriptions of "Text A" in order to identify the manuscript as "Text A."

## Identifying the author

When I first received the manuscript I was initially told it was an early British BoS, "probably Doreen's", (DuFresne, personal communication 2009) a well-known British Witch. However, after reading several of Valiente's books, I felt certain the author of this manuscript was not a woman, especially not one who had written several very articulate books. There were spelling and grammatical inconsistencies, and a crude sensuality to the poetry, that were out of character with the author of books such as *Where Witchcraft Lives* (1962), *An ABC of Witchcraft* (1973), *Natural Magic* (1975), *Witchcraft for Tomorrow* (1978), and *The Rebirth of Witchcraft* (1989). This led me to ask – who did write this manuscript?

In *The Witches' Way* Valiente supplied the three Gardnerian BoSs (Texts A, B, and C<sup>54</sup>) that the Farrars worked with (3). Until that moment I never dared to imagine I was working with Gardner's actual words, but once the idea came to me, I had to find a way to ascertain if it was so.

The process was easier than I expected. I started at the Museum of Witchcraft<sup>55</sup> website archives (<http://www.museumofwitchcraft.com>), looking for examples of both Valiente's and Gardner's handwriting<sup>56</sup>. After examining several samples I decided the handwriting probably was a match to Gardner but not to Valiente. Confident I was on the right trail, I contacted the only other person I was aware of that had worked directly with Gardner's personal manuscripts - Aidan Kelly.<sup>57</sup> I emailed him two sample pages of the manuscript and asked if the handwriting looked familiar, being careful not to ask if it was Gardner's handwriting specifically. He responded that one of the sample pages was Gardner's handwriting but he was not sure of the other page (message to the author 3 Dec 2010). He suggested I contact Valiente's literary executor, John Belham Payne, in England. I repeated the process, sending the Belham Paynes (John and Julie) unidentified pages

<sup>54</sup> According to *The Witches' Way*, Text A is "Gardner's original rituals as copied down from the New Forest Coven" which he had added to; Text B is "the more developed version" Gardner used when he initiated Valiente; Text C is "the final version Gardner and Doreen produced together, and which was (and still is being) passed on to later initiates and covens" (3).

<sup>55</sup> The museum is located in Cornwall, England.

<sup>56</sup> I would have liked to include a sample of Gardner's handwriting from the Museum archives but the management of the site is presently working to resolve legal issues around privacy and accessibility of the documents they hold. Until that situation is concluded I cannot access or include the documents I originally viewed (King, message to the author 27 July 2012).

<sup>57</sup> His book *Crafting the Art of Magic* (1991) is based on work he did for his PhD Comprehensives, *Inventing Witchcraft* (2007) expands and updates his research from the earlier book.

and asking if the handwriting was familiar or recognizable. The response came back yes, definitely Gardner's (Belham-Payne, Julie, message to the author 15 Dec 2010).

Slowly I came to accept that I was working with a manuscript written by Gardner himself. It might possibly be the first BoS ever created. This radically changed the focus of my thesis.

## Recognizing the manuscript

Having identified the author I was left with the question – what manuscript is this?

In *The Witches' Way*, written by Stewart and Janet Farrar in collaboration with Doreen Valiente, there are three Gardnerian Books of Shadows mentioned. The labels A, B and C were created to differentiate between these three documents.<sup>58</sup>

A careful reading of *The Witches' Way* made it clear that I was working with Text A.<sup>59</sup> I based this identification primarily on the fact that the Farrars describe Text A rituals as containing the longest lists of spirit names. "In Text A (and in Chapter X of *High Magic's Aid*) the strings of Hebrew, Greek or Latin Names of Power were retained as they appear in the *Key of Solomon*;" (*Witches' Way* 41). In Texts B and C these lists are replaced in two of the three rituals by specific deity names. (*Witches' Way* 42).

It was when I found images of "Gerald Gardner's Book of Shadows" which matched specific pages in my copy of the manuscript that I became convinced I had Text A.<sup>60</sup> In *The Witches' Way* the Farrars include a picture of "Gerald Gardner's own Book of Shadows open at the First Degree Oath" (*Witches' Way*, photo section 1, image 2, no page number) (see Appendix A) Although shot from a distance the photo clearly shows symbols on the page which are a match to page pages 44-45 of the manuscript in my possession.

These same two pages are included (in a more close-up shot) in Valiente's *Rebirth of Witchcraft* with a caption that reads: "Pages from Gerald Gardner's original 'Book of Shadows' showing part of

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<sup>58</sup> The Farrars and Valiente were working to answer questions of authenticity relating to Alex Sanders' claim to be representing a different and independent form of indigenous British Witchcraft. After extensive comparisons between the Gardnerian and Alexandrian BoSs, their final conclusion was that the BoS they had received from Sanders, although extensively amended, was clearly derived from Gardner's. Years later other scholars determined that Sanders had, in fact, been initiated by a 'rogue' Gardnerian priestess (Valiente, *Rebirth* 166).

<sup>59</sup> The original manuscript is still in England (Belham Payne, John, message to the author, "Clarifying Details", 04 Dec 2011), held in trust by the Doreen Valiente Foundation, created in 2011 (website doreenvaiente.org – accessed 24/06/2012).

<sup>60</sup> I became aware of Heselton's work with Text A long after I had made my own identification and began presenting conference papers based on my conclusions.

the initiation ritual. The original is beautifully decorated in red and green," (pages 5 and 6 of the first set of images, no page number).

There are also photos from Text A included in Heselton's *Gerald Gardner and the Cauldron of Inspiration* (283). He describes them as pages 39 and 40 which is confusing because the page number 37 is clearly visible on the edge of one page and the other page matches page 22 of the manuscript I have.

### Physical description

The manuscript I received consisted of 250 legal size (8 1/2 inches x 14 inches) single-sided, black and white, photocopied pages covered with handwriting. What passes for a front page features a very dark image pasted atop what seems to be a partial index of the contents. The picture features large dark winged creatures and naked women with long flowing hair.

The majority of the pages (the first 187) are from an accounting ledger book with a 1-inch wide margin on the right edge and four narrow columns at the left edge. The rest of the pages in the photocopy I was working with, pages 188 through 250, are clearly of a different size, without the marked columns of the ledger book<sup>61</sup>.

Several pages show indications along their edges of having been torn out of another book. Perhaps this was the only way Gardner could get enough blank pages to continue making notes. In *Cauldron of Inspiration* Heselton has an excerpt from a letter by Gardner, written in 1951, complaining about his inability to get blank notebooks to write in. He is discussing the details of preparing a display for the Witchcraft Museum he is helping to set up on the Isle of Man: "I have written out a lot of the grimoire ... I think it will look quite imposing when its (sic) stuck up. Binding it is a trouble but will fake up something. It seems absolutely impossible to get a Blank Book anywhere nowadays. They say Government prohibit these being made, excepting Printed Account Books" (341).<sup>62</sup> Inside the manuscript one finds three different styles of handwriting which I have categorized as:

1. 'Ritual script' (31 pages)
2. 'Careful hand' (poetry and some magic) (66 pages)

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<sup>61</sup> According to Heselton, who has examined the original manuscript in England, Gardner wrote these inserted pages by writing on the front side of a series of pages, then turning the pages over to write on the backsides (message to the author 16 June 2012).

<sup>62</sup> According to DuFresne, the photocopies appear to be from a standard "Brownline" ledger book of the late 1940's or early 1950's, as used by her own father (personal communication, April 2012).

### 3. ‘Chicken scratch’ (150 pages)

They share enough consistencies to confirm the entire manuscript is in one hand. By consistencies I mean always a right handed writer, 'i's dotted with slashes, t's consistently crossed with a sweeping slightly upward motion moving from left to right, as well as 'r's and 's's that are difficult to differentiate from each other. There is also an internal consistency to Gardner's unique spelling patterns. I have included samples of the handwriting styles in Appendix B. It is interesting to think that the different kinds of handwriting, by this I mean the care with which he copied the material, may be suggestive of the importance Gardner placed on the material he was copying.

There are several pages with hand drawn illustrations on them but only two pages and the cover are given over solely to images (thus adding up to 250 pages).<sup>63</sup>

The cover page of the manuscript consists of an image that is barely discernible and which appears to be pasted over a sort of index. Through *Google Images*, an online search engine, I was able to identify the image as a painting entitled "Vision of Faust" by Luis Ricardo Falero, a 19th century Spanish painter<sup>64</sup>. Created in 1878, it illustrates a scene from Goethe's iconic tale when Mephistopheles takes Faust to a mountain where he witnesses a Witch's Sabbat. Heselton makes no mention of the image in his description of Text A but quotes Hutton (who pointed it out to him) as identifying this image as appearing in a magazine dated February 1950<sup>65</sup> (quoted in Heselton, Cauldron 286). Having a date for the image pasted onto the cover of the manuscript does not necessarily contribute to the dating of the document because gluing a pretty picture to the front of the book could have happened at any point after the image was published, and could have been done by anyone who had access to it.

Heselton's *Cauldron of Inspiration* also includes a detailed description of Text A in which he mentions that different colors of ink are used throughout the manuscript (282). A caption with some of the photos in *Rebirth of Witchcraft* also indicates that Gardner used colored inks in his BoS.

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<sup>63</sup> The images are on pages 48 and 90A. The first is a diagram labelled “the Tree of Life & the 32 Paths”. The second contains three images that appear to be traced. They are from *The Worship of Generative Powers* (1865) by Thomas Wright. The page designation 90A indicates that there were two pages which appeared to be number 90. For ease of identification I labelled them 90A and 90B. This happened in a couple of places in the manuscript. There was also one page missing (page 125 which I now have) and another couple page numbers omitted, however, in the end it still came out to 250 physical pages.

<sup>64</sup> It is also known as “Witches Going to their Sabbath” and “The Departure of the Witches”.

<sup>65</sup> Heselton debates whether the dating of this image suggests that the manuscript was still being used by this date and decides that it was entirely possible the image was an afterthought, added to the cover long after it was completely filled and indeed, possibly at any time after it appeared in the magazine (Cauldron 286).

In a private email Heselton informed me the image is from *Leader Magazine*, dated 18 Feb 1950 (21 Aug 2012).

As I was working with a black and white photocopy, I could not use this characteristic to verify the manuscript.<sup>66</sup>

Heselton's description is quite precise: "It is a mass-produced blank ledger book of foolscap size, i.e. 7.6 ins wide x 12.65 ins high, ruled wide feint in pale blue and with vertical red lines. It consists (at present) of 93 leaves, has covers of fibre-card, and a red cloth binding on the spine to a depth of 0.6 ins." (Cauldron 281). Several pages later he also mentions "As an insert to Text A, there is a stapled folded foolscap (8 ins x 13 ins) lined booklet which contains further extracts plus some of Gardner's own writing." (Cauldron 286). He accessed the manuscript more than 10 years ago, through the Belham Paynes, after Valiente's death, according to his email to me on 07 June 2012.

The photocopies I worked with are legal size (8 1/2" x 14") but the images on the page make it clear that the original pages are somewhat smaller, measuring just slightly under 7.75 ins by 12 ins. Heselton also mentions that in Text A the original ledger pages only account for the first 187 pages<sup>67</sup> and Gardner continues writing after that point on regular wide ruled foolscap. These details match the manuscript I worked with. Pages 188 through 250 are on a different kind of paper, slightly smaller in size and with no evidence of the columnar lines so visible on the previous 'ledger' pages. These differences were somewhat disguised when everything was photocopied onto legal size pages, creating an initial impression that all the pages were the same size.

Heselton is also quite clear that there are different styles of writing in the manuscript:

There are basically three styles of writing in the book [...] Firstly, there are rituals, which are written in large, ornate lettering. [...] The lettering is large, ornate, distinctively coloured in green, red, blue and black, and is clearly intended to be seen from a distance in a ritual supported by a stand. (282) [...] Interspersed between these pages are pages with neatly copied verse and some prose. This is in neat and usually readable handwriting, which is nevertheless distinctively Gardner's. (284) [...] The third category consists of pieces written in Gardner's usual handwriting, which is very difficult to read. These fill up most of the book and it is clear that they were written last as they fill in the blank spaces, with the same piece being split up between what were obviously gaps that could be filled in. They consist in the main of extracts from, or paraphrases of parts of published books, presumably those that he didn't own. (285).

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<sup>66</sup> In June 2012 I received a computer disc from Heselton containing full color images of the first 189 pages of Text A which vividly demonstrate the different colored inks used by Gardner, primarily on the ritual pages.

<sup>67</sup> 93 pages x 2 sides plus the inside front cover which is numbered 1 = 187 pages (Heselton, Cauldron 282).

Valiente commented on the disorganized nature of the material in Gardner's BoS (Text A) saying "He had the endearing habit of copying half of something on to one page and then copying the other half on to another page mixed up with something else – though this may have been deliberate in case the book ever fell into the hands of an uninitiated person, who just wouldn't have been able to make head or tail of it" (Witches' Way 46).

### **Sorting the pages**

The page numbers throughout the entire manuscript are difficult to read. In addition, some of the pages have no numbers indicated at all. Based on their position in the stack of documents, combined with missing numbers and hard to read numbers, where necessary I assigned numbers to the pages without numbers as I encountered them. This resulted in page 154 appearing to be missing and the creation of a page 159 and a page 159A. Eventually, however, by grouping according to writing style and then by identifying the contents I was able to sort out the sequence. One page, 188, has a page number on the bottom right corner of the page.

Pages 153, 154 and 155 are all written in Gardner's quasi calligraphy ritual script, all excerpts from Crowley's *Liber Legis* aka the *Book of the Law*. The number on page 154 is hard to read, and so I initially identified as "156", which then created the impression that a portion of Crowley's text had been excerpted out of order. Re-sorted with "156" as "154" the excerpt reads through in a sequence matching Crowley's original.

Pages 156, 157, 158, 159 and 159A are all written in a tight, cramped hand that is difficult to decipher. One page, 159 has no number visible on it. I initially labelled "156" as "158" but content-wise it is a one off – a single page of excerpts taken from *The Rosicrucians: Their Rites and Mysteries* by Hargrave Jennings, published in 1870. The next two pages are excerpted from *Who Was Hiriam Abiff?* by J.S.M. Ward. One page number might be either "157" or "159", but allowing it to read as page 157 and labelling the next page, which has no number, as page 158, puts those two pages back into sequence. This eliminates the first "159" and allows the second, "159A", to be read as page 159. This page (159) has a title at the top of the page, "Women's Rights" and comes from Leland's *Aradia*. This last grouping of five pages are outside the scope of my thesis and therefore will not be discussed in any further detail.

Rabinovitch informed me that the page numbers were already present when she made her photo copies (message to the author 26 March 2011). An image from Heselton's *Cauldron of*

*Inspiration* very clearly shows the presence of a page number. His page 37 matches exactly my page 37. Although it is impossible to know who numbered the pages of this manuscript it had to be either Gardner himself or Valiente.

### **Analysing the Contents – Dating the Manuscript**

The three different styles of handwriting and the length of the document (250 pages), suggest that the manuscript was written in stages over an extended period of time. A careful reading of the contents allows it to be dated to the mid to late 1940s by using these internal clues:

1. References to telephones (pages 214, 226) and motor cars (page 239) prove it is a modern manuscript.
2. Many of the rituals found in the manuscript match word for word with rituals used in Gardner's novel *High Magic's Aid* which was published in 1949. I had originally wondered whether the manuscript was a draft for the novel.
3. On page 227 there is a reference to the atomic bomb. The first such bomb was dropped on Hiroshima in August 1945. Clearly part of the manuscript was written after this point in time. The reference to the bomb is on page 227 of the 250 pages which suggests that by 1945 the original book was near the end of its useful life.
4. Towards the end of the document there are several pages (211 to 216) that appear to be the draft of a speech. According to Heselton, this section of the manuscript is a draft of a presentation Gardner made to the Folk-Lore Society in June of 1946 (Cauldron 286). Within this draft there is a reference by Gardner to "four years ago during the war." <sup>68</sup> which serves to situate Gardner in the 1940s. I have no way to confirm Heselton's suggestion about the speech, however, the position of those pages near the end of the manuscript supports this timing<sup>69</sup>.
5. On pages 15, 16 and 17 there are references to Hercules as a sun king and also two tables of information relating to a Druidic rune alphabet which I have linked to Robert Graves' *The White Goddess*. This was published in 1948.

Other elements to consider are:

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<sup>68</sup> The historical cue provided by Gardner is on page 215 of Text A where he writes : "[4] years ago A com[man]d[er] Reg[...]t was gu[...]ding the beach at Highcliffe where I was & the Sargent(sic) Major showed me the Amulet that k[e]pt him safe, & I asked if m[an]y men wore th[em], & he said I th[in]k evry(sic) man in the Reg[...]t has one excpt(sic) some Irishmen. They have whole Necklaces of th[em]"

<sup>69</sup> Hutton uses this same reference to date much of the manuscript to 1948 which means he is discounting Heselton's suggestion that these pages are the draft of a presentation made in 1946 (quoted in Cauldron 286).

6. In *The Witches' Way* the Farrars position Text A as being the earliest written of the three documents they used because of the use of the Hebrew power names in the consecration rituals (*Witches' Way* 3, 37). Add in the detail that Valiente was initiated in 1953 with Text B (Valiente, Rebirth 37-40), and the timing for at least some elements of this manuscript, once again appears to be after 1945 and before 1953, probably before 1949.

In addition, the elements which are absent from this manuscript must also be considered. In his 1954 book *Witchcraft Today*, Gardner claims that a very specific item of witch's lore known as the Legend of the Descent of the Goddess (Appendix C) is very important in the oral tradition of witches. There is absolutely no sign of that legend and only very limited references to any goddess in the copy of the manuscript I have. According to the Farrars in *The Witches' Way*, however, the legend is part of the second degree initiation in Texts B and C (24).

In combination these details make it clear that many elements of this manuscript were written in the late 1940s.

## **Conclusion - Finding Text A**

The provenance of the manuscript is fairly short and direct: Gardner/writer to Valiente to Rabinovitch to Phillips to DuFresne to me, over a period of 55 years, between 1954 and 2009.

My methodology consisted of transcribing the entire document (according to the Leiden Conventions), identifying first the author (through handwriting analysis) and then the text (matching it to published photos and physical descriptions), dating the text (through external and internal evidence), sorting the contents by theme, and finally performing a source analysis on the sections of the manuscript I chose for my thesis.

In summary, Text A is a 250 page handwritten document compiled by Gerald Brosseau Gardner of excerpts gleaned from outside sources, combined with what appear to be drafts of oral presentations. The document is written in three distinct styles of handwriting, all positively identified as Gerald Gardner's. Physical evidence provided by the style of the book and paper used, date the document to the mid-20<sup>th</sup> century. Internal evidence dates the production of the original manuscript to the late 1940s.

## TWO, THE CONTENTS OF TEXT A

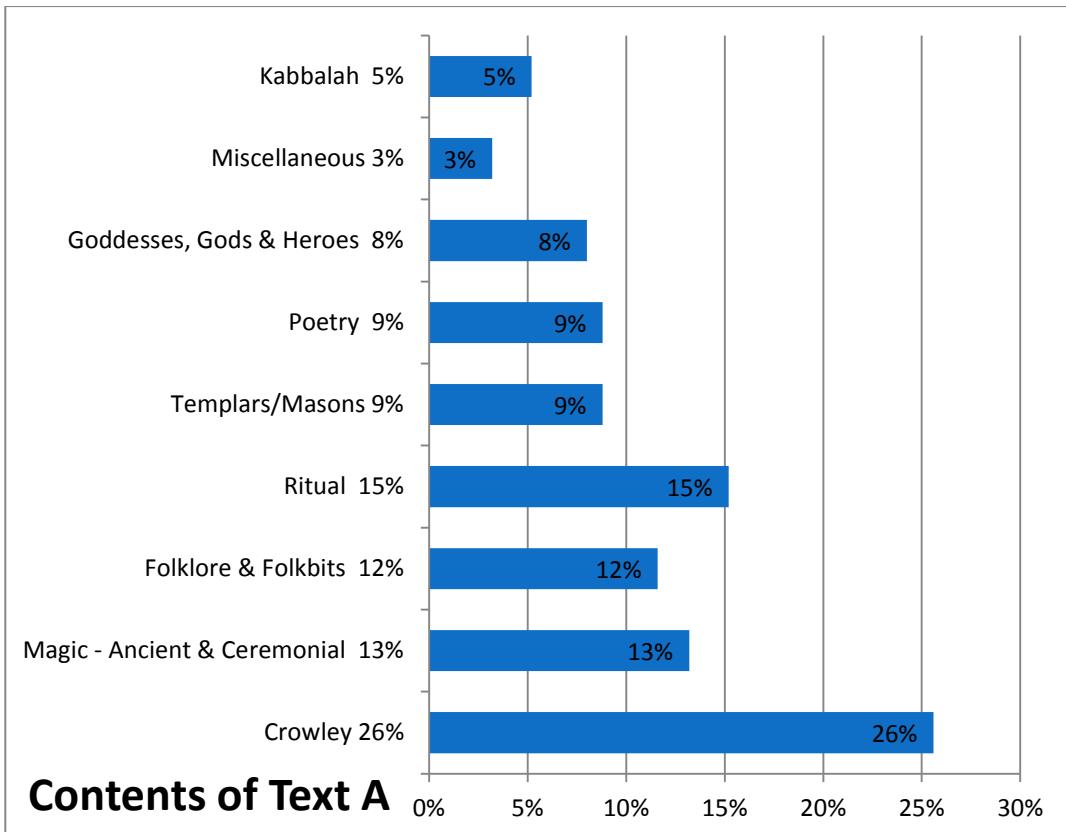
As I worked my way through the manuscript, transcribing the material, it became clear to me that Gardner was copying much of it from other sources and also that he was focussing on very specific and recurring topics or themes. In addition, after I had transcribed the entire manuscript I did a limited amount of word analysis and made some fascinating discoveries.

The contents of Text A can be divided into eight topics or theme-lines of interest to Gardner (plus a catchall category of miscellaneous). They appear in multi-page sections, suggesting individual writing sessions. To some extent the care Gardner took in copying each can be interpreted as indicative of the importance he placed on the material he was copying. Some sections are written in a careful, almost printed script, others are crammed on to the page in a small hard to write hand, still others are written in a over sized stylized calligraphy. Some pages are riddled with corrections, as if he was mentally distracted during those particular writing sessions. In a few cases it is obvious that he is deliberately making changes to the text as he copies from the original. The themes are mixed together in no particular order and I only recognized them as recurring themes when I began to keep a chart of what information was on each page, see Appendix H.

The eight themes that appeared are:

- Poetry,
- Ritual,
- Crowley,
- Magic – ancient and ceremonial
- Templars/Masons,
- Folklore and Folk bits
- Goddesses, Gods and Heroes,
- Kabbalah

The following chart presents these themes and their proportional representation in the manuscript. This chart is based on the page count of each theme. This is not an entirely precise measure as some material is written in a larger script (the rituals) than others and therefore claims a higher page count, and partial pages are, inevitably, a judgement call when calculating a page count.



## 1.2 Contents of Text A

Beyond identifying Gardner's areas of interest, I was also able to identify many of the specific books and journal articles with which he worked. This was made possible by the use of online search engines such as Google Books (<http://books.google.ca/>) and Internet Sacred Text Archive (<http://www.sacred-texts.com/index.htm>). Towards the end of my research, when I discovered the online inventory of Gardner's personal library, I was able to determine that he owned several of the books that I identified within the pages of Text A<sup>70</sup>.

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<sup>70</sup> According to the website this is an inventory of the materials that the Wiccan Church of Canada (WCC) purchased from Ripley's International, who had previously purchased them from Gardner's heirs, Campbell and Monique Wilson. It may be missing materials because:

- Gardner may have given them to others before he died or in his will.
- Apparently Ripley's separated a small number of pieces (including Gardner's famous O.T.O. charter) from the rest and did not include them in the sale to the WCC.

"[...] the reader will quickly discover, [...] the Wilsons apparently added to the collection after Gardner's death. This is the only reasonable explanation for books such as Doreen Valiente's *An ABC of Witchcraft Past & Present*, which was not published until nine years after Gardner's death." (<http://newwiccanchurch.org/library.htm>).

## An Overview of the Contents

The following is a brief synopsis of each of the theme-lines I sorted the contents of Text A into. The miscellaneous category is, inevitably, a mixed bag of information. It includes one page from Robert Graves' *White Goddess* that focuses on the Ogham alphabet, a page about Druids and a handful of pages about the Cathars.

I find it interesting that the Legend of the Descent of the Goddess (see Appendix C) is nowhere present in these pages. According to Valiente, by 1953 this myth is an integral part of the Second Degree Initiation Ritual (Farrars, Witches' Way 29). In his 1954 book *Witchcraft Today* Gardner refers to it as a demonstration of a long standing belief in reincarnation. The only reference to such a legend in Text A is on page 176 and it is a reference to a Sumerian myth about Ishtar descending into the underworld to reclaim her lover Dumazi (sic) after he is killed. Ironically, in *Witchcraft Today* Gardner is emphatic in denying that the Wiccan legend has anything to do with the Sumerian, or any other legend of this type: "It is very easy to say this is only the story of Istar descending into hell, but the point of the story is different. Again you can say it is simply Siva, the god of Death and Resurrection; but here again the story is different. It is quite possible that the stories of Istar and Siva have influenced the myth, but I think that its origin is most likely Celtic" (41-2).

There is also nothing in Text A that points to the balancing of genders in a coven that was so important by the time Valiente was a part of Gardner's coven in 1953 (Farrars, Witches' Way; Valiente, Rebirth). By this I mean the importance of the Goddess and the God her consort, of having a High Priestess and High Priest to lead the coven, as well as the coven members being evenly balanced between male and female. It is often referred to as 'creating proper magical polarity'. Is this part of Valiente's contribution to Wicca? Certainly Gardner's experiences regarding ceremonial magic would have been much more focused on the power of the individual, usually male, magician.

My thesis focuses exclusively on 2 of the larger theme-line categories – "The Writings of Aleister Crowley" (26%) and "Magic – Ancient and Ceremonial" (13%). Together they comprise approximately 39% of the manuscript. I selected these theme-lines after careful consideration. The ritual content of the Text A manuscript is already well known because of the work done by the Farrars and Valiente in *The Witches' Way* (1984). The sections on "Folklore/Folkbites", "Templars/Masons" and "Kabbalah" did not strike me as being indicative of anything other than their own presence. The material on "Goddesses, Gods and Heroes" was too narrow in terms of sources to offer anything new to the Pagan community. Similarly, the "Poetry" would have proven

itself of most interest to individual pagans or perhaps on a coven level but would not have contributed significantly, I thought, to conversations in the community. That left the sections on Magic and Crowley. I was daunted by doing only a Gardner vs Crowley comparison and felt that it would require significant, additional knowledge on my part to be able to speak to those issues if Crowley were the only point of comparison. So I undertook to do a detailed source analysis of both the Crowley and the Magic theme-lines.

### **The Writings of Aleister Crowley**

Text A includes 65 pages of Crowley material: 9 pages of poetry and 55 pages of magical instruction that also include frequent extraneous commentary by Gardner.

According to Valiente, Gardner justified his use of Crowley's material by saying that he had been empowered by Crowley to set up a chapter or 'lodge' of the Ordo Templis Orientis (O.T.O.)<sup>71</sup> in England and he was therefore also entitled to use the O.T.O. ritual material as he saw fit, in this case, as a way to augment the incomplete rituals he was privy to (Rebirth 57).

The O.T.O. was originally modelled after Freemasonry but re-oriented under Crowley around his law of Thelema "Do what thou will shall be the whole of the law and Love is the law, love under will". A secret society with progressive levels of initiation, its origins are unclear but it seems to have come out of Germany or Austria between 1895 and 1905 (Wikipedia). Crowley joined in 1910 and by 1912 was in charge of the British/Irish region. The British lodge became Mysteria Mystica Maxima or the M:M:M: and by 1915 Crowley was sufficiently in control to begin integrating his own magical system into the organization. In 1925, Crowley became the head of the international organization, largely by acclamation. He remained in charge until his death in 1947. He granted Gardner permission to set up a British lodge in 1946 (Valiente, Rebirth 58) but Gardner never followed through on that notion, instead adopting element of Crowley's ritual material into early Wicca (as evidenced in my thesis).

### **Magic - Ancient and Ceremonial**

In Text A there are 33 pages of magical material taken from sources other than Crowley. This accounts for 13% of the manuscript. Sources used by Gardner include a range of articles from *Folk*

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<sup>71</sup> Order of the Temple of the East, or the Order of Oriental Templars. This was an international secret magical society which began in the early days of the 20<sup>th</sup> century. Aleister Crowley was one of the best known of its members (Wikipedia).

*Lore*, the journal of the Folk-Lore Society, to which Gardner belonged (Hutton, Triumph 224; Heselton, Cauldron 169); Rupert Gleadow's *Magic and Divination* (1941); Charles Olliver's *An Analysis of Magic and Witchcraft* (1928); John Fuller's *The Black Arts* (1927); S.L. MacGregor Mathers' *The Key of Solomon The King* (1888); and Arthur Waite's *The Book of Ceremonial Magic* (1911).

In addition to the excerpts about magic I also included under this category several pages of notes Gardner wrote without any identifiable sources. There are three separate multi-page sections which include phrases suggestive of an oral presentation to a group, phrases like "I have only one here to show you" and "Girls, I warn you I'm a married man." They are included in this section because they are focused on the use of amulets and talismans. These pages are discussed in more detail later in my thesis as part of the chapter on Magic-Ancient and Ceremonial.

### Folklore and Folkbets

This is perhaps the most eclectic and wide-ranging category of information in Text A. I've categorized all the snippets of superstition and folklore, the chants, charms and rhymes that Gardner has transcribed under the theme of folklore and folkbets. Spread over 29 pages, the material includes everything from Bible verses to little charms that young people mutter under their breath while walking down a dark hallway and items that might be classified as tall tales or fantasies. Most of the items are linked, sometimes overtly, other times more subtly, by the theme of witchcraft.

I sourced the majority of the excerpts to a book called *English Folk Rhymes: A Collection of Traditional Verses Relating to Places and Persons, Customs, Superstitions, Etc* written by G.F. Northall, published in 1892. Charles Leland's book *Gypsy Sorcery and Divination* (1891) and Rupert Gleadow's *Magic and Divination* (1941) account for five pages each. The Leland material from *Gypsy Sorcery and Divination* focuses on fertility rituals. Gardner also excerpted material from several different issues of the journal *Folk Lore*.<sup>72</sup>

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<sup>72</sup> Gardner joined the Folk-Lore Society in 1939. He regularly attended its meetings until 1959, except during his annual trips abroad during the winters (Heselton, Cauldron 170). Over the years, he wrote several articles for the Folk-Lore Journal and made one presentation, on amulets and talismans, in 1946 (Heselton, Cauldron 170).

## Ritual

There are approximately 39 pages of rituals in Text A. They are spread widely through the whole of the manuscript and are characterized by several features:

1. Presented in a large calligraphy-style script. The calligraphy is extremely large and six or eight lines of script can take up an entire page.
2. Much of it contains hand drawn symbols such as pentagrams and triangles. It is possible to discern the meaning of these diagrams from their place in the ritual and from a comparison to the rituals published in *The Witches' Way*. Furthermore, Heselton provides one confirmation of a specific stylized SS "SS" being the code for the Kiss and the Scourge (Cauldron 54).
3. Shortforms are used such as "M" for man, "W" for woman, "HP" for High Priest/Priestess.

Included in this manuscript are First, Second and Third Degree Initiation rituals, the Benediction of Salt and How to Tie the Ritual Cable Tow. Not included in this page count are pages of ritual related material which I have identified as coming from Aleister Crowley.

Ritual material appears on pages 2, 9, 22, 32, 37-54, 77-81, 153-155 and 174-175A. In *Cauldron of Inspiration*, on page 282, Heselton has a nearly identical list 2, 9, 37-54, 77-81, 153-155 and 173-175. My list differs from his because I include: page 9 which shows the wine blessing, a portion of the Third Degree Initiation or the Great Rite, page 22 which includes the ritual speech that accompanies the Five-Fold Kiss and page 32 which includes text (and a hand drawn diagram) on How to Tie the Ritual Cable Tow. The other difference is 174-175A versus 173-175. I think this difference is based on interpretation of the handwritten page notations in the upper right corner of each page. The numbers are often difficult to read and we may have interpreted the numbers differently.

## Templars/Masons

Initially I kept the material about the Templars (14 pages) separate from the material on the Freemasons (8 pages) but several of the sources Gardner worked with overlap and since both are believed by Western Occultists to be historical secret societies it seemed appropriate to combine them.

Much of the material on the Templars came from three books:

1. *Who Was Hiram Abiff* by J.S. M. Ward (1885-1949) was published in 1925. Hiram Abiff is a major figure in Masonic lore. He is identified by Masons as being the chief architect of King

Solomon's temple and the story of his murder is the key to the third degree initiation in a Mason Lodge (2). Gardner picked through this book, excerpting passages that referred to the Templars as being part of the early roots of Freemasonry. I should also note here that Ward and Gardner were, in fact, friends (Valiente, Rebirth 56).

2. *The Worship of Generative Powers* by Thomas Wright (1810-1877) was published in 1865. This treatise on phallic worship contains long sections on the Witches' Sabbat, as part of an argument positing the survival of ancient fertility rites during the Middle Ages in Western Europe. It was the sections on the Sabbat<sup>73</sup> that Gardner copied to Text A.
3. *The Rosicrucians: Their Rites and Mysteries* by Hargrave Jennings (1817-1890) was published in 1870. A long time theorist and advocate of a spiritual practice focused around the worship of the generative organs of both sexes, Jennings wrote several books on various religious practices, ranging from Indian Buddhism to ancient Egyptian secret societies. From this specific text Gardner excerpted information regarding the Templars, the Knights of the Round Table and the Grail Quest.

The Masonic material occupies 8 pages, most of it coming from Ward's *Who Was Hiram Abiff*.

## Poetry

Text A contains 42 different poems and snippets of poems. They come from a wide range of sources encompassing Keats, Kipling, Blake, Tennyson, as well as Scottish poet Fiona MacLeod/William Sharp<sup>74</sup>, Russian poet Konstantin Balmont and American Nathalia Crane. There are also poems in Text A that were written by Aleister Crowley but I have included them among the Crowley page count. There are also numerous charms, chants and rhymes which I included in the page count for folklore because they seemed most appropriate there. Gardner did not generally include the name of the poem or its author but I have managed to identify all the poetic material he included.

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<sup>73</sup> In contemporary practice a Sabbat is a celebratory gathering of a coven to mark the changing of the seasons. They are held regularly throughout the year at Yule/mid-winter/December, Imbolc aka St. Brigid's Day/February, the spring equinox/March, Beltane aka May Day, summer solstice/June, Lammas or first harvest/August, autumnal equinox/ September, Samhain aka Halloween/October.

<sup>74</sup> Fiona MacLeod aka William Sharp (1855-1905) was a Scottish writer who created an alternative identity for himself using a woman's name. He maintained the two identities, publishing under both, from 1894 until he died in 1905 (Wikipedia).

As a general rule Gardner copied these excerpts in a careful, readable hand. He was obviously being very deliberate in his choice of verse. They were most likely selected for their thematic content. The topics range from the beauty of nature, magic, sensual love, reincarnation and death, seeing fae folk and appreciating nature. It is possible that he was searching for metaphors and images to use in ritual. Some of the pieces have survived into contemporary Pagan usage, for instance a variation of Kipling's "A Tree Song" still exists within rituals today (Myers 151) , and I am told that versions of "Tom O' Bedlam's Song" are still sung around the campfire at Pagan Festivals (DuFresne, message to the author 2011).

### **Goddesses, Gods and Heroes**

There are approximately 20 pages relating to deities in Text A; 10 pages of notes about female deities divided between the concept of the Great Mother and notes from Leland's *Aradia*, and 10 pages discussing male deities and culture heroes who might be described in contemporary terms as demi-gods.

### **Kabbalah**

Gardner included 13 pages of material touching on Kabbalistic mysticism, primarily selected from *The Kabbalah Unveiled*, translated by S.L. MacGregor Mathers in 1887. This includes a full page kabbalistic diagram entitled "The Tree of Life and 32 Paths" (page 48).

### **Word Frequency Analysis**

Having completed a transcription of the entire 250 page manuscript I then proceeded to apply word frequency analysis to the contents. I was slightly handicapped in this by Gardner's idiosyncratic spelling. In addition, after I began to pair Gardner's text with the original sources he used, my ability to perform accurate word searches was further hampered by the presence of the external texts. Before that point was reached, however, I searched (using the entire 250 page document) for key pagan terms such as "goddess", "god", "witch", "witchcraft", "athame", and "book of shadows". The results are intriguing, offering suggestive clues in response to questions that have been raised regularly in the Pagan community<sup>75</sup>.

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<sup>75</sup> I cannot offer a specific 'source' for these questions. They are based on personal experience at Pagan and Academic conferences over the past 10 years and the reading/research I have done during the research for my thesis, as well as during a directed study about the historical development of British Traditional Witchcraft.

- When did the element of Goddess worship become part of the tradition?
- Was this tradition about witches and witchcraft from the very beginning or just a rejection of orthodox Christianity?
- Where did the title “book of shadows” come from?
- What is the source of the various ritual tools?
- Where does the word “athame” come from?
- Was scourging always part of pagan ritual?
- Who were the “other” influences on Gardner, given that Crowley, Murray, Key of Solomon, the Masons and other secret society ‘secrets’ have long been identified as elements (Valiente, Farrar, Hutton, Clifton).

Using word frequency analysis I discovered that Text A contains the word ‘goddess’ 31 times spread over 16 different pages, while the word ‘god’ appears 259 times throughout the entirety of the manuscript , mainly in the material excerpted from Crowley and *The Key of Solomon*. In *High Magic's Aid* the witch Morven mentions only one god, Janicot (p. 14, c.1), whom she refers to as being male. As previously mentioned, in the section on identifying the manuscript as Text A, based on details provided in *The Witches' Way*, the rituals contain primarily Hebraic power names identifiable from kabalistic and other ceremonial magic sources. The gender of the names is male.

The word “Witch” appears 82 times but “Wicca”, spelt with one “c” or with two, appears not at all. The phrase “Book of Shadows” does not occur either.

Another word that does appear is “athame” - the black-handled knife found in most witches’ magical tool kits. Where does it come from? Gardner includes it in his novel *High Magic's Aid*, although if you read the novel carefully he first refers to the white-handled knife as the athame (p. 2, c.3<sup>76</sup>) and then later the black-handled knife becomes the athame (p.64, c.2). This suggests to me that he had not yet sorted it out in his own mind. It also means the word was in his vocabulary prior to 1949.

The word athame appears in Text A. Finding it in this document is something of a big deal because other scholars have debated when and where it came into Gardner’s vocabulary. Text A might be the first place Gardner uses the word athame. It shows up on page 237, near the end of the manuscript, in a personal aside following an excerpt on knives, swords and daggers from *The*

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<sup>76</sup> The edition of *High Magic's Aid* I read was a recent reprint (1994) that featured 3 columns to the page. Based on the 3 column format I wrote my citations for this text in a way that accommodates that format.

*Key of Solomon*. According to *The Key of Solomon* there are two magical knives – a black-handled one and a white-handled one. Text A makes it clear that Gardner was working from Mather's translation of *The Key of Solomon*, the most common and the most popular. But the word 'athame' does not appear in the Mather's version of *The Key of Solomon*. So, again where does it come from. As it turns out, *The Key of Solomon* that MacGregor Mathers translated is not a single individual document. There are several versions, eight different ones in the British Museum library alone, and another in the Bibliothèque de l'Arsenal in Paris. The Mather's translation is based on 7 of the versions at the British Museum Library (Hutton, Triumph 229-230). According to Hutton there are two other authors who also worked with some of these alternate *Key of Solomon* manuscripts. These versions used *arthame*, *arthanus* and *artamus* for the black-handled knife and *arthany* for the white-handled. These books are *The Mysteries and Secrets of Magic* (1927) by C. J. S. Thompson and *Witchcraft, Magic and Alchemy* (1931) by Grillot de Givry (Hutton, Triumph 229-230).

Towards the end of my research, I also discovered an online inventory of Gardner's personal library and both these books, as well as the Mather's *Key of Solomon* are on the list! This inventory is available at the website of The New Wiccan Church International (<http://newwiccanchurch.org/libna.html>).

All this indicates that the word athame has been part of the Pagan vocabulary from very early on – and it probably came to the Pagan vocabulary through Gardner and *The Key of Solomon*, just not through Mather's version.

## Conclusion – The Contents of Text A

After producing a readable copy of the manuscript I was able to identify 8 different themes in the contents:

- Crowley
- Magic – Ancient and Ceremonial
- Folklore and Folkbits
- Ritual
- Templars and Masons
- Poetry
- Goddesses, Gods and Heroes
- Kabbalah

Being able to identify the topics that were of most interest to Gardner allowed me to select two major themes as the focus of my source analysis and thesis. Those two theme-lines, Magic – Ancient and Ceremonial and the Writings of Aleister Crowley are analysed in great detail in chapters five and six respectively of my thesis.

The initial use of Christian concepts through magical techniques taken from *The Key of Solomon*, all point to the basic building blocks with which Gardner constructed (or shored up) the foundations of Wicca. By that I mean references to the Christian God and the use of the names of angels in rituals.

The breadth of Crowley material, both what Gardner included and what he excluded, gives fascinating clues about Gardner's conceptualization of and the evolution of this belief system. The presence of the word "athame" in Text A dates the presence of this element of the Pagan ritual toolkit to earlier than it has in the past.

Doing a cursory word frequency analysis raised some interesting questions around topics of interest to the contemporary Pagan community as I know it. The frequencies of the words "Goddess" and "God" are completely out of balance. This highlights the ongoing debates around gender balance in covens, the relative powers of priest and priestess, the worship of male and female deities such as "the Lady and her consort, the Lord", and Goddess worship itself. But these questions cannot be answered in this thesis.

## THREE, THE BOOK OF SHADOWS

Text A is usually identified as a "Book of Shadows" (Farrars, Valiente) (BoS). This term did not show up in the word frequency analysis but this is not really surprising given that, according to Valiente, that specific phrase was not used by Gardner until after 1949 (Rebirth 51).

Gardner makes no reference to the "Book of Shadows" in either *Witchcraft Today* (1954) or *The Meaning of Witchcraft* (1959). On the other hand, he did use that specific phrase in a conversation with Fred Lamond, initiated into one of Gardner's covens in 1957<sup>77</sup>. He tells him "The 'Book of Shadows' is ... personal 'cookbook' of spells" (quoted in Heselton, Cauldron 275), and clearly meant for it to be both a personal record of the individual and a coven tool when he says to him "I (Gerald) am giving you my book to copy to get you started: it contains the spells and rituals that worked for me. As you gain in experience, add the successful spells that you have made up, and discard those that didn't work for you" (Qtd in Heselton, Cauldron 275).

Historically the Book of Shadows ( BoS) derives from the tradition of magical recipe books known as 'grimoires' (Owens 272), also described as "an alchemist's record of experimentations or a magician's book of spells" (Rabinovitch, Encyclopedia 121). Gardner himself described it as "a personal 'cookbook' of spells that the individual witch has found to work" (Heselton, Cauldron 275).

In the "Ardanes" or Rules, an official part of the contemporary Gardnerian Book of Shadows, there are very specific references to a Witch's BoS. "[E] If you would Keep a book let it be in your own hand of write. [80] Let brothers and sisters copy what they will, but never let the book out of your hands, and never keep the writings of another, [...] Each should guard his own writings and destroy it whenever danger threatens." (See Appendix F for a full listing of the Ardanies.)

The BoS has become a standard item in the ritual tool kit of most contemporary Witches, irrespective of the tradition they follow. In some traditions new initiates are provided with an 'official' copy which they reproduce, generally by hand (Farrars, Witches' Way 1). This exercise exposes the initiate to the breadth of knowledge held within their own group as well as giving them a place in which to begin recording their own spiritual journey. Over time, an individual will add to their personal BoS by recording their own rituals and magical experiments. In theory, any BoS can become the starting point of a new coven's knowledge. In some traditions, the BoS is more of a private journal compiled over time, filled with personal observations, experiences, rituals and spells,

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<sup>77</sup> Lamond was initiated in 1957, according to the chart of initiations compiled by Melissa Seims. It appears on page 20 of my thesis (<<http://www.thewica.co.uk>>).

and not held in common with others. It is also sometimes possible to trace the lineage of a contemporary initiated witch through their BoS<sup>78</sup>, based on such details as the names of the deities included in their version, by the spelling errors (the copying is supposed to remain true to the original including spelling errors), and by specific spells and rituals. According to Traditional Gardnerian hierarchy, knowing one's lineage is being able to trace one's initiator back to one of Gardner's original High Priestesses, a matter of authenticity and status.

While working with the Text A manuscript I encountered two different potential sources of the term "book of shadows."

According to Valiente, Gardner probably ran across the phrase in a 1949 issue of a magazine called "The Occult Observer," which contained an advertisement for Gardner's newly published novel *High Magic's Aid*. On the page facing it, it had an article entitled "The Book of Shadows." The article was about a secret form of divination or fortune-telling based on the measurement of one's shadow. (Valiente Rebirth, 51).

Alternatively, Michael Howard, in *Modern Wicca: A History from Gerald Gardner to the Present* (2009), suggests Gardner may have gotten the term from a book by Helen Douglas Adams (1909-1993), a Scottish children's author. Her book *Charms and Dreams from the Elfin Pedlar's Pack* (1924) was divided into three sections, each containing the phrase 'Book of Shadows' in the heading (Howard, Modern Wicca 90).

Certainly Valiente's suggestion is the most commonly accepted, but Gardner is the only one who could confirm the source of his inspiration. Text A itself was, perhaps, never intended to be a shared document (based on the contents) but Gardner clearly handed it over to Valiente when he challenged her to "do it better" (Valiente, Rebirth 61). He also shared his BoS with Fred Lamond (Heselton, Cauldron 275), and presumably with other members of his covens.

## The Contents

If the BoS generally contains the spells, rituals, lore and rules of the individual practitioner and/or the coven they are a part of, what then would its table of contents reveal? A following chart lists the contents of three different BoSSs.

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<sup>78</sup> The Farrar's book *The Witches' Way* is predicated on this premise.

The first column is based on the contents of one of the earliest Gardnerian BoSs. It was compiled by Kelly as part of his research and posted online at Sacred Text Website in the 1990s. In it Kelly provides an estimated date for each item included. These dates range from 1949 to 1961.

The second column is based on the Farrar's *The Witches' Bible*. This book is, in fact, a reprint of two different books, *Eight Sabbats for Witches* (1981) and *The Witches' Way* (1984). I have simply copied the two Tables of Contents to create this listing.

The third column is from a book recently published, based on the posthumously released personal BoS of a popular and prolific American Pagan writer, Scott Cunningham (1956-1993).

Writing for Llewellyn<sup>79</sup> on a wide range of esoteric topics (including but not limited to herbalism, aromatherapy, gems and minerals, and elemental magic.) Cunningham pioneered the notion of being a witch without being in a coven, now known as being a 'solitary practitioner'. He authored more than 50 books, fiction and non-fiction, 16 of them for Llewellyn (Llewellyn website).

Early Gardnerian – British Circa 1961	Gardnerian/Alexandrian – British -Mid Century	American Traditionalist – Late 20 <sup>th</sup> Century
Aidan Kelly: <i>Gardnerian Book of Shadows</i> (1961) (NOT TEXT A)	The Farrars: <i>The Witches' Bible</i> (1981-1984)	<i>Cunningham's Book of Shadows</i> (2009)
Casting the Circle Drawing Down the Moon (ritual) The Charge of the Goddess The Prose Charge The Verse Charge The Witches' Chant or Rune Initiations First Degree Second Degree Third Degree Cakes and Wine (Ritual, now known as The Wine Blessing) The Sabbat Rituals: November Eve February Eve May Eve August Eve On Chants To Help the Sick	The Opening Ritual The Great Rite The Closing Ritual The Sabbats Imbolg, 2 <sup>nd</sup> February Spring Equinox, 21 <sup>st</sup> March Bealtaine, 30 <sup>th</sup> April Midsummer, 22 <sup>nd</sup> June Lughnasadh, 31 <sup>st</sup> July Autumn Equinox, 21 <sup>st</sup> September Samhain, 31 <sup>st</sup> October Yule, 22 <sup>nd</sup> December Wiccaning Handfasting Requiem	The Blessing Prayer Words from the Old Ones Calling the God and Goddess Creating Sacred Space The Sabbats Full Moon Rites Prayers, Chants, and Invocations Rites and Lore Recipes for the Feast An Herbal Grimoire Herbal Recipes and Secrets Incenses Oils Magical Lore, Spells, and Rituals Systems of Power Rune Magic

<sup>79</sup> Llewellyn Publishing is one of the largest international publishers of esoteric and metaphysical works. They are based in the United States.

The Scourge and the Kiss The Priestess and the Sword The Warning Of the Ordeal of the Art Magical The Eightfold Way To Gain the Sight Power Properly Prepared The Meeting Dance To Leave the Body The Working Tools Consecrating Tools Skyclad The Old Laws Casting and Charging	Consecrations Rituals Drawing Down the Sun Three Goddesses Ritual Rite of the Thirteen Megaliths Rituals of Protection A Seashore Ritual The Rationale of Witchcraft Reincarnation The Ethics of Witchcraft Myth, Ritual and Symbolism Witchcraft and Sex Many Mansions On Running a Coven Naked in your Rites Clairvoyance and Divination Astral projection Healing Spells Self-Initiation The Witches' Tools	Signs and Symbols
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1.3 Comparison of BoS

By comparing the Tables of Contents in this chart certain things are quickly made clear. The organizational structure is each is functional. These are, to some extent, ‘working’ texts, like a cook book. They are organized: the initiations are included in the order in which they occur, the sabbats flow in sequence as the year moves through the seasons, the details of beginning are at the beginning. Gardner’s manuscript contains none of this structure. His rituals are fragments, they assume many details unavailable to a newcomer. There are more ‘how-to’ instructions included in the novel *High Magic’s Aid* than in Text A. In fact, as another clue to the dating of the manuscript, the information about ritual tools has been boiled down to its basic elements in the novel, and that same information exists in its much broader unedited form (taken as it is from Crowley’s writings) in Text A. This again suggests that Text A was written prior to 1949 when *High Magic’s Aid* was published.

### The Material Object

There is no standard appearance for a BoS. Each is particular to the person who compiles it and the use to which it is put. Sometimes the book is intended for display purposes and is, therefore, large and designed to create a certain impression of age. In other circumstances it is small and

unobtrusive sitting amongst other books on the shelf. This is similar to the difference between a 'family bible' and a Gideon bible in a hotel.

In one of his early how-to books Cunningham writes, "To make your own Book of Shadows, begin with any blank book--these are available in most art stores and bookshops. If you cannot find a bound blank book, any lined exercise book will do"(Wicca 34). Flexibility around the appearance of the book is great, but like so many things in our North American material culture, it is now possible to buy pseudo antique tomes with hand crafted paper, hand tooled leather covers, hand bound with natural fibres, all designed to mimic the imagined treasured books of antiquity. The romantic image of the BoS requires that the pages be filled using a personally trimmed goose feather quill dipped in handmade ink, by the sputtering light of a hand dipped beeswax candle. Or not. It is a simple matter today to do an online search for "Book of Shadows" and find a wide range of grand looking volumes.<sup>80</sup>

Other versions of the BoS include three ring binders filled with pre-lined pages of loose leaf paper that can be replaced or rearranged at a whim. There are also DIY kits available through the internet that turn out to be a set of card stock page dividers decorated to suit the categories of rituals, spells, recipes, sabbats and correspondences (magical pairings).<sup>81</sup> Some individuals elect to keep their BoS on their computer, sometimes referring to them as the "Disk of Shadows" (Cunningham, Wicca 34).

Text A is an excellent example of the range of the materials a BoS can be made with. It started as an accountant's ledger book, had a cover of some sort affixed to it for display purposes (see the images in Appendix A) and ended its days as a stack of loose pages held in a fibre board cover, in a box under a bed.

## Conclusion – The Book of Shadows

Within the world of magic the Grimoire has a long history and the BoS is clearly modelled after that venerable magical device. The variations evidenced by the different versions of the Table of

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<sup>80</sup> La Pulia Studio offers a broad range of handcrafted books, magical and otherwise, in the \$400-\$600 range. <<http://www.lapuliastudio.com>>. At the other end of the scale, Amazon offers blank books with 'Book of Shadows' embossed on the cover in the \$15 range. These prices are accurate as of August 2012.

<sup>81</sup> I found precisely such a document in a box of magazines and cookbooks being given away on Freecycle in 2009. The home owner (I have no idea of her name) told me she used to make and sell the kits on E-bay. It was finding this 'kit' that piqued my curiosity and inspired my original thesis idea, which was to gather up and compare a collection of British, American and Canadian BoSs.

Contents suggest that the range of material held in such a document is expanding, although to be fair, Text A is the earliest possible form of this object, and so such changes are inevitable.

The comparison of the Tables of Contents also illustrates how information has been re-arranged and added to. There is more than one kind of oil, more than one recipe, a recognition that a range of prayers and chants are required, information about the meeting place has been expanded to include details of how to manage a coven, a discussion of ethics recognizes that people coming together from a wider area need ground rules to create commonality. These are all reflective of the changing social circumstances that this spiritual practice operates within.

Based on the contents alone it is hard to see Text A as a Book of Shadows. On the other hand, the photos of it sitting on an altar, embraced in a formal cover, open to one of the formal ritual pages, makes it clear that Gardner meant for it to be just that (See Appendix A). This manuscript is the beginning of something that has become both a valued part of Wiccan ritual and a valuable tool for tracking Wiccan history. I sincerely hope I eventually get the opportunity to study Text B<sup>82</sup> (Gardner's second book) or Text C (Valiente's version of the BoS) to examine the next stages in the evolution of the Gardnerian BoS.

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<sup>82</sup> Shortly before completing this thesis I discovered that Text B seems to be missing. See page 449 for details of this.

## Four, How to Read this Document

I chose to include the excerpts from two of the theme lines I identified within Text A as demonstrations of the way in which Gardner worked through and selected elements from a wide range of writings relating to Witchcraft and the practice of magic. These theme lines are “Magic - Ancient and Ceremonial” and “The Writings of Aleister Crowley.” Together they comprise 39 percent of the manuscript.

Within each theme I have identified and grouped the pages by the original texts Gardner worked with. For each page of the manuscript I created a two column chart with commentary and analysis following each chart. This side by side format is commonly used in historical and legal comparisons of documents (Stuard and Cronon).

The left hand column is my transcription of Gardner’s handwritten document. I have used a font (*Papyrus*) to represent the handwritten nature of the manuscript. I transcribed this material using a numbered line for line match to Gardner’s original and I applied a modified version of the Leiden conventions to indicate where the original was difficult to read and/or was indecipherable.

The second column contains the matching original source<sup>83</sup> material Gardner probably, or most likely used, these being mostly books and journals. In some cases, these include long passages of seemingly superfluous material. I have included this material in order to make visible the degree of selectivity involved in Gardner’s excerpts. He clearly had to read and digest huge amounts of material before choosing what to copy out for future use and reference.

In the commentary, I draw attention to the differences between Gardner’s notes and the original source. Sometimes this material is noteworthy only because of what Gardner did not include. At other times Gardner seems to be taking some degree of knowledge for granted and so did not include all the instructions or information given in the original source. Occasionally, Gardner included his own ‘commentary’ on the material he was copying and I have noted where and when this occurs.

One of the first observations I was able to make is that very little of the material in Text A can be considered original to Gardner, with the exception of what appears to be one or possibly more

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<sup>83</sup> When I say the ‘original source’ I mean this source is as likely the original source as can be reasonably ascertained. Who is to say which specific book of poetry a poem comes from or if perhaps it appeared in a newspaper. Although books and journal articles as sources can be comfortably suggested as the ‘original source’ I have no way a guaranteeing with absolute certainty that this is where Gardner got the material.

speeches or presentations to the Folk Lore Association of which he was a member (pages 211-216, 220-228, 238-239). This is discussed in more detail in the chapter on “Magic – Ancient and Ceremonial.”

To make the proportion of original material Gardner copied visible I bolded the parts of the original text which Gardner excerpted. I have also displayed the texts side by side which sometimes gives the appearance of gaps in the material. In reality, there are no such gaps. Any true gaps (omissions) are appropriately indicated using standard conventions, such as the ellipsis (a row of three dots) or a notation of the number of paragraphs Gardner omitted.

As an exception to this format, in “Magic – Ancient and Ceremonial” I bolded the Bible citations in the Text A material simply as a way to make them easier for the reader to identify within the column of text.

### **Leiden Conventions**

The primary Leiden conventions which I worked with throughout Text A are:

[. . .] letters which are unclear but between other more readable letters, creating the potential for words to be understood from their context

[—] what appear to be whole words which are unreadable.

[abc] letters which are difficult to be certain of but that I have filled in based on the context of the potential word as a part of the sentence.

a(bc) abbreviation in the text, expanded by the editor

<ab> characters erroneously omitted by the ancient scribe, restored or corrected by the editor

{ab} letters in the text considered erroneous and superfluous by the editor

I have been careful to NOT put words in Gardner’s hand/mouth, in some cases forcing myself not to make what seemed to be obvious interpretive leaps with the material. There is some irony in the temptation to correct and fix things when working in one’s mother tongue. It is too easy to go back and read the correct word into the unreadable scribble when transcribing. Especially when the original source material is available to assist in these ‘corrections.’

### **Other Citation Conventions Used:**

Occasionally I drew upon Gardner’s fictional novel *High Magic’s Aid* (1949) to contextualize items found in Text A, conjectured to have been completed between 1946 and 1949 (Hutton, Triumph

206). I worked with an edition of this novel that was formatted with three columns to the page. References are provided in the same style, citing page and column, to facilitate locating citations.

Occasionally Gardner included material from the footnotes of his sources. I present them in a smaller font to indentify their location within the source material.

Gardner included numerous Biblical citations. He did not always transcribe the quote itself but rather used the citation as an illustration of the material being noted. His citations are not always correct or easily read so I have included those passages I believe, by context, to be the correct ones using the New International version of the Bible (1973) as a reference.

## FIVE, MAGIC – ANCIENT AND CEREMONIAL

In Text A there are 33 pages which reference magical material from sources other than Crowley. This accounts for nearly 15% of the document. Sources used by Gardner include a range of articles from *Folklore*, the journal of the Folk-Lore Society, an association Gardner belonged to (Hutton, Triumph 224), the Bible and a handful of early 20<sup>th</sup> century books focusing on magic and witchcraft.

The following is a detailed list of the sources Gardner worked with:

<u># of Pages</u>	<u>Author/Text</u>
6.5	- S. L. MacGregor Mathers, <i>The Key of Solomon the King (Clavicula Salomonis)</i> (1888)
1	- uncertain author - <i>The Key of Solomon the King</i> (athame reference)
6	- Biblical Divination
6	- Robert Gleadow, <i>Magic and Divination</i> (1941)
4	- Charles Olliver, <i>An Analysis of Magic and Witchcraft</i> (1928)
.25	- Eliphas Levi - "The Witch's Pyramid", excerpted from <i>A Star in the West</i> (1907) by J.F.C. Fuller, originally from Levi's <i>Transcendental Magic: Its Doctrine and Ritual</i> (1896)
2	- Israel Regardie, <i>What You Should Know About the Golden Dawn</i> (1936)
2.5	- J.F.C. Fuller, <i>The Black Arts</i> (essay) (1927)
6	- A. E. Waite, <i>The Book of Ceremonial Magic</i> (1913)

Although Gardner indicates on page 217 of the manuscript that he is working with the MacGregor Mather's translation of *The Key of Solomon*, he also includes a reference to the 'athame' which is not included in Mather's version. According to Hutton, two other authors worked with *The Key of Solomon* and he identifies them as potential sources of the appellation "athame" for the black handled Witches' knife: C.J. S Thompson, author of *The Mysteries and Secrets of Magic* (1927) and Grillot de Givry's *Witchcraft, Magic and Alchemy* (1931) (Triumph 230).

In addition to the above listed books, there are 18 pages on the subject of 'magic' written by Gardner himself. These 18 pages contain phrases such as "I have here" and "I'm sorry I don't have one of those to show you" which identify them as drafts of one or more oral presentations. In *Gerald Gardner and the Cauldron of Inspiration*, Philip Heselton suggests that several pages in Text A appear to be the notes for a presentation Gardner made to the Folk Lore Association in 1946 (286).

Based on content, there are notes for at least two different presentations. Pages 211 through 216 and 220 through 228 are probably different drafts of the same presentation: they contain one of the same anecdotes and discuss magical amulets. The other pages are also about magic but they are not about amulets and talismans, making it possible they were written for some other presentation. Gardner's presentation to the Folk Lore Association is referenced in their journal but no details of length or content are given.

- 6 pages - amulet speech- A
- 9 - amulet speech - B
- 2 - performing magic
- 1 - magical books and rings, King Solomon, Pope Honoriou (Gardner's spelling)

### **The Key of Solomon the King (KoS) – pages 2, 217-219, 229, 232 - 235, 237**

Judging by the way this material appears, in short groupings spread over the entirety of the manuscript, it is apparent that this is a source that Gardner returned to regularly. Some excerpts are ritual in nature, others are instructional information. The difference in handwriting over the various excerpts is indicative of different writing sessions although Gardner consistently makes few changes or mistakes, suggesting he was paying close attention as he wrote out the material.

Pages 217 through 219 encompass an entire chapter, XVIII, "Concerning the Holy Pentacles or Medals", copied out of the MacGregor Mather's translation of KoS. *Unusually*, Gardner identifies it as such near the top of page 217. He does not always make the point of including the author of the material he is copying.

Pages 232 through 235, plus 237 are cherry picked from various, non-sequential parts of KoS. Gardner moves back and forth between Books I and II. Overall these pages are written in consistent double-spaced, moderately readable script, suggesting a single writing session. Page 235 is somewhat different in this regard. There are 4 lines at the top of the page which match the other pages but then Gardner stops in mid sentence, at the end of the line and reverses the page which is then filled with a cramped, hard to read script. This reverse section of page contains completely unrelated material excerpted from Sir James Frazier's *The Golden Bough*. The Frazier material is part of the "Folklore and Folksbits" theme and so is not discussed in this thesis.

Page 237, may contain a clue to one of the most important question pertaining to Wiccan lore – the origin of word "athame". This is the label of the black handled ritual dagger which in *High Magic's Aid* Gardner identifies emphatically as "the true Witches' Weapon" (p.64, c.2). Finding this

word in this manuscript, amongst the excerpts from this source is historically significant in that it speaks to the time frame within which the word entered the Wiccan vocabulary and supports other suggestions that this was the original source of the word. This is discussed in more detail on page 90.

## Page 2

<p>Page 2</p> <ol style="list-style-type: none"> <li>1. Benediction of Salt (see page 91)</li> <li>2.</li> <li>3. The Blessings of the ffather(sic)</li> <li>4.</li> <li>5. Almighty(sic) be upon this Crea[t]ure</li> <li>6. of Salt and let all malignity and</li> <li>7.</li> <li>8. hinderance be cast forth hencefrom</li> <li>9.</li> <li>10. and let all good enter herin (sic)</li> <li>11.</li> <li>12. Whereof I bless thee and invoke</li> <li>13.</li> <li>14. That thou mayest aid me [pray]</li> <li>15. [mane[]]. Arna[m]on. [E]mato(sic). Memeon. Rectaco[n]. M[u]obo[tt] (sic)</li> <li>16. paltellon. Decaton(sic). Yamenton. Yaron. Tatono[n] (sic).</li> <li>17. Va[.]ho[r]onzardon(sic). Existon.</li> <li>18. Za[z]eron. Memorton(sic) Zarmesiton, Til[.]io[n], Tixmic(sic)</li> <li>19. The Bath (see page 90)</li> <li>20. Bei[ng] Naked</li> <li>21. Have warm water ready [&amp;] say o[ver] it</li> <li>22. "I exorcise Thee O Creature of Water, by him Who hath</li> <li>23. created thee &amp; gathered t[h]ee [t]o[g]ether into one place, so</li> </ol>	<p><i>Key of Solomon the King, Book II</i>  <b>Chapter V: "Concerning The Baths and How They are Arranged, Exorcism of Water"</b>      (pages 90- 91)</p> <p>THE Bath is necessary for all Magical and Necromantic Arts; wherefore, if thou wishest to perform any experiment or operation, having arranged all things necessary thereunto according to the proper days and hours, thou shalt go unto a river or running stream, or thou shalt have <b>warm water ready</b> in some large vessel or tub in thy secret cabinet, and while disrobing thyself of thy raiment thou shalt repeat the following Psalms:--Psalms xiv. or liii.; xxvii.; liv.; lxxxi.; cv.</p> <p>And when the Master shall be entirely disrobed let him enter into the water or into the Bath, and let him say:--</p> <p style="text-align: center;"><b>THE EXORCISM OF THE WATER.</b></p> <p><b>I exorcise thee, O Creature of Water, by Him Who hath created thee and gathered thee together into one place so that the dry land appeared, that thou uncover all the deceipts of the Enemy, and that thou cast out from thee all the impurities and uncleannesses of the Spirits of the World of Phantasm, so they may harm me not, through the virtue of God Almighty Who liveth and reigneth unto the Ages of the Ages. Amen.</b></p> <p>Then shalt thou begin to <b>wash thyself</b> thoroughly in the Bath, <b>saying:</b>--</p> <p style="text-align: center;"><b>MERTALIA, MUSALIA, DOPHALIA, ONEMALIA, ZITANSEIA, GOLDAPHAIRA, DEDULSAIRA, GHEVIALAIRA, GHEMINAIRA, GEGROPHEIRA, CEDAH, GILTHAR, GODIEB, EZIOIL, MUSIL, GRASSIL, TAMEN, PUERI, GODU, HUZNOTH, ASTACHOTH, TZABAOTH, ADONAI,</b></p>
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22. that [d]ry Land appeared that thou  
     uncove[r] all the [.]eceipts of  
 23. the E[n]emy, [-] that th[o]u cast out from  
     thee all the impuri[t]ies &  
 24. unclean[esses] of the Spirits of the  
     world  
 25. of phant[...][m], so they may  
 26. harm me not through the virtue (sic) of  
     [G]o[d] Almi[gh]ly (sic), who [l]ive[th]  
 27. & rei[g]eth [.]nto the A[g]es of A[g]es,  
     Amen." Then enter bath &  
 28. wash thyself, saying "Mertalia,  
     Musalia, Dophatji[a] (sic),  
 29. Omemalia(sic), Zitanseia,  
     [Z]ol[t]appaira, De[.]ul[sa]ira.  
 30. [Z]hevialaira. [Z]heminaira.  
     [Z]e[.]ropheira. Ce[.]ah,[.]e[t]ah,  
 31. [Z]har[ Z]o[t]ieb Ezonl, Musil,  
     [Z]rassil,[.]amen, Puer[.].  
 32. [Z]o[.]u [N]uznoth (sic)  
     Aslacho[!]h(sic), Tzabaoth, A[.]onal,  
     Azla(sic),  
 33. On. El. Tetra[g]ramaton. Shema,  
     A[r]eson(sic), Ano[.]a[z]eton (sic),  
 34. Se[z]ila[t]on(sic) Primeumaton. "T[hen]  
     say "Pu[r]ge me wi[t](..)[ss]op [&]  
 35. [-] with water and after [-] [-]

**AGLA, ON, EL, TETRAGRAMMATON, SHEMA,  
ARESION, ANAPHAXETON, SEGILATON,  
PRIMEUMATON.**

All the which Names thou shalt repeat twice or thrice, until thou art completely washed and clean, and when thou are perfectly pure thou shalt quit the Bath, and sprinkle thyself with exorcised water, in the manner described later on, and thou shalt say:-- (90)

**Purge me, O Lord, with hyssop, and I shall be clean; wash me, and I shall be whiter than snow.**

Whilst again clothing thyself, thou shalt recite the following Psalms: Psalms cii.; li.; iv.; xxx.; cxix., Mem, v. 97; cxiv.; cxxvi.; cxxxix.

After which thou shalt recite the following Prayer:--

**PRAYER.**

EL Strong and Wonderful, I bless Thee, I adore Thee, I glorify Thee, I invoke Thee, I render Thee thanks from this Bath, so that this Water may be able to cast from me all impurity and concupiscence of heart, through Thee, O Holy ADONAI; and may I accomplish all things through Thee Who livest and reignest unto the Ages of the Ages. Amen.

After this take the Salt and bless it in this manner:--

**THE BENEDICTION OF THE SALT.**

**The Blessing of the Father Almighty be upon this Creature of Salt, and let all malignity and hindrance be cast forth hence from, and let all good enter herein, for without Thee man cannot live, wherefore I bless thee and invoke thee, that thou mayest aid me.**

Then thou shalt recite over the Salt Psalm ciii.

Then taking the grains of the exorcised Salt thou shalt cast them into the aforesaid Bath; and thou shalt again disrobe thyself, pronouncing the following words:--

**IMANEL, ARNAMON, IMATO, MEMEON,  
RECTACON, MUOBOII, PALTELLON, DECAION,  
YAMENTON, YARON, TATONON, VAPHORON,  
GARDON, EXISTON, ZAGVERON, MOMERTON,**

	<p><b>ZARMESITON, TILEION, TIXMION.</b></p> <p>After this thou shalt enter a second time into the Bath and recite Psalms civ. and lxxxi.</p> <p>Then thou shalt quit the Bath and clothe thyself as before in linen garments clean and white, and over them thou shalt put the garments, of which we shall speak in the proper Chapter, and thus clothed thou shalt go to finish thy work.</p> <p>The Disciples should wash themselves in like manner, and with like solemnities.</p>
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Page 2

At first glance this page in the Text A manuscript is simply a piece of ritual. This information also appears in *High Magic's Aid* (p. 32, c. 1.) and in *The Witches' Way* (Farrars 43-4). Ultimately, however, it comes from KoS, Book II, Chapter V.

Information from KoS has become so widely available it is impossible to prove this was the true "source" of this excerpt. The power names from this chapter are repeated on page 229 of Text A where they take up 14 lines at the top of a page that Gardner then fills with an excerpt from Crowley's "Mass of the Phoenix".

Gardner may well have taken this information from some other source. On this page the two elements, the salt and the bath, are out of order. He presents the benediction of salt at the top of the page when it comes after the bathing instructions in the original text.

Lines 15 and 16 were clearly inserted onto the page after Gardner had already filled it. The handwriting is smaller and the string of power names long enough to fill three lines is crammed onto two ruled lines with the second and third lines of names squished into the empty space of a single line. I identify it as an afterthought because the words "Existon. Zazveron" are separated around the oversized "T" of "The Bath" which reaches into this space from the line below. In addition, the very last word of the string, "Tixmic", appears off to the right side of the page, below the rest of the list. It thus sits slightly above the same ruled line as "The Bath."

Line 35 is some words, mostly undecipherable, that run up the right hand edge of the page. The edge of the page is very dark on the photocopy and this darkness obscures the writing.

**Page 217 – 219** Chapter XVIII, "Concerning the Holy Pentacles or Medals" (pages 63 – 65)

<p>Page 217</p> <ol style="list-style-type: none"> <li>1. from [the] [Key] [of] [-] [-] [pages] [1202] [&amp;] 1203</li> <li>2. Tra[n]s[...][ed] by Macg[re]g[o]r Mathe[r]s,</li> <li>3. The Medals or P[en]t[i]cals which we make for th[.] p[ur]p[o]se</li> <li>4. of striking terror [.]nto the spirit[s] &amp; re[d]ucing the[m] to ob[e]dience,</li> <li>5. ha[v]e besid[.] t[hi]s wond[er]full (sic) &amp; e[x]celent (sic) vi[r]tue, If tho[se] invocest (sic)</li> <li>6. Spirits by Vi[r]tue of th[ese] Pentacles (sic), they will obey(sic) thee with[ou]t</li> <li>7. Repugn[an]ce, &amp; having conside[r]ed the[m] they will be struck with [as]tonish[men]t</li> <li>8. &amp; will fear them, &amp; th[.] shalt s[ee] them so supp[ri]sed (sic) by f[ea]r &amp; terror,</li> <li>9. that none of the[m] will be sufficently (sic) [b]old &amp; wis[h] to oppose thy Will.</li> <li>10. Th[ey] [are] also of gr[e]at vi[r]tue &amp; effica[c]y agai[n]st all Peril[s]</li> <li>11. of Ea[r]th, Air, fi[r]e &amp; Wat[er], [a]ga[ins]t Poison, aga[in]st all k[inds]</li> <li>12. of infi[r].ati[e]s &amp; Necessities, Against b[.]ding, so[r]talidg[.]</li> <li>13. &amp; sorcery, Against all terror &amp; fe[a]r, &amp; w[h]eresoever tho[u] shal[.]</li> <li>14. fi[n]d thyself, if ar[.]ed wit[h] the[.]tho[u] shalt be in saf[e]ty all</li> <li>15. the d[ay]s of thy life. Th[rou]gh the[se] do we acqui[r]e [g]race &amp;</li> <li>16. good Will fro[m] Men &amp; Women, fire is e[x]ti[n]g[ui]sh[ed]. Wa[ter]</li> <li>17. is stayed, &amp; all c[re]at[ur]es fear at th[.]sight of th[.] N[am]es</li> <li>18. w[h]ich [are] th[.]in [&amp;] ob[ey] th[....] that fear, th[es]e Pentacles a[re]</li> </ol>	<p><i>The Key of Solomon, Book I</i> Chapter XVIII, "Concerning the Holy Pentacles or Medals" (pages 63 – 65)</p> <p><b>The Medals or Pentacles, which we make for the purpose of striking terror into the Spirits and reducing them to obedience, have besides this wonderful and excellent virtue. If thou invokest the Spirits by virtue of these Pentacles, they will obey thee without repug-nance, and having considered them they will be struck with astonishment, and will fear them, and thou shalt see them so surprised by fear and terror, that none of them will be sufficiently bold to wish to oppose thy will. They are also of great virtue and efficacy against all perils of Earth, of Air, of Water, and of Fire, against poison which hath been drunk, against all kinds of infirmities and necessities, against binding, sortilege, and sorcery, against all terror and necessities, against binding, sortilege, and sorcery, against all terror and fear, and wheresoever thou shalt find thyself, if armed with them, thou shalt be in safety all the days of thy life.</b></p> <p>Through them do we acquire grace and good-will from man and woman, fire is extinguished, water is stayed, and all Creatures fear at the sight of the names which are therein, and obey through that fear.</p> <p>These Pentacles are usually made of</p>
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<p>19. u[s]ualy (sic) made of th[.] Metal th[.] most s[ui]table [to] the Nat[...]</p> <p>20. of the Planet, &amp; then th[ere] is no occasion (sic) [to] obs[erv]e th[is] [r]ule</p> <p>21. of [par]ticular Colo[ur]s. Th[ey] sho[u]ld be eng[....]ed [w]it[h] [the]</p> <p>22.  [n]st[ru]m[ent] of Art, (The Bu[ri]n, An awl [-] eng[....] sp[...]  [s]</p> <p>23. Ma[d]e by the Magic[ia]n f[or] th[.]wo[rk], &amp; [-] cons[..]a[t]ed</p> <p>24. in a Magic Ci[r]cle, &amp; th[.] Tal[is]me[n]s sho[u]l[d] [be] [-]</p> <p>25. In a Circle Ci[r]cle also). In th[.] Days &amp; [-] proper proper</p> <p>26. to [the] Pl[an]et - Satu[rn] R[u]leth o[v]er [h]ead. Ve[nus] o[ver]</p> <p>27. Copper, M[ercury] [-] the Mixt[ure] of Me[t]als. T[he] Moon [over]</p> <p>28. Silver, J[upit]er [over] Tin M[ars] [over]  [ron]. T[he] Sun [-]</p> <p>29. Gold, T[he]y may be also ma[d]e with Ex[er]cised</p> <p>30. Virgin (sic) [P]a[p]er, W[r]iting therin (sic) with colo[ur]s ad[.]p[t]ed</p> <p>31. for E[ach] Pla[n]et, [R]efferring [to] th[e] Rul[e]s Laid down</p> <p>32. in th[.][pr]o[p]er Chapters &amp; Accordi[ng] to th[e] Pl[ane]t with</p> <p>33. [w]hich th[.]Pentacle is in s[m]pathy (sic) . [-] Sat[u]rn</p> <p>34. Black is appropriated, Jupiter C[.][.].stial Blue,</p> <p>35. M[a]rs {R}ed, The Sun, [G]old [or] Yello[w], Venus [G]r[en]e</p> <p>36. M[e]rc[.]y [-] Mixed colours , (d[oe]s that M[e]an Tartan?)</p> <p>37. T[he] Moon Silver, T[he] Ma[tt]er of Which</p>	<p><b>the metal the most suitable to the nature of the Planet ; and then there is no occasion to observe the rule of particular colours. They should be engraved with the instrument of Art in the days and hours proper to the Planet.</b></p> <p><b>Saturn ruleth over Lead ; Jupiter over tin ; Mars over Iron ; the Sun over Gold ; Venus over Copper ; Mercury over the mixture of Metals ; and the Moon over Silver.</b></p> <p><b>They may also be made with exorcised virgin paper, writing thereon with the colours adopted for each Planet, referring to the rules already laid down in the proper Chapters, and according to the Planet with which they Pentacle is in sympathy.</b></p> <p>Wherefore unto <b>Saturn</b> the colour of <b>Black is appropriated ; Jupiter ruleth over Celestial Blue ; Mars over Red ; the Sun over Gold, or the colour of Yellow or Citron ; Venus over Green ; Mercury over Mixed Colours ; the Moon over Silver, or the colour of Argentine Earth.</b></p>
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<p>[the] P[en]ticas[] is</p> <p>38. constru[ct]ed should [be] Vergi[n] (sic) , N[ev]er h[avin]g b[ee]n [used] f[or]</p> <p>39. a[n]y o[ther] Pu[r]pose if Metal it s[h]ould be p[ur]ified by fi[r]e.</p> <p>40. The si[z]e of th[...] P[e]nticals is Arbita[r]y. So []ong [as] they [are]</p> <p>41. M[a]de acc[..]d [...] [to] Rules &amp; With th[.] Requ[.]ite Solumat[ies] (sic)</p> <p>42. [as] h[as] b[een] ordaned (sic).</p> <p> Inse[r]t [after] Page he[r]e</p>	<p><b>The Matter of which the Pentacle is constructed should be Virgin, never having been used for any other purpose ; or if it be metal it should be purified by fire.</b></p> <p>As regards <b>the size of the Pentacles it is arbitrary, so long as they are made according to the rules, and with the requisite solemnities, as hath been ordained.</b></p>
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Page 217

The first ruled line of the page is also the third line of handwriting so Gardner has started this page as far up the page as he can, and carried it as far down as possible. In addition, the handwriting is quite a bit more cramped than the majority of the other pages in the manuscript.

There is a word scratched out in the extreme upper left corner of this page. It might be the word “page”, as if Gardner was going to include the page number but it is partly obscured in addition to being crossed out. Whether it refers to his own page or that of his source material is impossible to tell. The top line of my photocopy is almost completely obscured but the first three words might be “The Key of”, and towards the end of the line are what appear to be two numbers “1202 & 1203” which might be page numbers<sup>84</sup>. The second line of the page reads “Translated by Macgregor Mathers” which additionally suggests that the top line might have read “The Key of Solomon.”

Between Lines 2 and 3 Gardner has drawn a freehand line across the entire width of the page. He appears to be separating the top two lines which identify the title and author of the material that follows.

Every line of this page is filled with writing, the hand is a little tight and the crowding makes it somewhat hard to decipher. The material is, however, nearly word for word excerpted out of KoS, Book I, Chapter XVIII “Concerning the Holy Pentacles or Medals.”

On Lines 22 through 24 Gardner inserts editorial commentary. Just prior to these lines the text refers to pentacles being engraved with the “instrument of Art” and Gardner provides the extra

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<sup>84</sup> The copy of KoS that I worked with only has 127 pages, which suggests it is not a large document and these numbers are thus, less likely to be page numbers.

information, in brackets, that this instrument is “The Burin , an awl . . . made by the Magician . . . and consecrated in a Magic circle. . .”

The information Gardner includes on Lines 26 throught 29 consists of a listing of the planets and their associated metals. He captures them all from his source document but does not keep to their original sequence. The original order is Saturn, Jupiter, Mars, the Sun, Venus, Mercury and the Moon. Gardner’s sequence is Saturn, Venus, Mercury, The Moon, Jupiter, Mars and the Sun. Perhaps this is just carelessness on his part because a few lines later when listing the planets and their colors he holds strictly to the order used in the KoS.

On the subject of colors, on Line 36 Gardner’s sense of humor peaks out. In the original text Mercury is cited as ruling over “mixed colors” and Gardner queries, inside brackets, “does that mean Tartan?”

Cramming as much information as possible onto the page Gardner gets to Line 42 and ends the page with a hand drawn asterisk and the comment “Insert other page here.” That he felt the need to indicate an additional page of notes here is appropriate because the ledger ends on page 188 and all the pages beyond this point are in fact loose pages gathered together.

## Page 218

Page 218 	<p><i>The Key of Solomon, Book I Chapter XVIII, “Concerning the Holy Pentacles or Medals” (pages 63–65)</i></p> <p>1. [T]he [-] [-] [-] [-] [P]entacles [are] no le[ss] 2. Advantag[e]ous [unto] thee th[a]n the k[now]ledge of the 3. s[ecre]ts which[h] ] have already giv[en] unt[o] thee, &amp; th[...] 4. should take a pa[r]ticular ca[.]e if tho[.] Mak[es]t th[em] upon 5. Virgin Paper to use th[.] Pr[o]p[e]r colours &amp; if thou engrav[en]grave 6. th[em] upon M[e]tal [-] do so in th[e]M[ann]er taught thee 7. &amp; so tho[u] shalt have th[.] s[a]tisfaction of s[eein]g th[ey]</p> <p><b>The virtues of the Holy Pentacles are no less advantageous unto thee than the knowledge of the secrets which I have already given unto thee ; and thou shouldest take particular care if thou makest them upon virgin parchment to use the proper colours ; and if thou engraves them upon metal, to do so in the manner taught thee ' and so shalt thou have the satisfaction of seeing them produce the promised effect. But seeing that this Science is not a Science of argument and open reasoning, but that, on the contrary, it is entirely mysterious and occult, we should not argue and deliberate over these matters, and it is sufficient to believe</b></p>
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8. [-] th[...] p[r]omised effect, But seeing t[ha]t  
 9. this sc[ja]n[ce] (sic) is not a s[cia]nce (sic) of  
     [a]rgum[...]t [&] open  
 10. reasoning (sic), b[u]t that, on the contra[r]y, it  
     is ent[re]ly myst[...]ous  
 11. & occult, we should not argue & deli[be]rate  
     o[ver] th[es]e  
 12. Matters, & it is s[u]fi[c]ient (sic) to [be]li[ev]e  
     fir[m]ly to enable  
 13. us [to] br[in]g [in]to op[er]ation that which  
     hath alrea[d]y bee[n]  
 14. taught, w[h]en tho[u] shalt construc[t] the[m]  
     penticals (sic) [&]  
 15. char[e]cters (sic) it is Nessa[r]y (sic) nev[e]r  
     to f[or]get the |ncense,  
 16. Nor em[p]loy [an]yth[ing] b[ey]ond that of  
     w[hi]chMention is Made.  
 17. It is N[ec]e[.]sa[r]y (sic) abo[v]e all things, to  
     be [a]ttentive to the  
 18. operation, & never to forget or omit those  
     th[in]gs which  
 19. contribute to the success whi[s]h the  
     Penticals (sic) &  
 20. Experim[e]nts promi[s]e, having e[ve]r in thy  
     mi[n]d no [-]  
 21. Inte[n]tion th[a]n the Glory of God, the  
     accomplishment of thy  
 22. desires & [...]v]ing ki[n]dness towa[r]ds thy  
     n[ei]ghbour,  
 23. fu[r]the[r]m[ore] my beloved son | [or]der  
     th[ee] not to [-] this  
 24. s[c]iance (sic) but to make thy friends  
     pa[.]takers of the sa[.]e  
 25. subj[ec]t [&] the strict comm[an]d never to  
     profa[n]e th[ese] things  
 26. which [are] d[...]ine, f[or] if tho[u] d[oe]st this,  
     f[a]r [from] [r]ev[...]ling

**firmly to enable us to bring into operation that which hath already been taught.**

**When thou shalt construct these Pentacles and Characters, it is necessary never to forget the Incense, nor to employ anything beyond that of which mention is made.**

**It is necessary, above all things, to be attentive to the operation, and never to forget or omit those things which contribute to the success which the Pentacles and experiments promise, having ever in thy mind no other intention than the Glory of God, the accomplishment of thy desires, and loving-kindness towards thy neighbour.**

**Furthermore, my beloved Son, I order thee not to bury this Science, but to make thy friends partakers in the same, subject however to the strict command never to profane the things which are Divine, for if thou doest this, far from rendering thee a friend of the Spirits, it will but be the means of bringing thee unto destruction.**

27. th[ee] a friend of [the] S[piri]ts it will b[u]t be  
 the M[e]ans  
 28. of [A] [-] thee to Destruction, But never  
 must tho[u]  
 29. [-] th[ese] th[ing]s [a]mon[g]st th[e]  
 ig[nor]ant f[or] that would be as [-]  
 30. as [to] cast [pr][..]ious gems bef[or]e swine,  
 on the contra[r]y, f[r]om  
 31. o[n]e sage th[e] sec[re]t k[no]wledge should  
 Pass unto [another]  
 32. sage, f[or] in t[h]is man[e]r (sic) s[h]all the  
 [tre]asu[re] of treasu[r]es never  
 33. descend (sic) into obli[v]ion. Ado[r]e &  
 Re[vere] the Most Holy  
 34. N[a]mes of God, whic[h][ are] found in  
 th[es]e penti[c]als & ch[ara]ct[er]s  
 35. f[or] with[ou]t this, never shal[t] thou be able  
 [to] come to the  
 36. E[n]d of a[n]y enterprise, Nor accomplis[h]  
 th[e] Myst[er]y of  
 37. Myst[er]ies. Ab[ov]e all th[in]gs Remem[be]r  
 that to perf[or]me (sic)  
 38. [any] o[f] these o[p]erations tho[u] mu[s]t be  
 pu[r]e in Mind & with[ou]t  
 39. bl[em]ish, & [o]mit not a[n]y of the  
 prep[er]atio[n]s. This  
 40. key, full of Myst[er]ies, hath been reveled  
 (sic) to me by  
 41. [a]n Angle (sic), Acc [...] sed [be] he who [-]  
 our  
 42. Art witho[u]t [ha]ving the qualities req[ui]site  
 to

**But never must thou lavish these things among the ignorant, for that would be as blameable as to cast precious gems before swine ; on the contrary, from one Sage the secret knowledge should pass unto another Sage, for in this manner shall the Treasure of Treasures never descend into oblivion.**

**Adore and revere the Most Holy Names of God which are found in these Pentacles and Characters, for without this never shalt thou be able to come to the end of any enterprise, nor to accomplish the Mystery of Mysteries.**

**Above all things, remember that to perform any of these operations thou must be pure in body and in mind, and without blemish, and omit not any of the preparations.**

**This Key, full of Mysteries, hath been revealed unto me by an Angel.  
 Accursed be he who undertaketh our Art without having the qualities requisite to**

The writing on this page is loose and a little casual in spacing which makes it a little easier to read than the previous page.

This page is a continuation of the page 217 and in the upper left hand corner there is another asterisk, a match to the one at the end of the previous page. Evidently page 218 was not the back

side of page 217<sup>85</sup>.

The asterisk is large, intended not to be missed, measuring 2" across and 1" in height. The height is the same as the top three lines of handwritten text, two of which are written above the ruled line on the page.

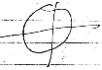
The majority of the top line is obscured but it appears to be something about the Pentacles. In the original text the title of Chapter XVIII is "Concerning the Holy Pentacles or Medals".

Gardner must have been very distracted or in a rush while he worked on this page. It contains several places where he crossed out words and replaced those words with the same words. On Line 5 the very last word of the line has been crossed out and Gardner has written "engrave" above it. Line 25 has another word crossed out and replaced, again the last word on the line. Line 28 features another word that has been crossed out but since I cannot decipher the word written above it as the replacement I have no idea what either word is. On Line 41 Gardner again crosses out the last word on the line and replaces it with a word that looks like the same word he crossed out. It appears to be the word "our", as in 'undertaketh our Art.'

## Page 219

<p>Page 219</p> <ol style="list-style-type: none"><li>1. to [thr]oughly [un]ders[.....] o[u]r [-]. A[.....]sed be he</li><li>2. who inv[o]ket[h] th[e] N[a]me o[f] God in vai[n] for suc[h]</li><li>3. [are] [one] pr[.]p[.are]th f[or] himself the P[un]ishment [w]hic[h]</li><li>4. a[wai]t th[e] [the] unbelievers, for God s[h]al[l] aband[o]ne</li><li>5. them [&amp;] R[e]legate them [.]nto the Depths [o]f Hell</li><li>6. amongst the in[...] s[p]irits for God is gre[a]t</li><li>7. &amp; Immuta[ble], He [h]ath be[en] f[or] E[ver] [&amp;] .]e s[ha]ll</li><li>8. Rem[a]in e[ver] [.]nto th[.] E[n]d of the</li></ol>	<p><i>The Key of Solomon, Book I</i> Chapter XVIII, "Concerning the Holy Pentacles or Medals" (pages 63-65)</p> <p><b>thoroughly understand our Key, accursed be he who invoketh the Name of God in vain, for such an one prepareth for himself the punishment which await the unbelievers, for God shall abandon them and relegate them unto the depths of Hell amongst the impure spirits.</b></p> <p><b>For God is great and Immutable, He hath been for ever, and He shall remain even unto the end of the Ages.</b></p>
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<sup>85</sup> According to Heselton, on the last section of Text A pages, the ones written on foolscap after the pages of the ledger book ran out, "Gardner wrote from both ends of the batch, pages 211 to 249 one way up and pages 188 to 210 the other way up" (message to the author, 16 June 2012). This opens the door for confusion in the sequencing of the pages at several different points in their handling.

<p>Ages.</p> <p>9. Acc[ur]sed be he who ta[keth] the Name of Go[d] i[n]</p> <p>10. Vain. Acc[ur]sed be he who u[se]th this k[no]wl[edg]e</p> <p>11. to [an] evil E[n]d be he accu[rs]ed in t[h]e</p> <p>12. W[o]r[]d to come. A[men]. Be he accursed</p> <p>13. in the Name which he hath Bl[...]p[...]ed.</p> <p>14.</p> <p>15. I think this shows th[a]t th[...] w[a]s a lot of</p> <p>16. S[...]t Tradition, or Inst[ru]ctons. Not [-]</p> <p>17. down that was ha[n]ded on f[rom] Sa[g]e to Sa[g]e</p> <p>18. which has now b[een] Lost.   b[e]li[...] t[hi]s was</p> <p>19. m[.....] co[n]c[er]ning <del>mesmerism &amp;</del> <del>suggestion,</del></p> <p>20. How to Produce M[e]sm[...] Self Suge[.]tons (sic)</p> <p>21. [&amp;] sel[f] Hypnosis {-} th[e] Cur[s]es [at] [the]</p> <p>22. [e]nd w[er]e intended [-] keep of those who</p> <p>23. we[r]e not i[n] po[ssession] of this s[ecre]t</p> <p>24. &amp; Also ^ may explain ^ th[.] Absense (sic) o[f] disap[...]al by the <del>church</del> ^ chure</p> <p>25. Church.</p> 	<p><b>ACCURSED BE HE WHO TAKETH THE NAME OF GOD IN VAIN ! ACCURSED BE HE WHO USETH THIS KNOWLEDGE UNTO AN EVIL END, BE HE ACCURSED IN THIS WORLD AND IN THE WORLD TO COME. AMEN. BE HE ACCURSED IN THE NAME WHICH HE HATH BLASPHEMED !</b></p> <p>THE END OF THE FIRST BOOK</p>
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Page 219

On this page Gardner finishes the excerpt (he has copied out the entire short chapter) from Chapter XVIII and adds a paragraph of personal commentary.

This page is only 2/3 filled and again the top line is partly obscured. The page also features several smudge marks but they do not fully obscure any of the words. One smudge crosses Lines 10, 11 and 12. Another is on Line 22. The third smudge appears below the last word on the page and touches on two lines. They appear to be random drops of ink that have been smeared, as opposed to words that have been smudged while the ink was still wet.

On Line 4 Gardner writes “the” twice consecutively, clearly an indication of distraction during his handling of this material.

Between Lines 11 and 12 Gardner drops 4 words out of the curse that appears at the end of the chapter. This changes “Be he accursed in this world and in the world to come” to “be he accursed in the world to come”. Is this a reflection of his belief in reincarnation and karmic justice or is it merely a slip of the pen?

Part of Line 13 is underlined. The underscore runs beneath approximately half the line and seems to be indicating the end of the excerpt because what follows on Lines 15 through 25 appears to be commentary directly from Gardner. Filling in the missing words and letters as I think he may have originally written it it reads: “I think this shows that there was a lot of Secret Tradition, or Instructions. Not [written] down that was handed on from Sage to Sage which has now been lost. I believe this was [-] concerning how to produce mesmerism suggestions and self hypnosis [-] the curses at the end were intended to keep those who were not in possession of this secret [-] and may also explain the absence of disapproval by the Church.”

On Line 19 Gardner has written several words and then crossed them out. I think they are “Mesmirism (sic) & Sugestion “(sic), which he rephrases on Line 20 as “How to produce mesmerism self sugestin “(sic). On Line 21 he crosses out the word “self” which he then repeats on the next line in the phrase “self Hypnosis.”

There are two words “may explain” inserted into Line 24, marked with a ^ , as if Gardner is trying to clarify the sentence upon re-reading it. The adjusted phrase is “Also may explain the Absense (sic)....” The very last word of this line has also been crossed out not once but twice, and then the final choice, “Church” is written on the next line.

This page ends with a symbol resembling a crosshairs, a cross inside a circle. It is positioned at the extreme right edge of the page, below all the written material. The same symbol appears nears the top of the next page which suggests that perhaps the pages were not side by side or front and back in their original configuration, as per the symbols used on pages 217 and 218.

## Page 229

Page 229 1. [-] [-] [-] 2. 3. Merlalia Musalia Daphalia, Onemalia	<i>The Key of Solomon, Book II</i> Chapter V – “Concerning The Baths and How They are Arranged, Exorcism of Water”, page 90 MERTALIA, MUSALIA, DOPHALIA,
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4. 5. Zitanseia Goldaphira Dedulsaird Gheralaïd 6. 7. Gheminaira Gegropheira Cedahi, Gilhar 8. 9. G[a]dieb Ezo[i]l Musil Grassil Tamen Rueri 10. 11. Cadu Huznath Aslachoth Tzaboth Adonai Agla 12. On El Tetragramaton She[w]d Aresion Anapasteton 13. 14. Se[q]ilaton Primeum[o]tou	ONEMALIA, ZITANSEIA, GOLDAPHAIRA, DEDULSAIRA, GHEVIALAIRA, GHEMINAIRA, GEGROPHEIRA, CEDAH, GILTHAR,  GODIEB, EZOIL, MUSIL, GRASSIL, TAMEN, PUERI, GODU, HUZNOTH, ASTACHOTH, TZABAOTH, ADONAI, AGLA, ON, EL, TETRAGRAMMATON, SHEMA, ARESION, ANAPHAXETON, SEGILATON, PRIMEUMATON.
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Page 229

This partial page is an orphan. The top line of the page is completely unreadable because it was cut off by the photocopier. Just the barest hint of the bottom edge of the line is visible. It is a short segment so perhaps it was a subtitle. Written on every second line, the first 14 lines of this page are a string of power names that appear in KoS as part of the “Exorcism of the Water” (see page 2 Text A, KoS 90). On this page these lines appear just before Gardner begins an excerpt from Crowley’s “Mass of the Phoenix” which then covers several pages. The handwriting is consistent over the entire page which suggests it was all done at one sitting. It is, of course, impossible to know what Gardner intended. This page, although double spaced, is written in a tight and hard-to-read hand sprinkled with brackets and underlined phrases.

**Pages 232 - 235, 237** Gardner has cherry picked bits and pieces from several chapters of KoS, moving back and forth between Books I and II. The handwriting over these pages is consistent, loose and flowing and large enough to be easy to read. The constancy of the writing suggests these excerpts were written in a single session.

### Page 232

Page 232  1. [f]or [ n]vo[ca[tions [-] [-] [s]a[y]s	<i>The Key of Solomon, Book II</i> Chapter III “How the Companions or Disciples of the Master of the Art Ought to Regulate and
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2. .	Govern Themselves" – page 87
3. [B]ut for th[.] safty (sic) [of] b[o]th soul & of body	<b>But for the safety both of soul and of body, the Master and the Companions should have the Pentacles before their breasts, consecrated and covered with a silken veil, and perfumed with the proper fumigations. ...</b>
4. Pentacle	
5. the Mast[er] & Comp[a]nion should have & bef[ore] th[.]	
6. .	
7. [b]r[e]asts, con[.]c[r]ated & c[o][....]d with a silke[n] <del>scarf</del>	
8. .	
9. Veil, & perf[um]ed w[ith] [p]op[er] (sic) fu[mg]ations(sic)	Book I, Chapter V "Prayers and Conjurations" page 27
10. .	
11. Conf[ura]tion I conju[r]e ye [r]ebellius (sic) sp[iri]ts by	Lastly, I conjure ye all, ye rebellious Spirits, by the most holy Name of God ADONAI MELEKH, which Joshua invoked, and stayed the course of the Sun in his presence, through the virtue of Methratton, its principal Image ; and by the troops of Angels who cease not to cry day and night, QADOSCH, QADOSCH, QADODSCH, ADONAI ELOHIM TZABAOTH (that is, Holy, Holy, Holy, Lord God of Hosts, Heaven and Earth are full of Thy Glory) ; and by the Ten Angels who preside over the Ten Sephiroth, by whom God communicateth and extendeth His influence over lower things, which are KETHER, CHOKHAM, BINAH, GEDULAH, GEBURAH, TIPHERETH, NETZACH, HOD, ZESOD, and MALKUTH
12. .	
13. the most holy Name of God ADONI MELEKH	
14. .	
15. which Josua (sic) [...]ked & sta[y]ed the sun, by th[.]	
16.	
17. Vi[r]tue of Melkratton its p[ri]ncipal image, by	
18. .	
19. th[.] Troops of A[n]gels who cease not to cry day & Night,	
20. .	
21. [Z]adosch (3) Adon[ai] Elohi[m] Tzaboth	
22. .	
23. by the 10 Angels who preside o[ver] the 10 Sip[e]rath	
24. .	
25. by whom God com[mica]toth & ecle[...] his	
26. .	
27. influence o[ver] lo[w]er things, which one	
28. .	
29. Kether Chokm[a]h Binah Gedula[.]	

30. .	
31. Ge[b]u[r]ah Ti[p]hereth Ne[tiz]ach Hod	
32. .	
33. Yesad & Malkuth, I conjure ye [amen]	
34. .	
35. O[h] sp[iri]ts by all the Names of God & by	
36. .	
37. all his Marvellous Works, by th[.] Heavns (sic)	
38. .	
39. by th[.] Earth. By th[.] Sea. By th[e] depth of	
40. .	
41. [this] Abyss, & by th[.] fi[rm]ament (sic) which th[.]	
42. .	
43. very sp[iri]t of God hath Mooved (sic), by th[.]	

Page 232

The top line is partially obscured but still somewhat readable. It is positioned above the first ruled line of the page. The handwriting is loose and flowing and by and large fairly easy to read. For this page Gardner has cherry picked material from two different sections of KoS. He clearly considers this to be an authoritative text because there are few changes to the text as he is copying it. This is in marked contrast to the frequent errors and corrections in the previous section (pages 217 through 219).

On this page Gardner takes advantage of having written on every second line of the page and uses the blank lines to make corrections.

On Line 5 he inserts a word he missed, “pentacle.” He uses an awkwardly drawn symbol resembling a chevron to indicate the insertion, I have used a ^ to indicate the position of the insertion.

Over Lines 7 & 8 Gardner starts to make a change, writing about a “silken scarf” but he then crosses out “scarf” and replaces it with “veil” which matches the original from KoS.

A conjuration starts on Line 11 and fills the balance of this page, then carries over onto the next page.

**I conjure ye anew, O Spirits, by all the Names of God, and by all His marvellous work ; by the heavens ; by the earth ; by the sea ; by the depth of the Abyss, and by that firmament which the very Spirit of God hath moved ; by the**

<p>Page 233</p> <p>1. sun &amp; by [-] [s] [.].ars, by [-] Wa[t]ers &amp; by [-] [sent]</p> <p>2. .</p> <p>3. &amp; all which they contain, by the [win]ds &amp; the</p> <p>4. .</p> <p>5. Wh[ir]lwinds, &amp; th[e] tempests, by th[e] Virtues of [-]</p> <p>6. .</p> <p>7. h[er]bs plants &amp; stones,   conjure ye [ones]</p> <p>8. .</p> <p>9. O Demons in whatsoever po[in]t of the Wh[.]l[.]d</p> <p>10. .</p> <p>11. ye may be so ye shall be unable to [rem]ain in</p> <p>12. .</p> <p>13. Air fire Wat[er] or E_a[r]th, or in any p[ar]t of the</p> <p>14. .</p> <p>15. Universe or any p[le]asant (sic) place that May attr[...]t</p> <p>16. .</p> <p>17. ye. [b]ut that ye come p[rom]p[t]ly to acco[m]plis[h] [our]</p> <p>18. .</p> <p>19. desi[r]es &amp; all things we dema[n]d from thy obedience</p> <p>20. .</p> <p>21.   conjure &amp;   command ye ab[s]olutly by th[e]</p> <p>22. .</p> <p>23. Virtue of these Holy Names Adonai Yah Hod</p> <p>24. .</p> <p>25. E] E][o]ha E]ohi[mu] E]ohim E]he[.]eh</p> <p>26. .</p> <p>27. Ma[n]ran Kaphn E]sch Jnnon Are[m] Agla</p>	<p><i>The Key of Solomon, Book I</i> Chapter V “Prayers and Conjurations” pages 27-28</p> <p><b>sun and by the stars ; by the waters and by the seas, and all which they contain ; by the winds, the whirlwinds, and the tempests ; by the virtue of all herbs, plants and stones;</b> by all which is in the heavens, upon the earth, and in all the Abysses of the Shades.</p> <p><b>I conjure ye anew, and I powerfully urge ye, O Demons, in whatsoever part of the world ye may be, so that ye shall be unable to remain in air, fire, water, earth, or in any part of the universe, or in any pleasant place which may attract ye ; but that ye come promptly to accomplish our desire, and all things that we demand from your obedience.</b></p> <p>I conjure ye anew by the two tables of the Law, by the five books of Moses, by the Seven Burning Lamps on the Candlestick of Gold before the face of the Throne of the Majesty of God, and by the Holy of Holies wherein the KOHEN HAGADUL was alone permitted to enter, that is to say, the High-Priest.</p> <p>I conjure ye by Him Who hath made the heavens and the earth, and Who hath measured those heavens in the hollow of His hand, and enclosed (27) the earth with three of His fingers, Who is seated upon the Kerubim and upon the Seraphim ; and by the Kerubim, which is called the Kerub, which God constituted and placed to guard the Tree of Life, armed with a flaming sword, after that Man had been driven out of Paradise.</p> <p>I conjure ye anew, Apostates from God by Him Who alone hath performed great wonders ; by the Heavenly Jerusalem ; and by the Most Holy Name of God in Four Letters, and by Him Who enlighteneth all</p>
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28..	things and shineth upon all things by his Venerable and Ineffable Name, EHEIEH ASHER EHEIEH ; that ye come immediately to execute our desire, whatever it may be.
29. Hazor E[n]eth Yaïi AR[a]Ritha Yo[.]d	<b>I conjure ye, and I command ye absolutely,</b> O Demons, in whatsoever part of the Universe ye may be <b>by virtue of all these Holy Names</b> :-- ADONAI, YAH, HOA, EL, ELOHA, ELOHINU, ELOHIM, EHEIEH, MARON, KAPHU, ESCH, INNON, AVEN, AGLA, HAZOR, EMETH, YAI, ARARITHA, YOVA, HA-KABIR, MESSIACH, IONAH, MAL-KA, EREL, KUZU, MATZPATZ, EL SHADDAI ; and by all the Holy Names of God which have been written with blood in the sign of an eternal alliance.
30..	
31. Ha-Ka[bín] Messiah J]onah Mal-ka Erel	
32..	
33. Kuzu Matapath, E] Shaddi & by all th[.]	
34..	
35. Holy Names of God which [have] been [written] (sic) in	
36..	
37. blood in th[.] sig[n] of an eternal Alliance.	
38..	
39. I conjure ye anew by these [other] Names of	<b>I conjure ye anew by these other names of God, Most Holy and unknown, by the virtue of which Names ye tremble every day</b> : -- BARUC,
40..	
41. God Most Holy & unknown, by th[.] [-]	
42..	
43. of Which Names ye tremble ev[er]y day, BARUC	

Page 233

Continuing the invocation from the previous page, Gardner begins writing two lines above the first ruled line of the page and pushes right to the bottom edge of the page, creating 43 lines. This page is also double spaced and written in a loose casual script that is moderately easy to read.

Gardner has skipped over three full paragraphs in the middle of the passage he is excerpting.

Biblical references in these paragraphs might explain why he left them out.

### Page 234

Page 234	<i>The Key of Solomon, Book I Chapter V “Prayers and Conjurations” page 28</i>
1. [----]	
2. .	
3. Ho[n]orion Ehe[i]ch A[bb]aton Che[r]on Cebon	BACURABON, PATACEL, ALCHEEGHEL, AQUACHAI, <b>HOMORION, EHEIEH, ABBATON, CHEVON, CEBON, OYZROYMAS, CHAI, EHEIEH, ALBAMACHI, ORTAGU, NALE, ABELECH (or HELECH), YEZE (or SECHEZZE) ; that ye come quickly and without any delay into our presence from every quarter and every climate of the world wherein ye may be, to execute</b>
4. .	
5. Oyzroymds Chai E] h[.]i[c]h Al[b]amachi	
6. .	
7. [G]ratagu Nale Abelech Sechezze. That y[e]	
8. .	

<p>9. Come quickly, &amp; without delay into our presence</p> <p>10. .</p> <p>11. from e[ve]ry [q]uart[er] &amp; e[ve]ry [c]limate of th[.] World</p> <p>12. .</p> <p>13. Whe[.]in ye may be, to execute all that we shall</p> <p>14. .</p> <p>15. Command ye in th[.] <u>Great name of God.</u></p> <p>16. A S[tr]ong[er] &amp; more Potant (sic) C[onj][...]ton (sic).</p> <p>17. .</p> <p>18. If th[..] app[ea]r all is well if not let th[.] Master [increase]</p> <p>19.</p> <p>20. the consecrated P[e]nticals (sic) which he should have made</p> <p>21.</p> <p>22. to constr[ai]n &amp; comma[n]d th[.] Sprits(sic) &amp; which he</p> <p>23. .</p> <p>24. Should W[ea]r Rond (sic) his neck, Hold[ing] th[em] [in] his [l]eft</p> <p>25.</p> <p>26. H[..]d. [the] cons[ecr]ated sw[or]d, or knif[e] in his Right</p> <p>27.</p> <p>28. say here be th[e] symbols of secr[e]t thi[n]gs,</p> <p>29. .</p> <p>30. the st[a]nd[ar]ds the [ensi]gns &amp; the {B}anners of God</p> <p>31. .</p> <p>32. the conquerer (sic) Th[.] A[...]s of th[.] Al[m]ighty one to co[m]pell (sic)</p> <p>33. .</p> <p>34. th[.] Aeri[.] Potincics (sic) I command ye [a]bs[o]lutly (sic) by th[.]</p>	<p><b>all that we shall command ye in the Great Name of God. (28)</b></p> <p>Book I, Chapter VI, page 29 <b>"Stronger and More Potent Conjunction"</b></p> <p>If they then immediately appear, it is well ; if not, let the Master uncover the consecrated Pentacles which he should have made to constrain and command the Spirits, and which he should wear fastened round his neck, holding the Medals (or Pentacles in his left hand, and the consecrated Knife in his right ; and encouraging his Companions, he shall say with a loud voice :--</p> <p><b>ADDRESS</b></p> <p>Here be the Symbols of Secret things, the standards, the ensigns, and the banners, of God the Conqueror ; and the arms of the Almighty One, to compel the Aerial Potencies. I command ye absolutely by their power and virtue that ye come near unto us, into our presence, from whatsoever part of the world ye may be in, and that ye delay not to obey us in all things wherein we shall command ye by the virtue of God the Mighty One. Come ye promptly, and delay not to appear, and answer us with humility.</p>
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<p>35..</p> <p>36. Power &amp; Virtue that ye come into our Presence &amp; ye</p> <p>37..</p> <p>38. del[a]y not [to] [obey] i[n] all things whe[r]in (sic) we s[hall]</p> <p>39..</p> <p>40. Command ye <u>by the Virtue of God th[e]</u> Almighty</p> <p>41..</p> <p>42. If th[.] app[ea]r, sho[w] th[em] the Pentacles (sic) &amp; Receive [the]m</p>	<p>If they appear at this time, show them the Pentacles, and receive them</p>
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Page 234

The first 15 lines are the conclusion of the conjuration from the previous two pages. As with those pages, Gardner starts writing two lines above the first ruled line and double spaces his notes. His handwriting is loose and casual and moderately easy to read. In my copy of the manuscript the top line is completely unreadable as the top portion of each letter is obscured, apparently because of the way the page was placed on the photocopier. There appear to be four words, probably names of God, as the lines immediately following also seem to be of that nature.

Completing the spell from Chapter V, Gardner then moves to Chapter VI "Stronger and More Potent Conjuraton." The chapter title is almost indistinguishable from the rest of the page, sitting on a separate line but without any indication of a chapter number, source or page number (Line 16).

At two different places on this page Gardner has underlined words, presumably for emphasis. On Line 15 he underlines the words "Great name of God" and on Line 40 he underlines "by the Virtue of God th[e]". On this page these underscores do not indicate a change in chapter.

On Line 16 Gardner takes advantage of the in-between line to insert the words "A Stronger & More Potant (sic) Conjunction." Although he does not identify it as such, this is actually the name of the next chapter. There is also a squiggly line drawn down the left side of the page connecting Lines 18 through 26, like a rough oversize bracket. Is Gardner trying to give greater importance or emphasis to this portion of the spell?

It is interesting to note that on Line 26 Gardner has made a slight adjustment to the original. He suggests that the master of the ritual can be holding a consecrated sword or knife, but the original refers only to a consecrated knife.

## Page 235

Page 235	<p><i>The Key of Solomon, Book I Chapter VI , page 29 "Stronger and More Potent Conjuration"</i></p> <p>with kindness, gentleness, and courtesy ; reason and speak with them, <b>question them, and ask</b> from them all things which thou has <b>proposed to demand.</b></p> <p><b>But if</b>, on the contrary, <b>they do not yet</b> make their <b>appearance</b>, holding the consecrated Knife in the right hand, the Pentacles being uncovered by the removal of their consecrated covering, strike and <b>beat the air with the Knife as if wishing to commence a combat</b>, comfort and exhort thy companions, and then in a loud and stern voice repeat the following Conjuration :--</p>
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## Page 235

This is a unique and unusual page within the manuscript. The first 8 lines are a continuation of the previous page, then the physical orientation of the page is reversed and Gardner uses the majority of the page for an excerpt from *The Golden Bough*. I identify the material from KoS as being at the top of the page because that is where the hand written page number is located.

The excerpt from KoS starts above the ruled line at the top of the page and is doublespaced as per the previous pages but Gardner ends this material abruptly in mid sentence.

The reversed portion of the page is written in a tight tiny extremely hard to read hand. Gardner has written "Golden Bough ssa[y]" at the top of this excerpt. I have categorized this section as "Folklore and Folkbits" and as such it is not discussed in my thesis.

**Page 236** appears to be entirely written by Gardner and I have grouped it in with several other pages written by Gardner which are discussed further into this chapter.

## Page 237

Page 237	<p><i>The Key of Solomon Book II, Chapter VIII "Of the Knife, Sword, Sickle, Poniard, Dagger, Lance, Wand, Staff, and Other</i></p>
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<p>3. In o[r]der to prop[er]ly ca[rr]y out the g[re]atest &amp; [most]</p> <p>4. .</p> <p>5. i[m]p[or]tant op[er]ations of A[r]t, Various [inst]...ts (sic) are Ne[.....]y</p> <p>6. .</p> <p>7. as a knife with a White hilt, anoth[er] [w]ith a <del>Short</del> &amp; Black</p> <p>8. . The A[.]th[am]e</p> <p>9. hilt &amp; sh[or]t Lance, whe[...] with to trace Ci[r]cals (sic) Ch[...]t[...]</p> <p>10. .</p> <p>11. Etc; a s[cim]itar, &amp; a sickle, a dagger a Poinj[ar]d(sic)</p> <p>12. .</p> <p>13. a staf[f] a Wa[n]d &amp; Sw[..]d.</p>	<p>Instruments of Magical Art" page 96</p> <p><b>In order to properly carry out the greatest and most important Operations of the Art, various Instruments are necessary, as a Knife with a white hilt, another with a black hilt, a short Lance, wherewith to trace Circles, Characters, and other things.</b></p>
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Page 237

This page is also double spaced and the first few lines consist of information excerpted from KoS. This excerpt is not continuous with the material on page 235. It comes from Book II, Chapter VIII "Of the Knife, Sword, Sickle, Poniard, Dagger, Lance, Wand, Staff, and Other Instruments of Magical Art" but from Line 13 onward quickly moves into a first person commentary. As with previous pages Gardner has also used the space between the lines several times in order to insert extra words and corrections.

The two parts of the page are linked by their shared theme – ritual knives. After completing the excerpt from KoS the focus of this page becomes magical tools or instruments for use in ritual, primarily the sharp pointed ones – knives, swords etc. Gardner was a respected expert on the kris, a Malaysian ritual dagger and wrote a book on the subject, *Keris and Other Malay Weapons* (1936).

Some scholars (Baker; Hutton, Triumph) suggest that the emphasis on the knife and sword are elements unique to Wicca and that this emphasis is a specific contribution Gardner made to the movement as he borrowed other elements from Golden Dawn and Freemason rituals. This page contains what appears to be a variation on the word athame<sup>86</sup>, a very specific item of contemporary

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<sup>86</sup> The word athame actually appears one other time in Text A, on page 37 as part of the first degree initiation. On that page it is simply a word in a line of text whereas on this page it is written above the line and indicated with a symbol to suggest it is actually an insert. Was he correcting the KoS material based on earlier knowledge? This, of course, presupposes that the ritual existed before he copied these notes from KoS.

Wiccan ritual practice (Line 8). (The variations on the spelling of the word “athame” are detailed by Hutton in *Triumph of the Moon*, to be discussed later in this thesis.) It must be noted that the word is an insertion after the fact, written on the line above with a chevron to indicate it’s place of insertion. That suggests it comes from some other source than the MacGregor Mather version of KoS. The majority of this page appears to be a presentation of some sort. Gardner changes focus on Line 13, part way across the page, without giving any indication that he is switching from KoS to what appears to be a personal commentary about the importance of the black hilted knife and/or the sword.

On Line 7 Gardner originally wrote ‘white handled knife’ and ‘short handled knife’, then a correction to ‘black’ is made. In KoS there are two knifes, with white and black handles respectively, so in all probability his original use of ‘short handled knife’ is caused by his picking up ‘short’ from the next item on his list – ‘a short lance’. Transposing words in a list is an easy enough error to make.

It is entirely possible, however, that this page of Text A is the most important page of the entire document. In *High Magic’s Aid* Gardner identifies the black handled knife as ‘the true Witches’ weapon’ and towards the bottom of this page he points out that ‘it seems no use getting the book and starting on your own’ because without the properly consecrated knife to cast the circle you can accomplish nothing in terms of working magic. This is the same conundrum Thur, Jan and Olaf face in the early part of Gardner’s novel. Equally as important to Pagan scholars, this page contains the actual word “a[.]thame” as the proper name of the black-hilted knife. The origin of this term has been much debated in Pagan circles. In *Triumph of the Moon*, historian Ronald Hutton offers no less than three different possibilities:

The principal working tool, however, is made the black-handled knife, and this is another major innovation as the supremacy of this instrument is found neither in the Golden Dawn and Crowley traditions nor in the *Key of Solomon*. In ‘Ye Bok of ye Art Magical’ (and later Books of Shadows) it is termed ‘the true Witch’s weapon’, having in concentrated form all the powers of the more traditional dominant consecrated sword, to form magical circles and control spirits. ‘Ye Bok’ also gives the name by which it was to become central to modern pagan witchcraft, of ‘athame’ (conventionally pronounced ‘athaymee’). This is derived from the *Key of Solomon*, but only in a few recensions of the work. ... the markings to be placed upon the handle when the knife is consecrated are taken from the Mather

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(229) edition of the work along with so much other material in ‘Ye Bok’, but the name ‘athame’ does not appear in that edition.

The problem with the *Key*, as Mathers discovered, is that it is not a standard text, but a framework for ritual within which various copyists in the sixteenth to eighteenth centuries added or mutated details. Mathers compiled his ‘standard’ text by conflating seven different versions in the British Museum. The number and function of the ritual weapons varies significantly between these, and only one of them gives the black-handled knife a name (which Mathers ignored), of *arclavo* or *arclavum*. There is, however, an eighth manuscript in the collection, which Mathers did not notice, and this provides the terms *arthanus* or *artamus* for the instrument; the white-handled equivalent is the *arthany*. In the Bibliothèque de l’Arsenal, Paris is yet another, and here the word for the black-handled knife is *arthame*, which is closest to Gardner’s version. There is no evidence that Gardner consulted any of these manuscripts, but he was an avid reader of modern works on the occult, and two in the early twentieth century published details of the last pair, cited above. C.J.S. Thompson’s *The Mysteries and Secrets of Magic* (1927) used the terms from the London manuscript, and Grillot de Givry’s *Witchcraft, Magic and Alchemy* (1931) prominently cited the Paris text, including a fine photograph of a page of it describing the arthame. The American fantasy writer Clark Ashton Smith copied de Givry’s information to make the arthame feature prominently in a short story, ‘The Master of the Crabs’, published by the magazine *Weird Tales* in 1947, when Gardner was in America. The origins of the term are not known; perhaps the simplest and most likely source is that proposed by James Baker: the Old French verb *attame*, meaning ‘to cut.’ There is no evidence to explain Gardner’s omission of the ‘r’ in the word; perhaps he first heard it orally and guessed at the spelling, perhaps he decided to simplify it, or perhaps the error was in a source which he was copying. (229-230)

Both books mentioned by Hutton - Thompson’s *The Mysteries and Secrets of Magic* and de Givry’s *Witchcraft, Magic and Alchemy* appear in the inventory of Gardner’s library which is available at the website of The New Wiccan Church International (<http://newwiccanchurch.org/library.htm>). Of course it is possible that these books were added to the library after the Wilsons inherited it, as the preamble to the inventory cautions.

I find it intriguing that Hutton mentions the names of the white and black handled knives as being so similar. It would be easy to confuse the two and near the beginning of *High Magic’s Aid*

Gardner calls the white handled knife the athame (p. 2, c.3.) and much later in the novel, where he refers to it as the ‘true Witches’ Weapon’, he identifies the black handled knife as an athame (p.64, c. 2). Is this a clue that in 1949 Gardner had not quite made up his mind which item was which?

### **Summary – The Key of Solomon the King**

The KoS is “the most enduring, influential, and notorious Solomonic book” (Owens 15). Its influence can be detected in the rituals of Crowley, the Golden Dawn, the FreeMasons and various other magical organizations. The earliest known versions of it, written in Greek, have been dated as far back as the 15<sup>th</sup> century (Owens 15). So the presence of excerpts in Text A is no surprise. In fact, beyond the excerpts, hints of its presence can even be found in the rituals which are presumably the oldest portions of the document (Farrars, Witches’ Way, Valiente, Rebirth), the elements that Gardner claimed he received from other Witches’ when he was initiated himself in 1939<sup>87</sup>.

The excerpts Gardner has included in Text A come from all parts of the KoS, Books I and II, although they are not in chronological order. Of course, given that the excerpts are interspersed in small 2 and 3 page sections throughout the manuscript, it is impossible to know or even guess the sequence in which Gardner copied them.

He includes information from chapters on conjurations and spells, on magical tools, and ritual preparations, specifically bathing.

One of the most deeply thought provoking detail of this manuscript is found on page 237, among the KoS excerpts. On this page, amid material about knives and similar ritual tools, Gardner inserts the word “Athame.” Gardner was well known for his life long fondness for knives (daggers, swords etc) and in *Triumph of the Moon*, Hutton suggests that the presence of the dagger, as opposed to the sword, was one of Gardner’s unique contribution to the ritual make up of Witchcraft. On page 237 Gardner is excerpting a line that reads “Various instruments are necessary, as a knife with a white hilt, another with a black hilt a short lance wherewith to trace circles characters etc.” The text is double spaced on this page and just above where he writes about the black hilted knife, he makes an insertion, the word “Athame.” The text itself comes from KoS, except for this one word, clearly inserted after the fact, perhaps when he pauses to review what he has written and

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<sup>87</sup> In the first degree initiation, on page 37 of Text A, part of the ritual refers to the ‘exorcism of fire’. The phrase itself is found in KoS although the ritual details are made up of a combination of KoS and Golden Dawn material.

recognizes the object, the black handled dagger, as having another name. Hutton provides a lengthy outline of where the word may have come from which I've included previously in my notes from page 237.

The excerpts from KoS occupy 12 full or partial pages, sprinkled in various places throughout the manuscript. This suggests that it was, in Gardner's mind, an authoritative source to which he regularly returned.

## Biblical Excerpts pages 55 – 60

This section is liberally salted with Biblical passages. Frustratingly Gardner often gets the notation wrong, for example Ezek XX21 is actually Ezekiel 21:21. In this section I bolded the Biblical citations in the Text A column as well as in the source material in order to make it easier to identify these references where they are buried in Gardner's notes.

Gardner's notes mostly refer to the Old Testament and forms of divination: Nebuchadnezzar seeking omens in war, household idols in Talmudic times, Joseph divining the future in a container of water, gazing into a mirror to see things, and children being buried in the foundations of buildings as insurance against mis-fortune.

There is a hint on page 58 that Gardner is taking this information from "Evans" but that is not enough information to track down a book or an author. This hint comes on line 24 where Gardner writes "I wish Evans had said where he found out about the Baal Shem."

Given the popularity of the phrase, I am surprised not to have found that infamous line from *Exodus* 22:17 that says so explicitly, "Thou shalt not suffer a sorceress to live."

### Page 55

Page 55	
1. In th[.] 6 <sup>th</sup> Dynasty in Egypt I[N]H[P] is a title of the 2. God Set: Also as a Name of Ises Isis.  [-] meant exalted 3. & [A]ndore.  . G. the exalted one [-] W[...]. A. in the 16 [-] 4. B.C. IAH[u] stood for the Mo[o]n Goddess IAHu - B[.]   [-] 5. the [cimom]ite Bal. the Welsh God Hu Gardian & the	

<p>6. [-] God. H[.] or Hon is the Gok God is</p> <p>7. s[.]gatd by the same formula used in Medieval Rits(sic) is th[.]</p> <p>8. of the Book God. Jonicot (Jesus?).</p> <p>9.</p> <p>10. The Ancient Celts rec[-] only two seasons in the year &amp; it</p> <p>11. began it on November First. Hallow[mass] or All Souls'. This is the</p> <p>12. prod[-] J[-] Calander (sic), beginning the year with ploughin &amp;</p> <p>13. [en]d[in]g it after Harvest. In the Isle of Man it is still [-]</p> <p>14. debated whether [-] [-] or Nov. 1<sup>st</sup> is New Years day.</p> <p>15. The night before Nov. 1<sup>st</sup> was a feast of the Dead in Pagan</p> <p>16. times.</p> <p>17. Divination in Old Testament</p> <p>18. Nc[.]nmancy C.P. The Witch of Endor. Contess Show th[e]</p> <p>19. women dressed famalier (sic) skirts were well known</p> <p>20. Arabs have a way of p[.]ing divine decision or word by</p> <p>21. choosing lots at a sanctuary with hea[dless] a[rr]ows, [-]</p> <p>22. with the po[ss]ible structures are put in a quiver &amp; Whrled (sic)</p> <p>23. about, the first to fall out shows the decision of God, they</p> <p>24. often do this before any important or mention ind[.]fy sp[ree]</p> <p>25. a campaign. In the O.T. (Old Testament) Ezekiel says Neb[.]chanezzer</p> <p>26. stood it the fork of the road and shook arrows (sic) to see which</p>	<p>"Souling, Clementing and Catterning: Three November Customs of the Western Midlands", <i>Folk Lore</i>, Burne page 286</p> <p>I need hardly take up your time by reminding you that <b>the ancient Celts</b> (and probably also the Teutons, but Teutons are out of fashion just now!) <b>reckoned</b> <b>only two seasons in the year, and began</b> <b>it with the winter season in November,</b> not with the summer season in May. This, obviously, is the practical husbandman's <b>calendar, beginning the year with</b> <b>ploughing and ending it after harvest.</b> Vestiges of this ancient reckoning are still traceable in Wales, in Scotland, and in the north of England, where houses are let and servants--especially farm-servants-- are engaged for the year or half-year at the beginning of one or the other of these two seasons. And <b>in the Isle of Man</b> Sir John Rhys tells us (C.FL., 316) he has even known it seriously <b>debated whether the</b> <b>1st of January or the 1st of November is</b> <b>the true New-Year's Day.</b></p> <p>There can moreover, be little doubt that even <b>in pagan times "November</b> <b>Night" was already an annual Feast of the</b> <b>Dead</b> long before it was transformed by the Church into the two consecutive festivals of All Saints and <b>All Souls--</b> <b>Hallowmas</b> or Hollantide in popular speech....</p>
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<p>27. place he should attack first. <i>Ezek XX21</i> [-] asay. Though</p> <p>28. Are ment[ioned] in this passage. Tesskhimi such as [-]</p> <p>29. stole from her father, who on disc[....]g [-] for his</p> <p>30. Gods. Later Jacob buries these Gods at Shecharn.</p> <p>31. Michah had in his sanctuary an Ephod and T[...]ph[.]y wh[a]t</p> <p>32. were used in the worship of Jahwwah.</p> <p><b>Judges XVII-[111]</b></p> <p>33. [-] also mentions an Ephod &amp; Taptery (sic) as the ind[.]sp[...].ble</p> <p>34. Elements of the [-] cult of his day. Michal [-]</p>	<p><b>Ezekiel 21:21;</b> "For the king of Babylon will stop at the fork in the road, at the junction of the two roads, to seek an omen: He will cast lots with arrows, he will consult his idols, he will examine the liver."</p> <p><b>Judges 17 – 18;</b> tell of Micah's Idols (Judges 17) and in Judges 18:14-18 there are references to Ephods and idols as elements of worship.</p>
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Page 55

Written in a cramped nearly illegible style this page was a challenge to transcribe.

Lines 1 through 8 make up the first paragraph which refers to the names of the gods Set and Isis of the 6th Dynasty of Egypt. Line 5 mentions Hu Gardian which is probably a reference to Hu Gadarn, a Welsh deity associated with plowing, also known as Hu the Mighty (Thomas, website). Line 8 references “Book God. Jonicot (Jesus?)”. Is Gardner making a link between Jonicot and Jesus? In his novel *High Magic’s Aid* (1949) there is only one deity mentioned – Janicot (p.14, c.1). It is also intriguing to note that when the hero of *High Magic’s Aid* is given his ‘craft name’ <sup>88</sup>, it is also Janicot (p.65, c.1). The parallels of Jonicot and Jesus with Janicot and Jan raise interesting possibilities as to Gardner’s intent. Margaret Murray (*The God of the Witches*, 1933 p. 44) and Montague Summers (*History of Witchcraft and Demonology*, 1926, p. 42) both mention Janicot as a Basque<sup>89</sup> deity and both cite de Lancre (1609) as their source<sup>90</sup>. Valiente, in *Rebirth of Witchcraft*

<sup>88</sup> It is common practice for Neo-Pagans to be given a 'Craft Name' when they are initiated (Farrars, *Witches Way* 25). For further details regarding craft names see *The Encyclopedia of Modern Witchcraft and Neo-Paganism* by Rabinovitch and Lewis.

<sup>89</sup> In 1927 Gardner applied for a ‘reader’s ticket’ at the British Museum to study Basque and Welsh folklore (Heselton, *Cauldron* 168).

<sup>90</sup> Pierre de Lancre was a French magistrate commissioned by King Henry IV in 1606 to investigate witchcraft in the Basque speaking southwestern region of Labourd, located near the Spanish Kingdom of Navarre. The date 1609 seems to indicate the date when he began his investigations because the document he produced is dated 1612, entitled *Description of the Inconstancy of Bad Angels and Demons* (Levack, 104).

(1989), indicates that Janicot was the name of the male deity used by Gardner's coven when she was initiated in 1954 (52).

Lines 10 through 16 form the second paragraph. It comes from an article in the September 1914 edition of *Folklore* - "Souling, Clementing and Catterning: Three November Customs of the Western Midlands" by Charlotte S. Burne, pages 285-299. The article is about autumnal customs in several rural British regions. The notes Gardner took concern the section about the early Celtic seasonal calendar, described as an agrarian cycle with only two seasons, changing in May (ploughing) and November (harvesting). Burne also makes reference to a long running debate about the 'true' beginning of the year, whether it is really November 1 or January 1<sup>st</sup>, mentioning the antiquity of customs relating to the November 1<sup>st</sup> date. In the contemporary Wiccan calendar October 31<sup>st</sup> or Samhain (aka Halloween) is a very important ritual date as it marks the beginning of a new ritual year.

Lines 17 through 34, the bottom half of the page, is subtitled "Divination in Old Testament" and includes several Biblical citations. Gardner begins with a comment about Arabs using headless arrows to help them make important decisions (Lines 19 and 20). He then moves to the Old Testament and Nebuchadnezzar standing at a fork in the road and consulting the arrows (Line 24). Gardner identifies this as "Ezek XX21" but the actual verse is Ezekiel 21:21; There follow references to Jacob (Line 29), Michah (Line 30) and Judges XVII-III (Line 30) which also refer to divination.

## Page 56

### Page 56

1. David in his flight from Saul, by putting a  
Te[.]ph[.]n in bed
2. in his place, this shows it must have been the  
size & shape
3. of a man, & it would seem they were the part  
of the no[rm]al
4. furniture of an Isralish (sic) house but after  
700 B.C.
5. Te[.]phl[.] got b[.]ned together with  
di[vi]nation, Necromancy & Idolatry.
6. Some people think they were sta[tue]tte

- used as "sortes" & enclosed
7. in the *Ephod* this do not fit with Michals  
*Ta[.]p[.]y of h[uge]*
  8. size. One suggestion is they were images of  
*S[.]c[.]t[.]n*
  9. domestic *dolls*, wof..] is the Roman *la[r]es* or  
*Penates*, the
  10. cult of "genius loci" fortune of the house was  
known [by] the *Y[.]*
  11. in *Talmudic* times.
  12. Divination by cup. *E.[g]. Joseph Gen Xlir 5*,  
sen(sic) to consult
  13. in filling cup with water, or wine, & using as a  
*Gazing Ch[rstal]*
  14. *ta[lk]s* of Divination by Cup or finger nailes  
or pencil in the[-]
  15. service called *Hab dale*, though no longer  
understood. When the bless[in]g
  16. is said over a cup filled to overflowing with  
wine, the celebrant sha[d]es
  17. the cup & looks intently into the wine. When  
blessing our the
  18. light he must let the candle light *h[.]l[d]* makes  
[.]ails & look at
  19. them intently. To find if a man will survive  
the year, take
  20. Take *s[i]l[en]t* water from a well on the *e[v]e*  
of *Hsha'a[y] ah Rabba*
  21. fill a clear glass, put in middle of room & look  
into it. If
  22. you see a face with a mouth open, the man will  
live, if closed
  23. he will die. this maybe the relic of some old  
custom.
  24. Some do this on the day of *a[tonment]* with  
oil instead of water.

**Genesis Xlir 5** is probably 44:5; "Isn't this the cup my master drinks from and also uses for divination? This is a wicked thing you have done."

25. Numb V 12 at s[...] in the case of Women  
su[s]p[ecte]d of Adultry (sic) show

26. So[me]thing of the same. Anyway, Elijah  
takes Shab 1 Kings XII 6  
27. There shale not be d[on] in rom those years  
but acco[r]ding to my word.

**Numbers 5:12; The Test for an Unfaithful Wife**

12 "Speak to the Israelites and say to them: 'if a man's wife goes astray and is unfaithful to him 13 by sleeping with another man, and this is hidden from her husband and her impurity is undetected (since there is no witness against her and she has not been caught in the act), 14 and if feelings of jealousy come over her husband and he suspects his wife and she is impure--or if he is jealous and suspects her even though she is not impure--15 then he is to take his wife to the priest. He must also take an offering of a tenth of an ephah of barley flour on her behalf. He must not pour oil on it or put incense on it, because it is a grain offering for jealousy, a reminder offering to draw attention to guilt. 16" 'The priest shall bring her and have her stand before the LORD. 17 Then he shall take some holy water in a clay jar and put some dust from the tabernacle floor into the water. 18 After the priest has had the woman stand before the LORD, he shall loosen her hair and place in her hands the reminder offering, the grain offering for jealousy, while he himself holds the bitter water that brings a curse. 19 Then the priest shall put the woman under oath and say to her, "If no other man has slept with you and you have not gone astray while married to your husband, may this bitter water that brings a curse not harm you. 20 But if you have gone astray while married to your husband and you have defiled yourself by sleeping with a man other than your husband"-- 21 here the priest is to put the woman under this curse of the oath-- "may the LORD cause your people to curse and denounce you when he causes your thigh to waste away and your abdomen to swell. 22 May this water that brings a curse enter your body so that your abdomen swells and your thigh wastes away."

28. **Judges VI** 37 etset (sic) Gidons (sic)  
request for a sign from the Wil [-] che
29. fleece, **Joshua X** 12 [-] say Joshua s[li]pping  
the Sun & Moon &
30. For hail & storm to destroy the enemy. 2  
**Kings 1-10.** Elijah
31. calling down lightning to destroy messengers  
of the King of [-] S[....]a.
32. Among [-] were Kosry, probably seers who  
went into [-]
33. or spoke Bricals or future eve[n]ts. this state  
of tr[an]ce was
34. brought on by bowing down to the earth &  
c[r]ying aloud & &

**1 Kings 12:6;** should be 1 Kings 17:1 (see commentary below) 1 Now Elijah the Tishbite, from Tishbe in Gilead, said to Ahab, "As the LORD, the God of Israel, lives, whom I serve, there will be neither dew or rain in the next few years except at my word."

**Judges 6:37;** look, I will place a wool fleece on the threshing floor. If there is dew only on the fleece and all the ground is dry, then I will know that you will save Israel by my hand, as you said."

**Joshua 10:12;** On the day the LORD gave the Amorites over to Israel, Joshua said to the LORD in the presence of Israel: "O sun, stand still over Gibeon, O moon, over the Valley of Aijalon."

**2 Kings 1:10;** Elijah answered the captain, "If I am a man of God, may fire come down from heaven and consume you and your fifty men!" Then fire fell from heaven and consumed the captain and his men.

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The Biblical references continue on this page, starting with idols and statuettes found in the household during "Talmudic times," then moving on to "Divination by Cup" and Joseph's consulting of a cup filled with water or wine. There are references to Judges, Joshua, Elijah and Kings. Again, this page is poorly written and difficult to decipher.

Lines 1 through 11 begin this page with a discussion of 'teraphim', cult objects sometimes described as household gods, suggesting they were common objects in the "Isralish home," (Lines 3 and 4) much like the Roman lares and penates were (Lines 9 and 10). Line 1 tells of David leaving one in his bed to fool assassins sent by Saul, an un-cited reference to 1 Samuel 19:13. This gives a sense of the size of such an object. Lines 4 & 5 are only partially decipherable but reading from context, they say that the teraphim, divination, necromancy and idolatry were all banned sometime after 700 BC.

Lines 12 through 24 contain a discussion of "divination by cup" more commonly known as scrying<sup>91</sup>. It begins with references to a "cup", "Joseph" and "Genesis" which allowed me to identify

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<sup>91</sup> Scrying (also spelt skrying) is a form of clairvoyance involving the use of some object, such as a crystal ball, a vessel of water, a magic mirror or other reflective surface which a seer gazes into and in which visions appear (Valiente, *Witchcraft for Tomorrow* 86).

"Gen Xlir 5" as Genesis 44:5. This comes in the middle of the story of Joseph and his coat of many colors. According to this Biblical reference, when Joseph traps his brothers into returning to Egypt with his father and younger brother he does so using the cup he uses for divination.

Lines 25 through 34 capture several Old Testament references to signs from God:

- Numbers 5 is the bitter water test for an unfaithful wife,
- 1 Kings 12: 16 has Elijah warning that there will be no dew or rain unless he says so,
- Judges 6:37 is a reference to the dew on a fleece appearing as a sign from above,
- Joshua 10:12 tells of the sun and moon standing still in the sky as a sign from the Lord,
- 2 Kings 1 concludes the page with Elijah calling down fire on his enemies.

Line 26 is noted by Gardner as 1 Kings 12:6 but it should be 1 Kings 17:1. I make this judgement because 12:6 is about King Rehoboam consulting the elders whereas 17:1 is about Elijah saying God will withhold dew and rain except on his say-so, thus conforming to the other citations on this part of the page, which are all references to signs from God.

## Page 57

Page 57

1. Looking into a Brass or glass mirror or taking a st[.]k with his
2. h[ea]d or lean heavily on it, or st[.]rtting the good with it until
3. he loses consciousness & talks. 1 Kings XVIII 42. Balen
4. is the first [Kosem] mentioned, Nu[m]b[r] XXIVL afte[.] colors
5. mystical.apostions he falls into a Trance, As far as can be
6. Judge old Balak expected some definite results for Balows
7. such as a curse or blight, & {-} Yehovah thought he
8. could do so because he made him bless them

**Kings 18: 42;** So Ahab went off to eat and drink, but Elijah climbed to the top of Carmel, bent down to the ground and put his face between his knees.

**Number XXIVL** is probably Number 24:4; the oracle of one who hears the words of God, who sees a vision from the Almighty, who falls prostrate, and whose eyes are opened:

- instead of ca[....]
9. {-} used the shooting of [arrows] as a form of
  10. divination. 1 Sam XX 20 et seg, also Joshe  
**Kings XIIII [.]**
  11. They endev[...]d to induce prophetic dr[e]ams by sleep[in]g in
  12. favourable places or taking potions, the act of [- -]
  13. came into existance , God wa[rne]d of danger gi[.]e
  14. .]mail & [...]ted 1 Kings III 5 – Dan VII [L]
  15. In Num XII [6] of the statement that God spe[a]ks to his pro[ph]et
  16. in [d]reams, the book of Daniel is full of d[reams] and V[isions]
  17. of the future. The {Urim} & T[.]ummim<sup>92</sup> was w[or]n by the
  18. High Priest “upon his heart” in the Br[eas]tplate, said t[o] be
  19. 12 precious stones on which the nam[e]s of the 12 Tribs (sic)are
  20. eng[ra]ved, & t he Oracle was by [hi]ghly up the [...]tter
  21. The prophet H[osea] speaks of a time when Isrial (sic) would be
  22. left “without King or Prince, Without sacrifice and Je[w]ller], ~~||||~~
  23. Ep[h]od<sup>93</sup>and Teraphim, from this it seems the Ephod [was used]
  24. somehow with the Teraphim for divinations, The Sword of

**1 Sam 20:20;** I will shoot three arrows to the side of it, as though I were shooting at a target.

**Kings XIIII [.]** It is difficult to know whether this reference is to 1 Kings or 2 Kings. For further discussion see commentary below.

**1 Kings 3:5;** At Gibeon the LORD appeared to Solomon during the night in a dream, and God said, "Ask for whatever you want me to give you."

**Daniel 7;** This specific chapter is titled Daniel's Dream of Four Beasts.

**Numbers 12: 6;** "he said, "Listen to my words: "When a prophet of the LORD is among you, I reveal myself to him in visions, I speak to him in dreams.

<sup>92</sup> The two words, Urim and Thummim, almost always appear together in the Bible. They seem to be two small objects used for purposes of sacred divination, perhaps sticks, stones or die. They are generally illustrated with one appearing white and the other black (Spykerboer 786).

<sup>93</sup> The Ephod most often refers to a garment worn by the High Priest, a kind of breastplate or apron which contained the Urim and Thummin. There are other Biblical references to it as an object of worship, made from gold (Stern 189).

25. Goliath 1 Sam XXI 9, was kept at Nab w[ra]ppped in a
26. mantle "behind the Ephod, which thus see[n] to have
27. been something, having a fixed place by the Wall, but st[an]ding
28. free from it. In the Book of Samuel the Ephod is
29. several times mentioned as and to find out this Will of
30. God, the word used in com[u]t [...] with is []ang it New
31. Not Put it on, Abinethar brings it[-] his [...]d,
32. [tried ] to David in Keitah (sic - Keilah) 1 SAM XXIII 6. So it seem
33. to be something round about, not worn [- -] swt Com[...] to
34. Judges VII 27 seems to refer to an oracular [j]udge

**1 Samuel 21:9;** The priest replied, "The sword of Goliath the Philistine, whom you killed in the Valley of Elah, is here; it is wrapped in a cloth behind the ephod. If you want it, take it; there is no sword here but that one."

David said, "There is none like it; give it to me."

**1 Samuel 23:6;** (Now Abiathar son of Ahimelech had brought the ephod down with him when he fled to David at Keilah.) **Judges 8:27;** 27 Gideon made the gold into an ephod, which he placed in Ophrah, his town. All Israel prostituted themselves by worshiping it there, and it became a snare to Gideon and his family.

## Page 57

This page continues the information on forms of divination in the Old Testament such as references to looking deeply into a brass or glass mirror and prophetic dreams and something about the sword of Goliath.

Lines 1 through 16 continue the theme of signs from God, referencing trance states and dreams. Kings 18: 42 on Line 3 begins a description of Elijah waiting for a sign from god, whether putting his face between his knees is a reference to praying or meditating is impossible to know. Line 4's reference to Number XXIVL is probably Numbers 20:24 as that line contains a specific definition of an prophet being "one who hears the words of God, who sees a vision from the Almighty, who falls prostrate, and whose eyes are opened." On Line 10 the reference to Kings XIII (13) is unspecific as to whether it is 1 Kings or 2 Kings but reading from context the reference is likely 2 Kings. In 1 Kings this chapter is entitled "The Man of God from Judah", in 2 Kings it is "Johoahaz King of Israel." The entire chapter is about the hand of King Jeroboam being shrivelled as a sign from God. Given that Gardner is writing about signs from God in this section the citation is probably 2 Kings 13. Line 14's citation of Dan VII [L] is incomplete but the entire chapter is about Daniel's dream of four beasts so

the theme is maintained. Line 16 concludes this theme with the outright statement, through Numbers 12: 6 that "When a prophet of the LORD is among you, I reveal myself to him in visions, I speak to him in dreams.

Lines 17 through 34 seem to be focused on items that relate specifically to divination and the temple priests. On Line 17 are mentioned the Urim and Thummin two tools of divination. Lines 21 through 23 do not contain a specific biblical citation but there is a reference to Hosea and a prophecy and I think it is a reference to Hosea 3:4 which mentions a time when Israel would be without a King, prince, sacrifice, sacred stone, ephod or idol, all items that can be linked to the temple priests. Lines 25 through 34, citations from Samuel and Judges, all contain references to the 'ephod.' A fairly vivid description of the Ephod is found in 34 Judges 8:26-27; "26 The weight of the gold rings he asked for came to seventeen hundred shekels, not counting the ornaments, the pendants and the purple garments worn by the kings of Midian or the chains that were on their camels' necks. 27 Gideon made the gold into an ephod ..."

## Page 58

<p>Page 58</p> <ol style="list-style-type: none"> <li>1. When Saul &amp; David [wan]ted to question Jeho[v]ah they told the Priest," bring hither the Ephod 1 Sam XIV 18 ark of God</li> <li>3. XX1119 XXX7. The connection between the Ephod &amp; oracle may</li> <li>4. be seen cl[ear]ly in this combination of the Urim &amp; Thummim(sic) &amp;</li> <li>5. The Ephod. it was the perogative (sic) of the Pr[ies]ts to come and question</li> <li>6. the Ephod with the Oracle. The juxtaposition of the Ephod</li> <li>7. &amp; Oracle has lead to the assumption (sic) the Ephod was a kind of</li> <li>8. Rec[e]p[t]acle for Sacred lots. But this seems no t s[ui]table</li> <li>9. to the Ephods at Gideon and Miche &amp; 2 Sam VI 14 But it might</li> </ol>	<p><b>1 Samuel 14: 18;</b> This chapter its about a battle with the Philistines. Verse 18: Saul said to Ahijah, "Bring the ark of God." (At that time it was with the Israelites).  <b>1 Samuel XX 1119;</b> Interpreting this as 1 Samuel 20, verses 11 through 19 which means it is about Jonathan, the son of Saul, making a pact with the House of David.  <b>1 Samuel 30:7;</b> From the story of David destroying the Amalekites. Verse 7: Then David said to Abiathar the priest, the son of Ahimelech, "Bring me the ephod." Abiathar brought it to him, 8 and David inquired of the LORD, "Shall I pursue this raiding party? Will I overtake them?" "Pursue them," he answered. "You will certainly overtake them and succeed in the rescue."  <b>2 Samuel 6:14;</b> From a story about the Ark being brought to Jerusalem. Verse 14:</p>
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10. be when the T[.]aſj[.]m were used. Th[en] the E[p]hod might be a
11. pr[o]bable image before whom the lots were cast.
12. After the [-]app[earan]ce of the Urim and the Th[...]im the B[a]ld
13. was used as an oracle. Infats were used to tell a Ver[s]e to
14. a man who asked them unexp[.]tedly, & the qistnr (**sic - questioner**) drew his
15. own conclusion from th[.] answer. Later this water or j[...]t
16. book was used. Op[enin]g at Random and read[in]g the f[irs]t vers (**sic**)
17. the eye falls on. Stakomancy (**sic**) The f[ina]l stage in Divination
18. was by the use of th must[er]ious & ineffable Divine Name,
19. also f Angels etc. the last stage was when the place held
20. by the place held by the Koz[e]m in Ancient times was, f[inding]? |[.]t[..]n
21. by the Ba'al. Sham. The possessor of the inffa[b]le wondr (**sic**)
22. w[or]king some of God. He is the e[x]act cont[er]pa[r]t of the Baal
23. Ob the female po[w]er of the Ob, the Witch of E[n]dor. He could
24. conjure the Dead and fotell (**sic**) the future.  
(Note I wish Evans had
25. said where he found out about the Ba[‘]al [Shem], | {--} at hi[m]
26. Also Could the Ephod be a sort of large Gold Dice Box
27. in which the T[.]ce W[...] & wall fig[urines] could be tossed out
28. & the future told as an African Witch Doctor

David, wearing a linen ephod, danced before the LORD with all his might

<p>does?</p> <p>29. Ob seems to have tr[aveled] to West Africa &amp; th[en] to A[m]e[rica] as</p> <p>30. Obch.</p> <p>31. The cherub כֶּלֶב of the Hebr[ew]s is [a]kin to the Assyrian Karibu<sup>94</sup></p> <p>32. Culossal (sic) winged Bull M[a]n which guarded A[ssy]rian Palace, [Maybe]</p> <p>33. less like the plumb (sic) winged child of the Middle Ages [---]</p> <p>34. be imagined.</p>	
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## Page 58

The theme of the Ephod is continued on this page, linking it to various styles of divination and to the House of David.

Lines 1 through 12 tell that when Saul and David wished to question God they did so through the Ephod (Lines 1 and 2). The emphasis on the Ephod continues throughout the top half of the page. The Ephod then becomes coupled with the Urim and Thummim, which are linked to divination by means of casting of lots (Lines 11 and 12).

In the middle section of the page, Lines 13 to 20 refer to forms of divination that have an element of randomness. Lines 13 and 14 bring to mind a saying: “out of the mouths of babes.” Gardner writes about asking children questions and interpreting their answers as divine prophecy. Lines 16 and 17 refer to stichomancy (Gardner spells it Stakemancy) which is a form of divination done by opening a book and selecting a random line or word or paragraph as the answer to a question. This is a variation on bibliomancy, divination done through the random selection of a bible verse (Jewish Encyclopedia online).

Lines 21 to 25 and 29 to 30 are about magic workers, specifically the Ba'al Shem and Baal Ob. According to the online Jewish Encyclopedia, in the 17<sup>th</sup> and 18<sup>th</sup> centuries AD magical amulets were a popular form of personal protection. The Ba'al Shem was an individual known to have mastered the arts necessary for the creation of such items. The phrase is translated as “Master of the Name”, the magic of the amulet being linked to the supernatural powers of the secret names of God (Patai

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<sup>94</sup> Gardner, Line 31: The word is probably Khorasbad. There is a display at the British Museum featuring the winged bull figures from an Assyrian Palace of King Sargon II (721-705 BC). The location of the palace was Khorasbad, in modern Northern Iraq. Perhaps this is what Gardner was referring to (British Museum website).

3160). Gardner then refers to the Baal Ob and classifies it as female power. I have not been able to find a straight forward definition of the phrase “Baal Ob”, however, it is possible to create one from context. “Ob” is the Hebrew word for soul (Mander 8538) and “baal” is Hebrew for ‘lord’ (Mander 8539). This translates into Master of Souls. Gardner links this phrase to the Witch of Endor who calls up the spirit of the prophet Samuel for King Saul. This is the practice of necromancy, communicating with the spirits of the dead. So a Baal Ob is a necromancer. Today we use the terms ‘channeller’ or ‘medium’. With Lines 29 and 30 Gardner makes an interesting link between “Ob” and West African magic workers called “Obeah.”

Out of place in this part of the page, Lines 26 and 27, contain yet another reference to the Ephod, this time likening it to a golden dice box. Clearly Gardner has not understood the references to it being a garment worn in ritual, unless his use of the word ‘box’ is metaphorical for ‘container.’

On Lines 31 through 34 Gardner ends the page linking the Hebrew cherub ☰ to the Assyrian winged bull, commenting that it was nothing like the ”plumb (sic) winged child of the Middle Ages”, an image commonly found on late 20<sup>th</sup> century Valentine cards and known in pop culture as Cupid.

## Page 59

### Page 59

1. Foundation Rites, Sacrifices
2. There are innub[...]ble c[.]ses of infats (sic)  
b[ei]ng bur[ie]d in
3. Jars under the th[re]sholds of Ho[.]ses,  
supp[...]d to [-]of E\_vil.
4. but it has been sugested (sic) they were  
f[.]tility C\_ult.
5. If one child was sa[cri]fi[ce]d, the mother  
w[ou]ld be m[...]
6. fruitful. 1 s[a]m 11 20 & that idea [-] the  
cu[s]t[.] of
7. offering up the f[irs]tbo[r]n of both Man  
be[as]t later, the father
8. of Man w[ere] u[sua]lly (sic) not s[acri]f[ic]ed  
but redec[.]d by an
9. An[im]al sac[r]ifice, Exodus XXXIV, all that

**1 Samuel 2:20;** Eli would bless Elkanah and his wife, saying, "May the LORD give you children by this woman to take the place of the one she prayed for and gave to the LORD." Then they would go home. 21 And the LORD was gracious to Hannah; she conceived and gave birth to three sons and two daughters. Meanwhile, the boy Samuel grew up in the presence of the LORD.

<p>op[...]lt the w[....]</p> <p>10. is mine, the f[a]th[ers] of thy sons, thou shalt red[...]</p> <p>11. <b>1 Kings XVI 34.</b> In Shal days did it Hiel the B[.]lhlot</p> <p>12. build Jericho; he laid the foundation thereof with the [...]</p> <p>13. of Abiram, his fi[rs]tb[orn] o let up the ga[t]es threoff (sic) wit[h] the</p> <p>14. Los (sic) of his yo[un]gest son Sequb;</p> <p>15. (Note, the Uram &amp; Th[ir]mun may be a so[r]t of dice in</p> <p>16. colousel (sic) stons (sic), to which a stereotyped onse (sic) was</p> <p>17. attached. Black or White was Ys (sic) or no,</p> <p>18. <b>Sam X1V 41</b> Saul said Yahwah, God of Israel, why</p> <p>19. hast thou not answered thy s[...]t t[...]ly? If the sonld is</p> <p>20. is near Joh[na]than my son, give Urim, if thy p[.]ple</p> <p>21. give Thimmin, and send [&amp;] his son John[.]th[an] was later [-]</p> <p>22. the P[u]ple as a[p]ed ( to the Scp[tuagnat]).</p> <p>23. In early belief, the Ark was thought of as the d[we]l[lin]g</p> <p>24. place of the Deity, <b>NUM X 35-6. Judges XX</b> 27,</p> <p>25. <b>1 SAM IV 5-8.</b> In connection with the Ark we may not[ice]</p> <p>26. the early Heb[rew]s idea of [...]ness, before th[e] word [-] a</p> <p>27. [...]el conte[.]t it was thought of as a kind of</p>	<p><b>Exodus XXXIV;</b> I have been unable to ascertain what the correct citation is for this item. See commentary below.</p> <p><b>1 Kings 16:34;</b> In Ahab's time, Hiel of Bethel rebuilt Jericho. He laid its foundations at the cost of his firstborn son Abiram, and he set up its gates at the cost of his youngest son Segub, in accordance with the word of the LORD spoken by Joshua son of Nun.</p> <p><b>Samuel 14:41;</b> Then Saul prayed to the LORD, the God of Israel, "Give me the right answer." And Jonathan and Saul were taken by lot, and the men were cleared. This is from Book 1 not Book 2.</p> <p><b>Numbers 10:35-6;</b> 35 Whenever the ark set out, Moses said, "Rise up, O LORD! May your enemies be scattered; may your foes flee before you." 36 Whenever it came to rest, he said, "Return, O LORD, to the countless thousands of Israel."</p> <p><b>Judges 20:27;</b> And the Israelites inquired of the LORD. (In those days the ark of the covenant of God was there,</p> <p><b>1 Samuel 4:5-8;</b> 5 When the ark of the LORD's covenant came into the camp, all Israel raised such a great shout that the</p>
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[i]nf[ec]ton. When  
 28. the Ark stu[m]bled & Uzzah put out his hand  
 to ste[a]dy it he  
 29. touched some th[in]g so Holy, that he died,  
 compar[e]  
 30. Ezekial's inj[unc]tion to the Priests to r[emove]  
 the lin[en]  
 31. Garme[n]ts in which they had b[ee]n  
 mi[nis]t[erin]g [to] the [-]  
 32. "Lest they sanctify the People, Ezek X!IV 19.  
 33. In ev[er]y place of worship was an Ashera[h],  
 this  
 34. is gen[eral]ly agreed to have been the limb of a  
 Tree.

ground shook. 6 Hearing the uproar, the Philistines asked, "what's all this shouting in the Hebrew camp?" When they learned that the ark of the LORD had come into the camp, 7 the Philistines were afraid. "A god has come into the camp," they said. "We're in trouble! Nothing like this has happened before 8 Woe to us! Who will deliver us from the hand of these mighty gods? They are the gods who struck the Egyptians with all kinds of plagues in the desert.

**Ezek X!IV 19** turns out to be Ezekiel 44:19 When they go out into the outer court where the people are, they are to take off the clothes they have been ministering in and are to leave them in the sacred rooms, and put on other clothes, so that they do not consecrate the people by means of their garments.

Page 59

Opening with the title "Foundation Rites, Sacrifices" this page starts with notes about "innumerable (sic) cases of infants being buried in jars under the thresholds of houses." The rest of the page is hard to read but there are references to Exodus XXXIV, 1 Kings XVI34, Sam X1V41, NUM X 35-6, Judges XX27, 1 SAM IV 5-8. Most of these passages relate to the Ark of the Covenant. The overall theme of the page seems to be about ritual sacrifice.

Lines 1 through 14 focus on the real and metaphorical sacrifice of children. There are several references to burying children under the foundations of buildings and gates. In contrast, Line 6 is about the rewards for the sacrifice of giving the child to the church, a different kind of loss. Line 9 is a reference to Exodus but while adhering to the context of sacrifice I have not been able to identify the specific citation Gardner intended. XXXIV could be 10: 24; 20:14, 30:4, 34 but none of these variations work; 10:24 is found in the plague of darkness that is brought down on Egypt as part of the battle between the Pharaoh and Moses; 20:14 is the seventh commandment, thou shalt not commit adultery; 30:4 is part of the instructions for building an altar for burning incense; and chapter 34 is about the creation of the stone tablets for the ten commandments.

On Lines 15 through 32 Gardner harks back to the Urim and Thummim, the potency of the Ark of the Covenant and of the garments worn by Priests. According to Ezekiel the priests must remove their ritual garments before leaving the temple lest they accidentally sanctify the ordinary people

they encounter in other parts of the temple precincts. Line 18 in this section is problematic. Although Gardner does not indicate which book of Samuel he is referencing, by context it must be 1 Samuel 14:41. The verse in 2 Samuel is about the return of Absalom to Jerusalem. In Book 1 the verse comes in the middle of a tale about Saul battling against the Philistines and his son Jonathan unwittingly breaking a prohibition against tasting food until after the enemy was defeated. Lines 24 and 25 contain examples of the Ark of the Covenant being referred to as standing in for God.

## Page 60

<p>Page 60</p> <ol style="list-style-type: none"> <li>1. f[.]r[...]d into a female figure, with them was a Mozzabak, pillar</li> <li>2. or sac[re]d obelisk, a male f[er]tility emblem, the two</li> <li>3. pillars outside [...]olem?[-] temple may have been sa[...],</li> <li>4. for it ws (sic) not t[.]ll the s[.]rath cen[.]re BC. When the P[ar]il[...]ment</li> <li>5. how come in with King Josiah that th[.] Ashe[r]ah &amp; Mozzabah</li> <li>6. were d[iscover]ed as [-] [...]ull his the Worship of [Ye]wah</li> <li>7. 2 Kings XXIII 14. Said he, Jo[si]ah broke in p[...] the</li> <li>8. Pillars &amp; cut [down] the asherim, High pl[ace]s, This s[acred]</li> <li>9. place of the c[....]ts were taken over by the h[ebrew]s who w[h]orship</li> <li>10. in [...]t[...], t[i]ll this [was] fo[r]bidd[e]n &amp; all wo[r]sh[i]p c[....].nd] in</li> <li>11. Jerusalem in the 7<sup>th</sup> century BC. It is a question whi[ch]</li> <li>12. these local shrines were s[acre]d to Yahwah himself, or selaching</li> <li>13. Ba[.]ls int[...]est from the c[om...].ts, com[par]e the sa[p]tey of local</li> <li>14. h[eathen] Gods by Ch[ristia]n Sa[in]ts as in</li> </ol>	<p><b>2 Kings 23:14;</b> Josiah smashed the sacred stones and cut down the Asherah poles and covered the sites with human bones.</p>
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- Italy, S[ain]t Appollo(sic),
15. St. Venus, Cup[.] de Bacchio, et[c.  
Sac[re]d trees were
  16. usually oaks or Tendmths *Gen XII 6.*  
The oak of M[.....]
  17. Th[.]S[u]g[ase] Gr[ee]k. *Judges IX 37.*  
David is told to wait to go
  18. to battle till (sic) his hea[r]s, the Sound of  
M[.]ch[ing] i[n] the tops of
  19. mulberry trees, a tok[en] of the Pr[ince] of  
God, *Sam V 24*
  20. c.f. *Gen XIII 18 X VIII 1.*
  21. *Gen 11.7.* Here the deity mo[n]ldig man of the  
ch[.]st of its [.]alt
  22. as a [p]att[er] monlds his clay, confirm the  
Babylon[ia]n c[ui]lt of the
  23. God Marduk, f[orming] Man of Blood and  
Clay.
  24. The 5<sup>th</sup> Sephirah is Geburah or Justice, their  
sp[.]ts burn with jeal
  25. Their office is chastisement. They  
correspond to the faculty of compa[rin]g
  26. & choosing,

E	S	A	S	O	R	D	B	N	O	V	A	O	x	W	A	D	U	W	H	R	G	T
U	S	H	E	T	H	A	Y	A	R	G	I	I	N	A	L	O	H	3	I	Y		
E	A	S	Y	E	R	R	*	E	S	P	R	O	A	G	R	D	G	Y	T	A	W	
T	R	A	N	B	O	E	R	L	I	U	G	X	O	X	E	R	I	B	E	R	T	
C	R	I	R	A	N	T	N	A	R	T	I	S	N	D	V	H	A	N	L	E	S	
A	I	A	G	A	C	H	I	L	N	S	H	A	L	T	E	A	T	R	A	I	E	S

**Genesis 12:6;** Abram traveled through the land as far as the site of the great tree of Moreh at Shechem. At that time the Canaanites were in the land.

**Judges 9:37;** But Gaal spoke up again; "Look, people are coming down from the center of the land, and a company is coming from the direction of the soothsayer' tree."

**2 Samuel 5:24;** As soon as you hear the sound of marching in the tops of the balsam trees, move quickly, because that will mean the LORD has gone out in front of you to strike the Philistine army."

**Genesis 13:18;** So Abram said to Lot, "Let's not have any quarreling between you and me, or between your herdsmen and mine, for we are brothers.

**Genesis 18:1;** The LORD appeared to Abraham near the great trees of Mamre while he was sitting at the entrance of his tent in the heat of the day.

**Genesis 11:7;** Come, let us go down and confuse their language so they will not understand each other." (Tower of Babel)

Page 60

The overall focus of the page seems to be sacred trees and starts with a reference to a sacred obelisk representing woman and fertility. Gardner refers to it as a Mozzabah. Working from the clues of "sacred obelisk", "cut", "asherim" and "high places" I think Gardner was making notes about a "massebah." This is a stone pillar that is part of the worship area related to the Caananite goddess Aserah (Jordan 31-32). From the massebah Gardner moves on to references to Christian Saints in

Italy, Saint Appollo (sic), St. Venus, Cupid and sacred oaks. The bottom fifth of the page is filled with a grid of printed, capitalized letters. I don't know if they are in code or meant as a guide to something taken from an unidentified document.

On Line 19, although Gardner does not indicate which book of Samuel he is referring to, by context it is clearly 2 Samuel because there is no verse 24 in 1 Samuel 5. This line refers to mulberry trees. Different versions of the Bible translate this word differently and Gardner was probably using the King James version of the Bible which uses mulberry. Several other versions of the bible refer to it as balsam (New International, American Standard, English Revised and Darby). The Douay Reims version translates it as pear trees.

Lines 27 through 36 are a kind of alphabetical grid featuring carefully and evenly spaced letters. It is possible to find words spread throughout the pattern but I have no inkling as to the meaning of the grid or how to break whatever code this chart contains.

E	S	T	A	S	O	R	O	B	N	O	V	A	O	X	W	A	D	U	W	H	R	G	T
U	S	S	H	E	T	H	A	Y	A	R	G	I	I	N	A	L	O	I	3	1	U	y	
E	A	S	Y	E	R	R	!	E	S	P	R	O	A	G	R	D	G	Y	T	A	W		
.	T	R	A	N	B	o	E	R	L	i	U	G	X	O	X	Z	R	E	I	B	E	R	T
C	R	I	R	A	N	T	N	A	R	T	I	S	N	D	V	H	A	N	L	E	D	S	
W	A	G	G	S	H	I	L	L	N	S	H	A	L	T	E	A	T	R	A	E	S	L	

The last line of the chart:

W A G G S H I L L N S H A L T E      A T R A E S L

1.4 Chart from Page 60 of Text A (covers lines 27 through 36)

### Summary – Biblical Excerpts

As Gardner himself makes clear at the beginning of this section, he is focusing on occasions and methods of divination found in the Old Testament. Although the top portion of page 55 comes from

an article relating to “Folklore and Folkits”<sup>95</sup> by Line 17 he has settled into a new source and a new area of interest. With a subtitle “Divination in the Old Testament” he begins a series of 6 pages which focus primarily on biblical quotes relating to various forms of divination found in the Old Testament.

I was unable to pinpoint the source that Gardner was working with for these Bible quotes but on page 58 (Line 24) he makes a reference to “Evans” which suggests a book written by someone of that name<sup>96</sup>. The forms of divination touched on in these pages include dreams, scrying, the properties of the Ephod, Urimm and Thummim, the ritual sacrifice of children as well as omens and punishments from God.

As an item of note, just prior to beginning this section on divination, on Line 8 of page 55, Gardner makes a reference to Janicot, linking the name tentatively with Jesus. He uses this same name for the deity in his novel *High Magic’s Aid*. The original source of the name Janicot might be Margaret Murray or Montague Summers, both of whom identify him as a Basque deity (both of whom cite the work of Pierre de Lancre in the 17<sup>th</sup> century as their source).

### ***Magic and Divination* by Rupert Gleadow (1941) pages 89 - 94**

These pages are written in a small, tight, printed hand that is reasonably easy-to-read. It is clear from the sequence of the notes that Gardner is making his way through the entire book from start to finish and not skipping around from topic to topic. He also seems to have noted the author of this information at the end of the section. On the last line of the material, on page 94, there is a scribbled name that looks like Rap{..}l Cle[n]d[....]s. Most likely Rupert Gleadow.

In the first chapter of his book Gleadow states his intention to present an even handed discussion about magic. “We shall not here attempt to tell the whole truth about magic; that, nobody can learn without becoming a magician; ... The interest of magic lies not only in its formulas and rites, but principally in the psychological attitude of the men who practised it, and in the success which they achieved.” (13-14). The Table of Contents runs the gamut from the Principles of Magic through to chapter length biographies of well-known magical individuals such as Merlin, King

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<sup>95</sup> From an article by Charlotte Burn, "Souling, Clementing and Cattering: Three November Customs of the Western Midlands". It appeared in the 1914 edition of *Folk Lore*, the publication of the Folk Lore Association which Gardner was a member of from 1938 until 1959 (Heselton, Cauldron 169-170).

<sup>96</sup> Internal evidence indicates that Evans was working with the King James edition of the Bible.

Solomon, John Dee, Count Cagliostro and Nostradamus. It includes chapters on ancient Egyptian magic and modern magic as well as witchcraft.

### Page 89

<p>Page 89</p> <ol style="list-style-type: none"> <li>1. Magic</li> <li>2. It is obvious that magic is not the denial of reason (sic) nor</li> <li>3. an attempt to achieve the impossible. The power of suggestion (sic) &amp; this</li> <li>4. human wi[.] [-] extraordinary &amp; quite beyond [any] scientific explanation (sic)</li> <li>5. at present, Magic attempts to use these powers for ends which c[ou]l[d]</li> <li>6. not be achieved without them. But it is not possible to affect by</li> <li>7. Magic that which in cold blood you believe to be contrary(sic) to the laws</li> <li>8. of nature. Those who evoke spirits must believe in spirits, as [many]</li> <li>9. mode[r]n people do, &amp; to work up their faith they need the stimulas (sic) of</li> <li>10. long and dramatic Ritual. The idea of a spirit coming at [no]a call as Mephistopales (sic) in Opera would so denonsed(sic) by [any]</li> <li>11. magician as impossible. Since one of the most important</li> <li>12. practices of Magic is the evocation of spirits it cannot be denied</li> <li>13. that spiritualism is a popular modern form of Magic, The Ritual has</li> <li>14. changed, &amp; the spirits usually (sic) do not appear, but the condition(s)(sic) ar[e]</li> <li>15. much the same – but there is a good deal more to Mag[ic] than</li> <li>16. Evocation; The difference between black</li> </ol>	<p><i>Magic and Divination</i></p> <p>Chapter I: The Principles of Magic (pages 13 – 36)</p> <p>...</p> <p>It should be obvious by now that magic is not the denial of reason nor an attempt to achieve the impossible. The (31) powers of suggestion and of the human will are extraordinary and quite beyond any scientific explanation at present. Magic attempts to use these powers for ends which could not be achieved without them.</p> <p>But it is not possible to affect by magic that which in cold blood you believe to be contrary to the laws of nature. Those who evoke spirits must believe in spirits, as many modern people do, and to work up their faith they need the stimulus of a long and dramatic ritual. The idea of spirits coming at no more than a call, as Mephistopheles appears to Faust in the opera would be denounced by any magician as impossible. And yet we do find spells which we are cautioned not to read aloud for fear the demons named therein should appear, as for example in a manuscript purporting to come from Michael Scot. ...</p> <p>Since one of the most important practices of magic is the evocation of spirits it cannot well be denied that spiritualism is the most popular modern form of magic. The ritual has changed and the spirits are not as a rule supposed to be visible; but the other conditions are very much the same. Prayers are said and hymns are sung in the hope of creating an</p>
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<p>Magic &amp; white</p> <p>17. is mearly (sic) one of intention. Whether har[m] is intended or not &amp;</p> <p>18. whether [a]ngels are summoned or de[v]ils. An Amulet is usualy (sic)</p> <p>19. intended for protection, but by [...]tch[ing] it can be used t[o] attack</p> <p>20. the wearer. The burial of Magical co[.]posts under a doorstep can</p> <p>21. be practiced for good or evil. Magic is an attempt to gain [over]</p> <p>22. way end by means which no one [un]derstands, all wonde[r]s of science</p> <p>23. were magic until they were und[er]stood, The object of ingred[ients]</p> <p>24. hard to obtain(sic) &amp; complicated ceremonies are simply to incre[.]se</p> <p>25. &amp; su[s]tain the determination of the magician. But th[o]rugh</p> <p>26. most magical rituals have the object to increase the will [pow]er</p> <p>27. of the offici[.]nt. Magic can be used [to] break down his will</p> <p>28. power. As the Druids satise (sic), a broken down f[...]y is the [-]</p> <p>29. habit [at] big contests of the supporters of one man trying to get</p> <p>30. the [others] man's attention, then s[h]outing insults &amp; letting him he</p> <p>31. hasent (sic) a chance of wi[n]ning &amp; so trying to br[ea]k his nerve is</p> <p>32. a magical way of win[n]ing a contest before it has begun. Th[ere] is</p> <p>33. a difference between Magic, sorcery, Witchcraft &amp; N[ecr]om[anc]y</p> <p>34. &amp; Magic is devided(sic) into Goetic or black and Theurg[ic] or whit(sic)</p>	<p>atmosphere which will drive away evil spirits, but in point of fact those incantations are entirely ineffective; (32) the devil can pray with anyone, and as we shall see in the case of Dr. Dee it is not difficult for an evil spirit to pass itself off as a good one. Spirits (whatever they are) are exceedingly clever at deceptions; sincerity and goodwill are no defence against them; in fact they can sometime take in religious people more easily than others.</p> <p>The nature of spirits will be discussed in the last chapter; <b>but there is a good deal more to magic than evocation</b>; in fact magic has many branches. <b>The difference between black magic and white is simply a difference of intention, whether harm is intended or not, and whether angels are summoned or devils. An amulet is normally intended as a protection, but by treachery it can be used to attack the wearer's health. The burial of magical composts under a doorstep can be practised for good or evil alike.</b></p> <p>Clairvoyance is a super-normal way of obtaining knowledge, and so if practised on purpose as a kind of divination must be classed as magic. <b>Magic in many ways is an attempt to gain one's end by means which nobody understands; all the wonders of science were magic until they were understood. The object of complicated ceremonies and the use of ingredients which are hard to find is simply to increase and sustain, if necessary for weeks on end, the determination of the magician.</b></p> <p><b>But though most magical rituals have for their object to increase the will-power of the officiant and his partners in the enterprise, magic has also been used to break a man's will-power.</b> Thus the Homeric heroes in front of Troy would taunt each other before beginning a single combat in the hope of shaking each other's nerve and destroying (33) each other's aim through anger. Taunting is still practised by the Bedouin, and also in</p>
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	<p>America. When two men are about to begin a contest an English audience will watch in respectful silence; but in America it is quite fair play for <b>the supporters of one man to attract the other's attention and then try to shake his nerve by shouting insults. This is a magical way of winning the contest before it is begun.</b></p> <p><b>There is a difference between magic, sorcery, witchcraft, and necromancy. Magic is the most comprehensive term, and has been divided into two kinds, goetic or black, and theurgic or white.</b></p> <p>(34)</p>
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Page 89

Gardner titled this page "Magic". It is excerpted from Chapter 1: "The Principals of Magic", pages 13 – 36, of *Magic and Divination*. Reading between the lines of the material a specific picture is discernible. "It is obvious that magic is not the denial of reason or an attempt to achieve the impossible" (Lines 1 and 2/page 31)<sup>97</sup> ... "Magic attempts to use these powers for ends which could not be achieved without them" (Lines 5 and 6/page 32) ... "it is not possible to affect by magic that which in cold blood you believe to be contrary to the laws of nature" (Lines 6 and 7/page 32) ... "All wonders of science were magic until they were understood" (Lines 22 and 23/page 33) ... "Th[is] is a difference between magic, sorcery, Witchcraft and Necromancy and Magic is divided into Goetic or black and Theurgic or white" (Lines 32 through 34/page 34). Read together they sum up the general tenor of the book and presumably reflect Gardner's own attitude.

On Line 14 Gardner has shortened the sentence by changing several words. He writes "the spirits usually do not appear" where Gleadow's original reads "the spirits are not as a rule supposed to be visible."

Over Lines 16 and 17 Gardner makes a minor change, writing "the difference between black magic and white is mearly(sic) one of intention" whereas the original describes the difference as "simply a difference of intention." The change does not result in any significant change to the meaning of the statement.

Gardner makes a slight one word change on Line 18, writing "An amulet is usually intended...." Instead of keeping with the original "normally intended."

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<sup>97</sup> These notations indicate first the line of Gardner's notes, and second the page of the Gleadow original. Gardner carefully created a specific message by plucking out certain lines of the original and stringing them together to create a specific impression.

There is a more intriguing change on Line 20 and the consequence is interesting to consider. Gardner writes that an amulet is intended to protect “the wearer” which is quite different from the original which categorizes amulets as being for “the wearer’s health.”

Over Lines 23 and 24 Gardner rearranges the elements of this sentence, making it awkward to read, but not changing the meaning. He writes “the object of ingredients hard to obtain and complicated ceremonies are simply...” where Gleadow originally wrote “The object of complicated ceremonies and the use of ingredients which are hard to find is simply...”. It appears as if he is either changing it for the sake of changing it or perhaps he is attempting to make it sound more ancient or exotic than the original.

Lines 25 through 32 include a very odd change where Gardner replaces a reference to Homeric heroes with a reference to Druids. The original material from Gleadow is about single combat, suggesting that during the Homeric battles, when the participants of individual contests taunt each other just prior to engaging in battle, it is a form of magic aimed at breaking the nerve of one’s opponent and winning the battle before it has begun.

Spread over Lines 32 through 34 what appears to be a single long sentence that stretches over three lines is really two sentences. Gardner writes "Th[is] is a difference between magic, sorcery, Witchcraft and Necromancy and Magic is divided into Goetic or black and Theurgic or white" whereas the original reads as "There is a difference between magic, sorcery, witchcraft and necromancy. Magic is the most comprehensive term, and has been divided into two kinds, goetic or black and theurgic or white." Gardner seldom holds to the grammar provided in the original material he excerpted, and this is a prime example.

## Page 90

Page 90	<p><i>Magic and Divination</i> Chapter I: The Principles of <b>Magic</b> (pages 13 – 36)</p> <p><b>Sorcery is the evil art of causing harm and deceit by magical means.</b> The term <b>witchcraft</b> should strictly be <b>applied only</b> to the <b>practices attributed to Witches'</b>, which we shall discuss in a later chapter.</p> <p><b>Necromancy means the convocation of the souls of the dead</b>, and of this there are two very famous ancient stories; one is that of the Witch of Endor who called up</p>
<ol style="list-style-type: none"><li>1. Sorcery is c[au]sing harm [or] de[ce]it by Magical means. Wit[chcraf]t</li><li>2. is only done by Witches', Nec[ro]mancy is the convocation of the</li><li>3. souls of the d[ead]. Magic does t[r]y to do th[in]gs not in the o[rdinar]y</li><li>4. c[.]se of Nature. The dife[renc]e(sic)</li></ol>	

<p>betw[ee]n M[ir]acles &amp; Magic is</p> <p>5. a saint op[er]ates by m[ea]ns of God, a ma[g]ician [b]y means of Nature.</p> <p>6. In other wo[r]ds, he [s]trives to make use of the ob[scure]</p> <p>7. forces of Nature which are not commo[n]ly [un]derstood, [b]ut in</p> <p>8. which he believes, A saint has no resp[ec]t for the [laws] of</p> <p>9. Nature, since he believes that God can transcend them, The</p> <p>10. p[ra]ctical differ[e]nce is that Magic w[or]ks with a long &amp;</p> <p>11. a[r]duous Ritual, while miralce(sic) work by s[im]ple proc[ess]</p> <p>12. as prayer or laying on of hands. Both Mi[ra]les (sic) &amp; Magic</p> <p>13. w[or]k th[rou]gh f[ai]th, But since Magic is not though[t] of</p> <p>14. as Religious, Mi[ra]ls(sic) do not s[tri]ctly co[un]t as Magic, though</p> <p>15. what one man calls th[in]ks of as being done by M[ira]cle [...]neath</p> <p>16. it is plain Magic. Besids(sic), in practice, Magic necessatate[s](sic)</p> <p>17. a special state of mind. so the man who look at the wo[r]ld</p> <p>18. from a Magical po[in]t of Vie[w] understands things about it wh[ich]</p> <p>19. others do not see. No one can be a magician who has not</p>	<p>Samuel's spirit to speak with Saul, and the other is in the eleventh book of the Odyssey, where Ulysses ... descends to the world of the shades ... and the spirits come ... to speak to him.</p> <p><b>Magic certainly does try to do things which are not in the ordinary course of nature. ... (34)</b></p> <p>There are two <b>differences between miracles and magic</b>, one of principle and one of practice. In principle, as Paracelsus says, <b>the saint operates by means of God, the magician by means of Nature</b>. The magician, <b>in other words, is trying to make use of those obscurer forces of nature which are not commonly understood, but in which he believes; the saint has not this respect for the laws of nature, since he believes that God can transcend them</b>. The practical difference is that <b>magic often works with a long and arduous ritual</b>, whereas <b>miracles</b> are described as occurring through such comparatively simple processes as <b>prayer and the laying on of hands</b>.</p> <p>Both saint and magician <b>work through faith</b>, but that does not make magic religious or irreligious. . . . <b>But since magic is not thought of as religious, miracles do not strictly count as magic</b>, though they may achieve the same results; they therefore do not fall into the compass of this book.</p> <p><b>Besides its practice, magic necessitates a special state of mind, so that the man who looks at the world from the magical point of view can understand things about it which others do not see. No one can be a magician who has not the temperament; the virtue of spells and ritual does not reside in the words alone.</b> As will be seen in the</p>
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<p>20. the temperament (sic). the vi[r]tue of spells &amp; Ritual do not Resi[d]e in</p> <p>21. the w[or]ds alone. Most Magacia[ns] (sic) are seek[er]s after t[ru]th, Magic</p> <p>22. was their Religion because it was the h[igh]est [p]ath they knew,</p> <p>23. A magician must be bo[r]n not made, But c[er]tan (sic) things</p> <p>24. help him &amp; withou[t] th[em] he can[no]t do much. if we are [to] believe</p> <p>25. the late, "Saloman(sic), son [of] Da[v]id w[as] the King of the uni[t]e[d] states</p> <p>26. of Judah &amp; Isr[ia]l (sic) w[as] the wisest[t] man &amp; great[es]t King in the World. He</p> <p>27. had a thousand wives &amp; power o[v]er all kinds of Sp[iri]ts, But</p> <p>28. when g[oin]g to was[h] he u[se]d to give his sig[act] (sic) Ring to his fa[vouri]te</p> <p>29. wife &amp; once a Demon Sachr assu[me]d his form &amp; took his Ring,</p> <p>30. When Soloman(sic) ret[urne]d he was l[augh]ed at &amp; expelled as [one] unf[ami]l[...]</p> <p>31. &amp; for 40 days Sachr Ruled in an [u]ngodly maner(sic) &amp; e[x]cited the</p> <p>32. f[ur]y of the people, but on the 40 day the [E]lde[rs] broke into</p> <p>33. the Palace &amp; r[ea]d aloud the [words] of Moses,, Sachr fled &amp;</p> <p>34. [drope]d (sic) the Ring &amp; Soloman (sic) found it, &amp; st[...]gth[...]g com[man]ded the</p>	<p>following chapters, <b>most magicians have been seekers after truth; sometimes magic was their religion because it was (35) the highest truth they knew.</b> For others it had no connection with religion. But though no two magicians have been alike, it is certain that <b>a magician must be born, and not merely made.</b> (36)</p> <p><b>Chapter III: Solomon and the Djinn (pages 52 – 63)</b></p> <p><b>Solomon the son of David was the third and last king of the united kingdoms of Judah and Israel; but Suleiman-ibn-Daood, who is precisely the same person, was the wisest man and greatest king in the world, and had a thousand wives and power over all kinds of spirits. ... (52)</b></p> <p>... Solomon one evening gave his signet-ring to his favourite wife as he always did when he went to wash. While he was absent God permitted Sachr, the greatest of the demons, to assume his form and obtain the signet from his wife. When Solomon returned, therefore, he was laughed to scorn and expelled as an impostor. So for forty days Sachr reigned in a manner so ungodly as to excite the fury of the people. But on the fortieth day the elders broke into the palace where Sachr had shut himself up, and as soon as he heard them reading aloud the writings of Moses, which were the word of God, he vanished away, and dropped the ring in the sea. But it so happened that Solomon had that day found employment with a fisherman, who was to give him two fish a day; and on cutting open one of the fish Solomon found the ring, and having thus won back his power he commanded the (54)</p>
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The top part of this page concludes Chapters I and then Gardner moves on to “Chapter III: Solomon and the Djinn”, skipping entirely the chapter on Egypt. From Chapter III he focuses on a commentary on the nature of magic and magicians, as well as including an anecdote about King Solomon. It is a story about a demon getting possession of the King's signet ring, the source of his magical power, and using it to impersonate the King for forty days (page 54). The last few words of the tale carry over onto the next page.

Gardner does a lot of shortening and re-arranging on this page while managing to keep the gist of the material consistant with the original.

He shortens Line 1 – 2 considerably when he writes “Witchcraft is only done by Witches” instead of keeping Gleadow’s phrasing of “witchcraft should strictly be applied only to the practices attributed to Witches”. This offers a not so subtle shift in meaning. He writes it as a statement of fact, whereas Gleadow suggests that other forms of magical activity can be attributed to other kinds of practitioners. On Line 2 Gardner makes another similiar change when he writes “Necromancy is” rather than “Necromancy means”.

Line 6 offers a small change when Gardner writes “he” instead of “The Magician”. Is this just a convenient short cut or does it illustrate a gender bias on Gardner’s part? It could be more simple – Gleadow’s original text does include only male practitioners.

On Line 8 Gardner makes a very emphatic change when he writes “A saint has no respect for....”, replacing Gleadows more cautious “the saint has not this respect for...”. This offers a strong hint about Gardner’s bias against orthodox religion.

On Line 11 Gardner substitutes “whereas” instead of the “while” in a sentence about how miracles differ from prayers.

Gardner makes an interesting change on Line 12, writing “Miracles and Magic” where Gleadow had written “Saint and Magician.” This puts the emphasis on the effect instead on the cause or performer.

Over Lines 13 through 16 Gardner adds onto the sentence and the result is a strong emphasis on magic over prayer. At the end of “But since magic is not thought of as religious, miracles do not strictly count as magic”, Gardner adds “though what one man thinks of as being done by miracle beneath it is plain magic”. He is denying any possibility of miracles coming through divine intervention.

On Lines 23 and 24 Gardner again adds an editorial comment to the end of Gleadow's words. To the statement "a magician must be born, and not merely made" Gardner adds "but certain things help him and without them he cannot do much". This sounds similar to the notion in *High Magic's Aid* that Thur (the magic worker) requires specific tools possessed by "the witch of Wanda" in order to perform the kind of magic he desires to help Jan.

At the end of Line 24, as he begins a new section of material, Gardner inserts an interesting phrase that casts a certain dubiousness upon tales about the Biblical hero – King Solomon. He starts the section about King Solomon with the phrase "If we are to believe. . ." . None of the other magical figures are characterized in this way.

On Lines 25 Gardner drops a few details from Gleadow's description of Solomon, namely that he was the "third and last King". Gardner also refers to him as "the late," an interesting designation for a Biblical personage.

Over Lines 27 through 29 Gardner re-writes Gleadow's sentence but it still carries the story of Solomon's ring forward. His changes make the sentence more colloquial without changing its meaning. It is the start of the anecdote about Solomon being impersonated by a demon for 40 days. Gardner's version reads "when going to wash he used to give his signet ring to his favourite wife" and Gleadow's original is, "gave his signet-ring to his favourite wife as he always did when he went to wash".

For Line 30 Gardner again shifts to a more casual language. He writes "When Solomon returned he was laughed at and expelled as one [unfamiliar]" whereas Gleadow had written "he was laughed to scorn and expelled as an impostor". The phrase "laughed to scorn" is not familiar to me but I do find Gardner's use of the word "unfamiliar" odd, instead of the much more common phrase "impostor". Possibly he was just uncomfortable with the word for reasons of his own. While working with Text A it is always necessary to keep in mind Gardner's limited education.

Line 33 contains two very minor changes. The elders read aloud the "words" of Moses instead of his "writings" and the demon "flees" instead of "vanishing". I wonder if there is a significance to the change from "writings of Moses" to the "words of Moses"?

An omission in Line 34 makes me curious. Gardner writes when the demon fled he dropped the ring and Solomon found it. He leaves out the part of the story about a fish swallowing the ring and Solomon finding the ring inside the fish. What part of the story is Gardner interested in? The impersonation? The reliance on a ring?

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1. dji[n]ns again & was king. The ch[...]cles (sic) of Mer[!]in cover the
2. reigns of V[et]eg[en] (sic), Ambro[s]ius, Uther P[en]drag[on] & Arth[ur], .it
3. was in Vetigons (sic) r[e]ign & Hing[is]t (sic) & Ho[.]s[a] came about Ad 428.
4. All four of these Kings were enga[g]ed in trying to keep th[,] sa[...]
5. out. The idea that the Iliad & Odyssey (sic) were not w [...]te[n] by
6. Homer is [-] by the reply, then they must have been writt[en] by
7. someone else of the same name. So, somebody (sic) must h [...] l [...] th (sic)
8. Celts ag[...]t the Sa[x]ons so whoever did so suc[...]full[y] d[....]
9. the role of Arth[ur], even if he had [an]oth[er] name, so with Merl[in]
10. That 4 suc[ssive] Kings had one & the same tries [...]t A[dr]...
11. who never attempted to led (sic) th [...] A[rm]ies [or]s usap (sic) their pow[er]
12. At a ti[m]e when ev[er]y Mighty man was f[...]

**djinns** and genies to carry him straight to Jerusalem. (54)

Chapter VI: Merlin  
(pages 86-98)

... **The activities of Merlin cover the reigns of Vortigern, Ambrosius, Uther Pendragon, and Arthur.**

**Vortigern** is said to have been the first king of the Britons after the rupture of the connection with Rome. It was in his **reign, about A.D. 428**, that **Hengist and Horsa came** over from the continent and were employed to defend him against the Anglo-Saxon invaders. Uther Pendragon and Arthur did so too, but they were more Celt than Roman; Arthur in fact seems to have been not uncommon as a Celtic name about that time. **All four of these kings were engaged in trying to defend England against the Anglo-Saxons**--it has even been said, against the English, but that is unfair, for the English are not all Teutonic by any means.(88)...

**The suggestion that the Iliad and Odyssey were not written by Homer** has been very suitably met by the reply that **in that case they must have been written by someone else of the same name**. The converse answer may be given to the suggestion that Arthur and Merlin were fictitious characters. **Somebody must have led the Celts against the invading Angles, and whoever did so successfully discharged the role of Arthur; he was therefore the same character under a different name.** To Merlin the same applies, for from the historical as from the mythological point of view his part in the drama is unessential. ...

Now **that four successive kings should have had one and the same trusted adviser who attempted neither to lead**

<p>h[im]</p> <p>13. ]sel[f] i[s] at [-]</p> <p>14. Re[m]arkable, not to say imp[. . .]lh], (Note, Arth[u]r was [never])</p> <p>15. King, &amp; the oth[er]s m[ay] have [-] at the same time.</p> <p>16. Probably Merlin was the Welsh Ba[r]d Myrdil [-] who</p> <p>17. Flu[r]ished (sic) about [4]50, a Po[e]t f[a]r-seeing S[t]a[t][es]man wh[o]</p> <p>18. advised to their advan[t]age Va[ri]ous lea[d]ers of the C[e]lts</p> <p>19. Ag[ains]t the Saxons, he con[s]t[....]ly predicted the out[c]ome of</p> <p>20. th[e] wars, &amp; seemed gifted with s[u]p[erna]t[...]l insight.</p> <p>21. In ch[arac]ter Merlin is ref[...]-ated as essentially [ben]eval..t)</p> <p>22. All ways willing to help his friends esp[.]clly in love</p> <p>23. Aff[ai]rs &amp; ba[tt]les, Welsh tales say that not i[n]....]lt[..] he</p> <p>24. facilitated the adulteries of the knights with the various</p> <p>25. ladies who took the[ir] fancy. It was he who made po[ssi]bl (sic)</p> <p>26. the birth of Sir Lan[ce]l[ot] by cast[in]g en[chan]t[men]ts on all</p> <p>27. in the ca[s]tle of Agra[.]adom (sic)&amp; leading [his] daught[er] off [under]</p> <p>28. his sleep[in]g nose [in]to the bed of King B[ra]n who was</p> <p>29. sl[ee]ping in the same room as King Bors, Merl[in] helped</p> <p>30. Arth[ur] in ma[ny] of [his] battles, he m[ade] an on[.] [f]lame, [w]it[h]</p> <p>31. a Dragon on it &amp; it s[h]ot f[or]th fi[r]e on the</p>	<p><b>their armies nor to usurp their power is, at a time when every mighty man was for himself, extremely remarkable, not to say improbable.(89) ...</b></p> <p>The actual <b>probability</b> therefore seems to be as follows: <b>Merlin was a Welsh bard named Myrddin who flourished about A.D. 450</b> and was not only a poet but a far-seeing statesman who advised to their advantage the various leaders of the Celts in their struggle against the Saxons; he continually predicted the future outcome of the wars and seemed gifted with supernatural insight. ....</p> <p><b>In character Merlin is represented as essentially benevolent</b> and, unlike some magicians, <b>always willing to help his friends, especially in love affairs and battles.</b> (94)</p> <p>... <b>Not infrequently he facilitated the adulteries of the Knights with various ladies who took their fancy. It was he who made (95) possible the birth of Lancelot by casting such an enchantment on all the guests in the castle of Agravadain</b> that he could lead off Agravadain's daughter under her father's nose and put her into bed with King Ban who was sleeping in the same room as King Bors. ....</p> <p>It was often <b>Merlin</b> who enabled</p>
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<p>Kings</p> <p>32. enemies, Merlin wa[s] in love with a beotiful (sic) ma[i]d</p> <p>33. called Nimb[am]e who loved [him] so well she could not ba[re] (sic)</p> <p>34. the th[ou]ght of loosing (sic) him, he knew ve[r]y Well what</p> <p>35. she would do, but did not l[ov]e her any the less.</p>	<p><b>Arthur to win his battles. He made an oriflamme with a dragon on it, and the dragon had a twisting tale (sic) nine feet long, and as he carried it into battle it spat out fire on the King's enemies. .... (96)</b></p> <p>... In the prose 'Roman de Merlin' it is related that <b>Merlin was in love with a beautiful maid called Nimiane who loved him so well that she could not bear the thought of losing him. And he knew very well what she would do to him, but he did not love her any the less,</b>(97)</p>
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Within the space of just a few words at the top of the page Gardner concludes the story about King Solomon and then moves onto the next topic without starting a new line. This new topic and primary focus of the page is the wizard Merlin of Arthurian fame.

"Chapter VI: Merlin" outlines the legend of Merlin. It suggests that his true identity was a Welsh Bard named Myrddin (Gardner wrote Myrdil on Line 16) from around the year 450 (page 94). According to Gleadow he was a poet and long-sighted statesman who could predict the outcome of wars.

Part of Line 1 is all Gardner takes to conclude the story about Solomon, yet by doing so he omits many details of the story. He writes that Solomon found the ring, commanded the djinns and thus became King again. In the original, Solomon found the ring, and having thus regained his power he commanded the djinns AND genies to carry him back to Jerusalem. In Gardner's version it sounds as if Solomon was King because he could command the spirits, rather than separating Solomon's kingship from his ability to command the spirits. Is this an indication of how Gardner ultimately understood the ability to command spirits through magic?

In the midst of this same line Gardner, without giving any indication he is done with Solomon, moves on to Gleadow's chapter on Merlin. Gardner uses the word "chronicles of" in place of the original "activities of".

Gardner makes an interesting change on Line 4 when he writes "Keep the Sa[xons] out" where Gleadow was more formal with "defending England against the Anglo-Saxons". Gardner makes a similiar change on Line 8 when he changes "Angles" to "Saxons". Is he conflating the two groups or does he not recognize the difference?

A minor change occurs on Line 5 where Gardner writes “the idea that” instead of “the suggestion that”. He makes a similar change on Line 29 when he changes “enabled” to “helped”.

On Lines 7 through 9 Gardner again shortens and makes the text more casual. This section links Merlin to Homer. Concluding a segment about whether the *Iliad* and *Odyssey* were written by Homer or someone else, Gardner writes that the role was successfully fulfilled “even if he had another name so with Merlin”. This is shorter and less formal than Gleadow’s original, “he was therefore the same character under a different name, to Merlin the same applies”.

Over Lines 14 and 15, Gardner opens a bracket and inserts an editorial comment, “Note, Arthur was never King and the others may have [reigned] at the same time”. The bracket is never closed and nowhere in this chapter does Gleadow make a similar comment. There is a section in the chapter that refutes suggestions that Arthur and Merlin are fictional rather than historical personages. Gardner does not copy any of this section into his notes although he does jot down a similar comment regarding Homer not really writing the *Illiad/Odyssey* on Lines 5 and 6.

Between Lines 21 and 22, Gardner omits a fascinating phrase. Gleadow, while describing the personality of Merlin, writes that he is benevolent and willing to help his friends “unlike some magicians”. Why did Gardner leave this out? Perhaps to avoid the notion that sometimes people with magical power are not necessarily paragons to be emulated?

With Lines 26 through 28, Gardner, by leaving out words, again does a tidy job of shortening a tale, this time about the begetting of Lancelot. On Line 26 Merlin puts an enchantment on “all in the castle of Agravadian” versus the original “all the guests in the castle. . .” and then he ‘leads off his daughter under his sleeping nose” versus “so that he could lead off Agravadain’s daughter under her father’s nose and put her into bed with . . .”.

On Line 31 Gardner must not have been interested in the “oriflamme”<sup>98</sup>, otherwise referred to as a dragon flag that spit fire, because he shorted Gleadow’s description of “the dragon had a twisting tale (sic) nine feet long” to “dragon”.

## Page 92

Page 92	<i>Magic and Divination</i> Chapter VI: Merlin (pages 86-98) nor could he resist, because <b>it was his</b>
1. it was his destiny, & she shut him by Magic in	

<sup>98</sup> The oriflamme was a Medieval royal banner carried into battle. Red or orange-red in color when it was carried onto the field it signalled that no quarter was to be given (Keen 105-6).

- the
2. forest of P[ro]saliande, sa[y]ing, "Bea[uti]ful, sweet ]fri]end
  3. I shall be h[er]e often & you shall hold [m]e in yo[ur]
  4. {A[r]ms & I you. ... & [s]he held him comp[any] so [mu]ch th[a]t
  5. there was n[ei]th[er] day[n]or night but she was with
  6. him. And ne[ver] did Merlin i[s]ue from that f[or]tress whe[.]
  7. she had [p]ut him , [bu]t she is[sued], ent[...]d as she [-]
  8. f[rom] The Book of Merlin. In [p]opular immigation (sic)
  9. Magicians & astrologers [dre]ss in long flo[w]ing robes & tal[[]]
  10. [p]eaked ca[p]s , both [.....]a[[]]ed with the signs of(f) the [Z]odia[.]
  11. The [-] of this elegant & unusu[a]l att[ir]e seems to go
  12. back to the yea[r] 1220, when Michael Scott (sic) ret[urne]d f[rom] Spi[n] (sic)
  13. & Palermo, & [t]ook the Post of l[m]p[air]l (sic) Astolger (sic) to the
  14. Empreror (sic) frederick II, W[earin]g a s[in]gle long garment in
  15. Mo[or]ish style, with long tig[ht] sleeve[s] & cloce(sic) [c]ut wa[is]t
  16. & a long tall Red ca[p], like a c[o]...e wi[th]out a po[in]t.
  17. (Note, But the K[ing] of S[a]lomon(sic) [-] Rob[es] like a M[onk]
  18. with V[ir]ious(sic) Magic signs on it. N[o] po[in]ted tall p[eaked]
  19. cap, also with Magian(sic) Signs, M[u]ch [-] this thing)
  20. S[e]at s[p]ell for dismissing spirits .... Bedirit

**destiny.** So he taught her his (97) spells, and one day **she shut him up by magic in the forest of Broceliande** so that he thought he was in a locked tower. And when he awoke he said to her: ' "Lady, you have deceived me if you remain not with me, for none but you has power to unmake this tower." And she said to him: "**Beautiful sweet friend, I shall be here often and you shall hold me in your arms and I you.** Henceforth all shall be done at your pleasure." **And she held him company so much that there was then neither day nor night but she was with him. And never since did Merlin issue from that fortress where his friend had put him; but she issued and entered as she would.'(98)**

#### Chapter VII: Michael Scot (pages 99-108)

**In popular imagination magicians and astrologers** are supposed to **dress themselves in a long flowing robe and a tall peaked cap both ornamented with signs of the zodiac.** The tradition of this elegant and unusual attire seems to go back to the year 1220, when Michael Scot returned from Spain to Palermo to take up the post of imperial astrologer to the emperor Frederick II. In that gay and colourful court he appeared as a slight, dark man with a small brown beard, **wearing a single long garment after the Moorish style with long tight sleeves and close-cut waist, and on his head, above trailing ringlets of dark hair, a tall red cap like a cone without a point.** Eighty years later, when Dante' disapproval thrust him down to the eighth circle of the Inferno, he was as much rebuked for his Moorish clothes as for his magic. (99)

...

<p>Labratha</p> <p>21. Asonta bard[a] Meles Kalas hemastar Bemtsstaras</p> <p>22. Bedarit E[n][c]it E[lm]iisistar Almiranlhus. "</p> <p>23. At the end [of] the Middle Ages Bel[ief] in magic &amp;</p> <p>24. s[e]cret arts is inevitable as a belief in Magic nowadays.</p> <p>25. To be [o]n alchemi[st] then was a[s] common as to be a doct[er] (sic) now,</p> <p>26. It [was] impossible to write abo[u]t magic or any occult</p> <p>27. Subj[ec]t without alleging one's orthodoxy (sic) &amp; submission to</p> <p>28. the views of the church, so this re[n]ders suspect the sinc[r]ety</p> <p>29. of any book on Magic writen (sic) long ago. The c[en]t[ra]l</p> <p>30. problem of belief in Witches' is the tradition of the sabbat,</p> <p>31. It was said that the Witches' met at night [a]fte[r] on f[as]t[in]g,</p> <p>32. T[hei]r meeting place would be a house, a church, some</p> <p>33. [un]in[h]abet[e]d (sic)place, a la[r]ge Meadow or o[p]en space. To get</p> <p>34. there they were said to fly through the air somtimes (sic)on Brooms or</p>	<p>. . .the spell for dismissing them: <b>'Bedarit labyratha Asonta barda Meles kalas hemastar Bemtsstaras Bedarit Eneit elmisistar Almiranthus.'</b> (106)</p> <p>Chapter VIII The Secret Arts (pages 109 - 127)</p> <p><b>At the end of the Middle Ages a belief in magic and the secret arts was as inevitable as a belief in science nowadays. To be an alchemist then was the same thing as to be a physicist now.</b> Supremacy in the intellectual world was then accorded to religion as it now is to science; but the former was notoriously more intolerant of heresy than the latter, and hence <b>it was impossible to write about magic or any occult subject without alleging one's orthodoxy and submission to the official views of the church; and this renders suspect the sincerity of any book on magic written so long ago.</b> (109)</p> <p>...</p> <p>Chapter IX Witchcraft (pages 128 - 144)</p> <p>...</p> <p><b>The central fact and problem of the belief in Witches' is the tradition of the Sabbat. It used to be said that the Witches' met together at night, not usually Saturday or Sunday, but often Friday, and more especially on the great feasts of the Church, except Christmas and Pentecost. Their meeting -place would be a house, a church, some uninhabited dwelling, or a large meadow or open space, often quite near the village, and if possible provided with water. To get there they were said to fly through the air, sometimes on broomsticks or</b> (136)</p>
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Page 92

The tale of Merlin continues and then, again, without even changing paragraphs, Gardner moves on to the next chapter (VIII) about Michael Scott, a medieval magician. This time Gardner focuses on the garments of magicians.

On this same page Gardner then moves on from Scott to the chapters entitled "The Secret Arts" and "Witchcraft," VII and IX respectively. He excerpts relatively little from "The Secret Arts" and the material from the chapter on Witchcraft carries over on to the next page. As usual Gardner provides only the most subtle indications that he is moving onto new material. The change between chapters is indicated by a larger than normal gap, about one inch in width, between two sentences. These changes happen on Lines 8, 23 and 29.

On Line 8, Gardner nominally indicates where the previous material he has just completed comes from when he writes "from the Book of Merlin". He then leaves a gap of about one inch and begins an excerpt from a different section of the book, this time focusing on a robe reputed to have been worn by a medieval magician by the name of Michael Scot.

In the description of Scot's robe on Lines 14 through 16, Gardner completely omits the personal details of Scott, his long curly hair and his dark skin. On Line 16 Gardner accidentally repeats the word "long" and then crosses it out to use the correct "tall" red cap, also part of Scot's attire.

Gardner inserts a bracketed editorial comment as Lines 16 through 19, comparing the robe of Scott, long and flowing with magical signs, to the robes of Solomon which were like the robes of a monk. There is no such description in the chapter on Solomon, nor any such comparison in the chapter on Scott.

On Lines 20 through 22, towards the end of the excerpts on Scott, Gardner includes a spell for dismissing spirits. This spell is not included in *High Magic's Aid*.

Gardner makes a fascinating slip on Line 24, perhaps the result of a momentary distraction. He writes "magic" instead of "science" when he writes "belief in magic and the secret arts [was] as inevitable as a belief in magic nowadays". This alteration completely changes the meaning of the sentence and given the volume of information about magic that Gardner copied into Text A, surely this must have been an accidental slip.

Gardner makes another substitution on Line 25, writing "doctor" instead of "physicist" but I have a suspicion that when Gleadow was writing (in 1941) that physicians were called physicists.

Line 31 seems to be missing a few words. Gardner has written that "Witches' met at night, after [after] on [fa]sting". The original text says "not usually Saturday or Sunday, but often Friday, and more especially on the great feasts of the Church, except Christmas and Pentecost". He may have intended to write "on feasting days".

<p>Page 93</p> <ol style="list-style-type: none"> <li>1. goats, somtimes (sic) a Black man would come &amp; fetch them, before</li> <li>2. going they would ano[in]t themsel[ves] all over with a special</li> <li>3. unguent, which he[!]ped them to fly . At the m[ee]t[in]g plas (sic) they</li> <li>4. had an enormous banquet wh[ic]h could last all [nig]ht.</li>   <li>5. The[r]e wold (sic) be dances, in which they danced back[wards]</li> <li>6. or back to back with eac[h] other or with the Devil</li> <li>7. ffor (sic) this purpose the eucharst (sic) wa[s] stole[n] from</li> <li>8. Churches, a black mass said in Ritual P[aro]dy. The</li> <li>9. Devil was invoked as b[ein]g bet[ter] than God, f[..]g[...]lt</li> <li>10. an [un]baptized infant was sacrifised (sic), oft[e]n th[ere]</li> <li>11. were unb[...]d[led] sexual orgies of eve[r]y p[...]ble [.]ind .</li> <li>12. (Note, the Ch[ur]ch made the sa[me] [...]urton aga[...]t men[y] (sic)o[ther]</li> <li>13. p[eo]ple, &amp; [t]ort[ur]ed them till (sic) they c[on]fessed.)</li> <li>14. When Ch[...].t[ian]ity installed it[se]lf in E[ur]ope it sup[ressed]</li> <li>15. the prev[iou]s religions ruthlessly . If people went to a</li> <li>16. no[c]turnal ceremony &amp; [h]ad to be back</li> </ol>	<p><i>Magic and Divination</i> Chapter IX Witchcraft (pages 128-144)</p> <p>on a <b>goat</b>, and sometimes without that assistance, or perhaps a <b>black man would come and fetch them</b>; and before going they would anoint themselves all over with a special unguent, which either had the effect of <b>helping them to fly</b>, especially the young and inexperienced, or else was supposed to toughen their skin for the embraces of the devil.</p> <p>Once at the meeting-place they had an enormous banquet which could last all night, for the devil made sure (136) that, to increase their pleasure their hunger was never satisfied. <b>There would be dances, in which they danced backwards or back to back with each other and with the devil</b>, and everything would be done to blaspheme the Christian sacraments. <b>For this purpose the eucharist was stolen from churches, the black mass was said as a ritual parody, and the devil was invoked as being better than God</b>. Very frequently an unbaptized infant was sacrificed. After this there were unbridled sexual orgies of every possible kind until cockcrow. The whole thing was alleged to be as blasphemous and revolting as possible. (137)</p> <p>...</p> <p><b>When Christianity installed itself in Europe it suppressed</b> as far as it could the previous religions, often ruthlessly. If people went to a nocturnal ceremony and had to be back before early mass it suggests that they were expected to attend that mass, the very mass which in</p>
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<p>bef[o]re ea[r]ly M[ass].</p> <p>17. it is pos[s]ible they had [.e]aly (sic) been attendi[n]g a cles[.]ent[...]</p> <p>18. celebration of the Rites of the old Religion. It is</p> <p>19. a matt[e]r of history that when a new Religion is imposed</p> <p>20. instead of the old, the God[s] of the old will eith[er]</p> <p>21. accepted by the new Religion or else degraide(d)(sic) to the</p> <p>22. Rank of demons &amp; worshiped(sic)in s[...]t. This may be the</p> <p>23. origin of the black mass, in which expressed the[ir]</p> <p>24. pagan feelings by mock[in]g at the Religion they had [bee]n</p> <p>25. forc[ed] to accept, The genuine (sic) black mass if it ever</p> <p>26. [e]xisted was exceedingly Rare, &amp; would never have grown [to] be</p> <p>27. so notorious if the Church had not spent so vast a deal</p> <p>28. of time &amp; en[er]gy in instigating &amp; practising the persecu[t]ion</p> <p>29. as Witches', people who were mo[s]tly utterly (sic) innocent (sic).</p> <p>30. ffor (sic) the the Black Mass is only the doct[rine] of the Church</p> <p>31. of Rome, the celebrant must be a convinced &amp; sincere</p> <p>32. believer in the Rom[an] Dogm[a] of the real [pr]esence of</p> <p>33. Christ in the eucharist, oth[er]wise the cen[t]ral blasphemy (sic)</p> <p>34. of trampling upon the conscerated (sic)wafer becomes no blasphmy (sic).</p>	<p>the night they had blasphemed and parodied. <b>It seems possible</b> therefore that what they had really been attending was a <b>clandestine celebration of the rites of the old religion</b> which Christianity had superseded. <b>It is notorious as a matter of history that when a new religion is imposed instead of the old, the gods of the old will be either accepted by the new religion or else degraded to rank of demons and worshipped in secret.</b> This then might be the <b>origin of the black mass, in which the people expressed their pagan feelings by mocking at the religion which their political rulers had forced them to accept.</b> (139)</p> <p>... <b>The genuine black mass both was and is exceedingly rare, and would never have grown to be so notorious if the Church had not spent so vast a deal of time and energy in instigating and practising the persecution as Witches' people who as a rule were entirely harmless. For the black mass is only an abuse of the doctrines of the Church of Rome; the celebrant must be a convinced and sincere believer in the Roman dogma of the real presence of Christ in the eucharist, otherwise the central blasphemy of trampling upon the consecrated wafer becomes no blasphmy</b> (140)</p>
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Continuing the notes from Gleadow's chapter on Witchcraft, Gardner focuses on information about Sabbats. A large portion of the material on this page focuses on the details of the Black Mass. Gleadow is clear that he did not believe it was a real event. He (and thus Gardner) suggests it was a mockery of the Christian mass, a protest by the common people of the religion they were forced to accept. Much of the information in the chapter on Witchcraft can be traced back to *The Discoverie of Witchcraft* written by Reginal Scott in 1584, a document strongly associated with King James I.

On Line 6, Gardner makes an interesting change, or perhaps a slip of the pen, when he writes "or" instead of "and". The line is about dancing at the Black Mass – backwards, back to back and/or with the Devil.

Gardner inserts a bracketed editorial comment on Lines 12 and 13 which links accusations against other people (Templars) that the Church made against Witches – abuse of the eucharist, rituals mocking church practices, and human sacrifice.

Gardner omits a provocative word from Line 19. Gleadow writes that Church repression of the Old Religion was "notorious as a matter of history" and Gardner opts for the less aggressive "It is a matter of history".

A single small word, "be" is dropped from Line 20, "the Gods of the Old (religion) will either [be] accepted...". It is probably a simple oversight on Gardner's part as it makes no difference to the meaning of the sentence. He similarly drops the word "people" from Line 23, "... black mass in which [people] expressed their...". From Line 30 Gardner drops the phrase "an abuse of" referring to the Black Mass being an abuse of the doctrines of the Church. This omission, like the other, gives every appearance of being an accidental slip while copying out the material.

On Lines 24 and 25 Gardner shifts a couple of words and effectively changes the context of the sentence. The excerpt is about the Black Mass being a way for the people to express their dissatisfaction with the new religion which "their political rulers had forced them to accept". Gardner changes political rulers to "they had been forced to accept" and this change reinforces the concept that the Church had forced itself upon the people.

Gardner changes a few words on Lines 25 and 26 but the changes do not impact the meaning of the sentence. He writes "the genuine black mass if it ever existed was exceedingly rare" where Gleadow had written "The genuine black mass both was and is exceedingly rare, . . .". The change seems to be more about shortening the line than improving it.

Was Gardner playing with the implications of the words when he made a change to Line 29 about the individuals persecuted by the Church? He wrote "mostly utterly innocent" where Gleadow wrote "people who as a rule were entirely harmless". There is a subtle difference between innocent and harmless. Did Gardner intend that distinction?

## Page 94

Page 94 1. but mearly (sic) a piece of silly rudeness . That the sabbat 2. was practised there can be [l]i[tt]le doubt. Though as a rule it 3. was probably [not] a blasphemous but a sexual orgy, but 4. contray(sic) to what the {w]itches - hunters would have [us] believe 5. it was not common no[r] supernat[ur]al, the belief in riding 6. th[r]ough the Air on brooms p[r]ob[a]bly [ar]o[.]e be[c]a[..]e they were seen 7. at the Sabbat dancing & mak[ing] great leaps with broo[m][....] 8. between their legs.      Rap{..}l Cle[n]d[....]s 9. W[in]d 151 The Baklashi page(151) Derv[is]hes have a spe[c]ial Gi[r]dle to	<p><i>Magic and Divination</i>          Chapter IX Witchcraft  <b>but merely a piece of silly rudeness.</b> (140)</p> <p>...  <b>That the sabbat was practised too there can be little doubt, though as a rule it was probably not a blasphemous but a sexual orgy. Contrary to what the witch-hunters would have us believe, it was neither common nor anything supernatural. The belief that Witches' rode through the air on broomsticks probably arose because someone had seen them at the sabbat dancing and making great leaps with broomsticks between their legs.</b> (143)</p> <p><i>Who was Hiram Abiff</i> by J.S. Ward          Chapter XIII: The Survival of The Adonis Cult in Christian Times (pages 144 - 172)</p> <p>...  <b>The Bektashi Dervishes</b>, whose ceremony we shall now consider, <b>have a special girdle to</b></p>
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## Page 94

This page includes one of the few occasions where Gardner seems to be indicating his source. Line 8 contains a barely decipherable name Rap{..}l Cle[n]d[....]s. It is perhaps only truly identifiable as Rupert Gleadow because the internet makes it possible to identify the original document and through the identity of the book, the author becomes known.

Similarly the next line indicates what turns out to be the name of the author, "W[in]d" is Ward, and the actual page in the original source material, 151, for the next section of material. On

this page Gardner includes a paragraph about whirling dervishes that comes from page 151 of *Who was Hiram Abiff* written by J.S.M. Ward in 1925. I have categorized that portion of the page as part of the material on Freemasons and will not therefore be discussing it here.

### **Summary - Magic and Divination**

Gardner seems to be pulling three things from Gleadow's book: first, an attitude towards magic; second, profiles of magic workers with a focus on external elements like magical tools such as a ring for King Solomon, long flowing robes for Michael Scott and personality traits like helping friends and acquiescing to fate such as demonstrated by Merlin; third, notes about the Witches' Sabbat in comparison to the Black Mass.

The general message he takes from Gleadow seems to be that Magic is neither white nor black, that a magician is made not born and that tools are important. The magic worker Thur in his novel *High Magic's Aid* embodies all these beliefs.

### **The In Between Pages**

Pages 95, 96<sup>99</sup> and part of page 97 are about the the Templars and as such are outside the scope of my thesis. I have been uable to identify a specific source for these pages.

The first 11 lines of page 97 refer to a Medieval Middle Eastern group known as The Assassins. They are linked to the Knights Templar on page 72 of Text A but I have been unable to pinpoint the origin of any of the material relating to the Assassins. Based on their proximity it is likely that the top lines of this page are linked to pages 95 and 96.

### **An Analysis of Magic and Witchcraft by Charles Olliver (1928) pages 97 - 100**

This set of pages, starting from Line 12 on page 97, contains excerpts from Charles Olliver's *An Analysis of Magic and Witchcraft*. The Google Books website profile of this book describes it as follows: "The reader will not find in these essays anything beyond an attempt at a classification of facts. Olliver's object is to explain the origin of magic and witchcraft and must necessarily examine the origin and growth of religious systems. Contents: introduction; religious symbolism; Kabala (sic);

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<sup>99</sup> There are two pages numbered 98 in the manuscript. For clarity's sake I have identified them as 98A and 98B. Page 98A contains a description and discussion of a Templar ritual and so is classified into that theme. I suspect it is actually page 96 which appears to be missing from the manuscript. As I have previously discussed (see Physical Description), it is impossible to know for certain who numbered the pages of this manuscript.

sexual worship; Devil myth; sorcery and witchcraft; Witches' sabbat; pseudo-morphic phenomena; divination, its various forms; alchemy, its chemical aspect; white magic and initiation; some aspects of modern metaphysics".

The excerpts selected by Gardner come specifically from Chapter XI "White Magic and Initiation – Its Principles – Its Misleading Writings and Ceremonies – Its True Aim". Gardner's choices make it clear he is exploring the nature of magic and magic working.

These pages are consistently difficult to read. The handwriting is cramped and small and Gardner has crammed as much as possible on each page by writing above and below the ruled lines.

### Page 97

<p>Page 97</p> <ol style="list-style-type: none"><li>1. a f[e]rtility cult which is what one would e[.]xp[ec]t to</li><li>2. find in Syria, the Home of such s[ec]ts, f[o]rced</li><li>3. to hide from the M[o]hamadens(sic), th[ey] would make</li><li>4. friends with their enemies, the Templers(sic), who would</li><li>5. give th[em] protection in ex[ch...]ge for inf[orm]at[i]on.</li><li>6. The f[irs]t whi[t]e hat bel[ie]f of the C[ru]sad[er]s, that</li><li>7. God was on their side, why th[.] f[.]d he was gi[....]g [up]</li><li>8. the Victories to the Inf[.]rels, &amp; that ev[en] the S[...]gh</li><li>9. Lance of Anti[.]che &amp; the T[r]ue Croz(sic) itself was u[se]less</li><li>10. &amp; the secret f[o]llowing of a cr[ee]d that gave t[hem] pleas[ur]e</li><li>11. &amp; ritches (sic) &amp; case was natural.</li><li>12. Magic &amp; Witch[....] C. W. J. [av]er (sic)</li></ol>	<p>Olliver, Charles W., <i>An Analysis of Magic and Witchcraft: A Retrospective Introduction to the Study of Modern Metaphysics</i> "Chapter XI – White Magic and Initiation –</p>
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	<p>Its Principals – Its Misleading Writings and Ceremonies – Its True Aim” (pages 206-217)</p> <p>...</p> <p>All this, however, is but the outer form. <b>We have already pointed out the misleading character of writings on Magic and the deliberate mystification that was loyally kept up for the purpose of discouraging the merely curious.</b> The greater part of the ceremonial is <b>symbolical</b>, and was never intended for use. <b>The names of the spirits and demons hide carefully concealed abstract ideas, and the powers claimed by the Magic are only subtle expressions for powers of a very different nature.</b></p>
<p>13. We ha[v]e already pointed out the misleading cha[ra]ct[er] of</p> <p>14. writings on Magic &amp; <del>pointed out the misleading</del> &amp; they</p> <p>15. dil[...]rate mystificat[i]on that was l[o]yaly(sic) kept up for the</p> <p>16. p[ur]pose of disc[ouragi[n]g the me[re]ly curious. The [Gr]...t[.] [-]</p> <p>17. of the ceremonial i[s] symbolic, the names of th[e] sp[iri]ts</p> <p>18. &amp; demons hide c[ar]efully concealed [abs]t[...]t id[ea]s &amp; the po[wer]</p> <p>19. cla[i]med by the Magi[c] are only subtle exp[ress]ions of Power</p> <p>20. of a very different na[t]ure. Nev[er]theless t[.] cere[mo]nial</p> <p>21. fo[rm] of Magic is of great int[er]est because on careful</p> <p>22. analysis it reveals the f[.]t that apart from its inher[en]t</p> <p>23. sym[b]olism it[s] every detail was devised for the e[x]pr{ess}</p> <p>24. purpose of obtaining intense concentration [&amp;] the</p> <p>25. devalopment(sic) of will power, it is highly probable that in</p> <p>26. this res[pec]t a c[er]ton(sic) po[r]t[io]n of th[is] [-] used in its early</p> <p>27. periods of in[i]tation(sic) was gradually(sic) left aside as the [n]o[v]ice</p> <p>28. gras[p]ed the true meaning it was intended to</p>	<p><b>Nevertheless the ceremonial form of Magic is of great interest because on careful analysis it reveals the fact that apart from its inherent symbolism its every detail was devised for the express purpose of obtaining intense concentration and the development of will power. It is highly probable that in this respect a certain portion of (212) the ritual was actually used during the early periods of initiation, to be gradually left aside as the novice grasped the true meaning it was intended to convey. Much of the ritual was drawn up with a view to creating atmosphere, and the burning of carefully selected herbs was intended to encourage a visionary state.</b></p>

<p>convey.</p> <p>29. Much of the Ritual was [d]rawn up with a view to</p> <p>30. creati[ng] atmosphere &amp; the b[ur]ning of carefully</p> <p>31. sel[ec]ted herbs w[a]s intended to encourage a Visiona[r]y</p> <p>32. state. It was pr[e]cisely this mass of s[eem]ing[ly]</p> <p>33. meaningless ceremonies that was taken literally(sic) by[-]</p> <p>34. be ad[e]pt of Black Magic. The s[piri]ts &amp; De[m]ons we[re]</p> <p>35. taken as real entities &amp; its po[w]ers claimed [&amp;].....]ly(sic)</p> <p>36. sought after. The in[itia]tion Rites w[er]e preferred in f[...]</p>	<p><b>It was precisely this mass of seemingly meaningless ceremonies that was taken literally by the adepts of Black Magic. The demons were taken as real entities, and the powers claimed anxiously sought after. The invocation rites were performed in full (213)</b></p>
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Page 97

This is one of the more difficult pages to transcribe because the writing is so cramped. Lines 17 and 18 are actually squeezed into the space of a single line on the page, one line above the other, and the last line of the page is actually written below the last ruled line of the page. In addition, on Line 14 Gardner starts to copy out the same line a second time but catches himself, crosses it out and carries on with the excerpt.

Starting from Line 12, the overall focus of this page, which frustratingly starts in the middle of a sentence, is the discipline required for ceremonial magic.

The excerpts on this page are from pages 212 and 213 of Olliver's book. On Line 12 Gardner actually identifies the book. Although his handwriting is difficult to read, as soon as I identified other parts of the page it became clear that "Magic & Witch[....]" meant Magic and Witchcraft, and "[C] W. [O]liver[...]" stood for C. W. Olliver.

Gardner makes an addition to Line 34. Olliver's original reads "The demons were . . ." and Gardner writes "The Spirits and demons were . . ." Gardner also works with *The Key of Solomon* and in that book there is a distinction made between angels and demons. I wonder what distinction he is making between a 'spirit' and a 'demon'.

<p>Page 98-B</p> <ol style="list-style-type: none"> <li>1. Ceremonial form, &amp; <del>this powers</del> no [-] was om[...]</li> <li>2. the participants stood with[in] a Magic circle at the</li> <li>3. dead of night i[s] some d[ar]k solitude, &amp; e[.]valoped</li> <li>4. in the smoke of dangerous [d]rugs, w[or]ked th[em]s[.][...][up][in]to</li> <li>5. such a pitch of fear &amp; excitement. Both ce[r]e[monia]l</li> <li>6. Magic &amp; the nam[es] of some of its demons &amp; sp[iri]t[s]</li> <li>7. h[ave] become familiar to us by th[e] devotees(sic) of the</li> <li>8. black Art, Tra[ces] can be fo[un]d in some of the</li> <li>9. [m]ethods used by the Magi to ens[ur]e con[cen]t[.][n]to[n]</li> <li>10. of the mind. When a man desi[r]ed anyth[in]g &amp; appealed</li> <li>11. to the sorc [...] for help it would obvio[u]sly not hav[e]</li> <li>12. s[ui]ted the latter's p[ur]pose to d[is]close that if [his] desire</li> <li>13. was strong enough he would p[ro]bably(sic) himself f[in]d</li> <li>14. m[ean]s of att [...] g his objective, the sorcer(sic) wo[u]ld tell</li> <li>15. h[im], for instance, to rise from his bead(sic)every night two</li> <li>16. ho[u]rs aft[er] midnight, &amp; g[oin]g to the gra[v]ey[ar]d pluk(sic) a</li> <li>17. h[an]dfull(sic) of some pla[n]t &amp; plase(sic)it on</li> </ol>	<p><i>An Analysis of Magic and Witchcraft</i> Chapter XI (pages 206-217)</p> <p><b>ceremonial form; no detail was omitted; the participants stood within an inverted magic circle at the dead of night in some dark solitude, and, enveloped in the smoke of dangerous drugs, worked themselves up to such a pitch of fear and excitement</b> that every shadow became a hideous demon, and in many cases they fled screaming from the spot.</p> <p><b>Both the ceremonial of Magic and the names of some of its demons and spirits have become familiar to us on account of this wholesale adoption of its outer forms by the devotees of the black art.</b></p> <p><b>Traces can be found in some of the practices of Sorcery of the methods used by the Magi to ensure concentration of the mind. When a man desired anything and appealed to the sorcerer for help it would obviously not have suited the latter's purpose to disclose to him that if his desire was strong enough he would probably himself find the means of attaining his objective. The sorcerer would tell him, for instance to rise from his bed every night two hours after midnight, and going into the graveyard, to pluck a handful of some plant and deposit it on the church steps. this fact alone, together with a certain blind faith, would bring about the desired result. If, on the other hand, he omitted to do so on one single night the sorcerer could not be blamed in the event of failure.</b></p>
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- the ch[.]h st[e]p[s].
18. If the man w[an]ted th[in]gs soug[ht] [-] th[.] it is
  19. mo[r]e the[n] probable this f[.]t alon[e] & bli[n]d fa[i]th would [bring]
  20. about th[e]d[esir]ed result. If he o[m]ited(sic) a single [-]
  21. or de[t]ail, th[e] S[orc]er(sic) [.]ould not be bla[m]ed in the
  22. evant(sic) of fal[...].r. The long & elab[.]ate inst[ru]ctions gi[ven]
  23. in the rituals of Magic s[erve]d no better function then this
  24. & as the No[v]ice progre[ss]ed & le[...]d to loose his will
  25. as he [-] the inestimable gift of conc[entra]tion
  26. [muc]h of the[se] details if not the whole of the[m]
  27. could [be] d[is]pensed with. Of the final object of
  28. this concentration & will P[ow]er we can say but little.
  29. The Magi certanly (sic) believed in the existance (sic)of
  30. elemental sp[ir]its & in the po[ssi]bility of [using] them for a
  31. p[ur]pose or driv[in]g th[em] a[w]ay in cases of ha[un]ting or po[ssess...n]
  32. The Power of the Will o[ve]r the body was appl[ie]d for
  33. Obt[....]g p[h]enomena such as cryptesthesiaes<sup>100</sup> will [-]
  34. Conseq[uen]t po[ss]ibility of becoming aware of e[v]ents
  35. .]eeming in distant spots. Hypnotism was a

**The long and elaborate instructions given in the rituals of Magic served no other purpose than this; and clearly as the novice progressed and learned to use his will, as he acquired the inestimable gift of concentration, much of these details, if not the whole of them could be dispensed with.**

**Of the final object of this concentration and will power we can say but little. The Magi certainly believed in the existence of elemental spirits and in the possibility of using them for a purpose, or driving them away in cases of haunting or possession. The power of the will over the body was applied for obtaining phenomena such as cryptesthesia with the consequent possibility of becoming aware of events occurring in distant spots. Hypnotism was a further branch of the art, and astrology, divination, and alchemy were all derivations from the same root.**

**The true achievement of the Magus,**  
(214)

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<sup>100</sup> More commonly referred to as ESP or extrasensory perception, cryptesthesia is defined as “subconscious perception of occurrences not ordinarily perceptible to the senses.” (Miller-Keane Encyclopedia, online). This includes experiences such as clairvoyance and clairaudience.

f[ur]ther b[ra]nch 36. of the art, [As]trology, [D]i[vin]iton (sic) & alca[my] (sic) were all derivations (sic) 37. from the same root. The t[rue] achievement of the Magus,	
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Page 98B

Gardner starts writing three lines above the first ruled line, and continues to the bottom of the page making it a longer than usual page. It is written in a cramped hasty script that is particularly hard to read. He is focusing on the discipline of magic with excerpts from Chapter XI on white magic, specifically pages 213 and 214.

On Line 2 Gardner drops an important word. He writes about a “magic circle” but in the original it is an “inverted magic circle”. I have no idea what an ‘inverted’ magic circle is nor have I found any other reference to such a thing.

In Line 9 Gardner drops a phrase, “of Sorcery”, writing “Traces can be found in some of the methods used by the Magi to ensure concentration...” in contrast to Olliver’s “Traces can be found in some of the practices of Sorcery or the methods used by the Magi to ensure concentration . . .”. Perhaps by omitting the word ‘sorcery’ Gardner is making a distinction between ‘sorcery’ and the ‘witchcraft’ he practices.

On Line 17 Gardner makes a simple substitution, changing “deposit” to “place”. This simply serves to make the text more colloquial.

Gardner has made a change on Line 18 but I cannot read his word and consequently I don’t know what he was intending. In Olliver’s original, the equivalent of Lines 18 and 19, where it reads “If the man wanted a thing sufficiently to perform such a complicated and (213) comfortless rite it was more than probable that ... ” Gardner has changed “wanted a thing” to “sought”, but what the next word is I have no idea.

Line 19 is shortened by the simple expedient of changing the phrase “together with a certain” to “and”.

Gardner inserts “or detail” on Line 21 and by doing so strengthens the emphasis of the line. He writes “If he omitted a single night or detail. . .” which is subtly more forceful than “If... he omitted to do so on one single night”.

A change on Line 24 again gives more forcefulness to the point Gardner is excerpting. He writes “as the Novice progressed and learned to loose his will . . .” while Olliver’s original reads “learned to use his will”. There is a melodramatic flourish to ‘loosing’ one’s will that is absent from the original.

Page 99	<i>An Analysis of Magic and Witchcraft</i> Chapter XI (pages 206-217)
<p>1. ho[w]ever, w[er]e a [--] of [--]</p> <p>2. the [atanm][..] (sic) of that f[or]m of wisdom &amp; ul[.....]</p> <p>3. happy p[hil]osophy which has found su[btle] exp[ression]</p> <p>4. in Buddha's smile, The Mag[.]s [b]elie[v]ed that</p> <p>5. a state of wisdom &amp; absolute self control Wd</p> <p>6. endow him with power, &amp; th[r]ough re[in]c[arn]at[ion]</p> <p>7. he would g[ra]d[ua]ly p[er]fect this state [...] til [sic] he</p> <p>8. could e[v]entually control inanimate objects</p> <p>9. &amp; desti[n]es of Man. We f[in]d proof of this in the</p> <p>10. purely b[e]nevolent [sic] nat[ur]e of Magic &amp; i[n] the fact that</p> <p>11. the Magus would never use what powers he [-]</p> <p>12. p[...] to his material prosperity or add to his</p> <p>13. w[.]ll- being. To will without desi[.]e was the [-] of</p> <p>14. Magic &amp; the sec[re]t of [a]bsolute power. M[...].t</p> <p>15. help, both moral &amp; material [w]as the [-] of the Magus</p> <p>16. the immediate result of in[i]t[ia]tion. It is in [-]</p> <p>17. resp[ec]t that Magic c[a]rried with[in] itself th[is] g[...]</p> <p>18. that were to cause de[....]tion &amp; ul[tima]te d[est][.....]</p> <p>19. &amp; curruption (sic), o]f t[he] original creed or raff[.]</p> <p>20. p[er]haps this g[r]owi[n]g imp[or]tance of the symbol [in]</p>	<p><b>however</b>, was a thorough knowledge of life and psychology, <b>the attainment of that form of wisdom and, ultimately, happy philosophy which has found subtle expression in Buddha's smile.</b> The Magus believed that a state of wisdom and absolute self-control would endow him with power, and that through reincarnation he would gradually perfect this state until he could eventually control inanimate objects and the destinies of man. We find proof of this in the purely benevolent nature of Magic and in the fact that the Magus would never use what powers he might (214) possess to increase his material prosperity or add to his well-being. To will without desire was the aim of Magic and the secret of absolute power.</p> <p>Mutual help, both moral and material, was one of the immediate results of initiation. It is in this respect that Magic carried within itself the germs that were to cause degeneration and ultimate destruction. Just as corruptions of the original creed, or rather, perhaps, the growing importance of the symbol in proportion to its inner meaning, brought about the elaboration of a multitude of religious systems, so with the religion of Initiatic Magic, attempts to revive the priesthoods of very early times resulted in the creation of societies or brotherhoods retaining the original symbolism, but less and less aware of its true meaning as time went on. The idea of mutual help and companionship, which</p>

<p>21. p[ro]position to its inner meaning. The religion of</p> <p>22. Initatic Magic attempts to receive the priesth[h...].s</p> <p>23. of v[er]y ea[r]ly t[...]es resulted in the cr[ea]tion of</p> <p>24. societies or brotherhood, re[taning] (sic) th[e] o[ri]ginal</p> <p>25. symbolism, but less &amp; less aware of its t[...]</p> <p>26. meanings as time went on The idea of [-]</p> <p>27. help &amp; companionship(sic), which was originally a [...]y</p> <p>28. secondary consideration became the ma[in] obj[ec]t</p> <p>29. of the later brotherhood. A gradual p[r]oces (sic) [-]</p> <p>30. was g[rea]tly h[...]tned (sic) by this rapid d[ev]il[.]p[...]t [-] m[...] [-]</p> <p>31. t[hi]s of comm[er]cial &amp; [in]d[us]ties (sic) activat[...] the</p> <p>32. ffr[ee]ma[sons](sic) today j[ea]lously guard s[e]c[re]ts which [they]</p> <p>33. no longer po[ss]ess, even in earl[ier] times the K[ni]ghts</p> <p>34. Templers &amp; similar (sic) a[ss]o[cia]t[i]ons w[ere] [una]ble to e[sc]ap[e]</p> <p>35. from [....]ial contaminat[io]n. T[ru]e Magi no longr (sic)</p> <p>36. m[ee]t in [ass]emblies, th[e]y hardly know oneth[.], they w[ere]</p>	<p><b>was originally a very secondary consideration, became the main object of the later brotherhoods, a gradual process of degeneration which has been greatly hastened by the rapid development in modern times of commercial and industrial activities. The Freemasons of to-day jealously guard secrets which they no longer possess, and even in earlier times the Knights Templars and similar (sic) associations had been unable to escape from universal contamination.</b></p> <p><b>The true Magi did not meet in assemblies, they hardly knew one another, they were (215)</b></p>
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Page 99

Although the first line is virtually unreadable by itself, when guided by Olliver's original text, it is very probable that Gardner's line matches the original, which reads "however, were a thorough knowledge of life and psychology".

This page focuses on the nature of early brotherhoods and societies, devoted to the "purely benevolent (sic) nature of magic", and how the Knights Templar and other similar groups ultimately could not avoid 'contamination' which is ultimately how the Church came to regard magic.

At the end of Line 5 Gardner seems to use a short form. He writes "Wd" where Olliver used "would". It is a reasonable short form, whether deliberate or accidental.

Lines 9 through 14 are about the nature of magic and the power of the magic worker to improve their own lot in life. This precept eventually becomes part of an element of Wiccan lore known as The Craft Laws or The Ardains. Here Gardner copies from Olliver "the purely benevolent nature of magic . . . the Magus would never use what powers he might possess to increase his material prosperity or add to his well-being. To will without desire was the aim of magic and the secret of absolute power". This is reflected in Law M in the Aiden Kelly online version of the Gardnerian Book of Shadows; "... never accept money for the use of the art . . . if you accept not money, you will be free of temptation to use the Art for evil causes (92).

The word "increase" has been dropped from Line 12 but it makes little difference to the meaning of the sentence and was likely an oversight on Gardner's part.

Gardner crosses out the last few words of Line 15 but since they appear to be a repeat of a phrase two lines earlier "the aim of the magic" it is entirely possible he simply lost his place on the page from which he was copying and, catching the error, crossed out the words and then carried on with the material he was copying.

## Page 100

Page 100	<p><i>An Analysis of Magic and Witchcraft</i> Chapter XI (pages 206-217)</p> <p>and are still patient searchers after wisdom and truth; nor did they claim supernatural powers. Their symbolism was that of antiquity, their doctrine mental self-improvement, their method untiring labour, their philosophy fortitude, their object wisdom for themselves, and eventually, for humanity.</p> <p>An examination of the ritual of Magic reveals the (215) importance attached to the law of balance and analogy. Many of</p>
<ol style="list-style-type: none"><li>1. &amp; are still patient se[ar]chin[g] aft[er] wisdom &amp; [-]</li><li>2. they claim sup[er]na[tur]al Powers but they were &amp; are</li><li>3. still patient se[ar]chin[g] after Wisdom &amp; truth.</li><li>4. An examonalion(sic) of t[he] ritual of Magic revials [sic] the</li><li>5. imp[or]tance attached to the la[w] of [ba]lance &amp; Analogy .</li></ol>	

<p>6. May of the strange &amp; app[ara]ntly (sic) illogical details</p> <p>7. of the ceremonial which have b[een] so strongly</p> <p>8. c[ri]ticised take th[eir] [pr]oper value when we consed[er](sic)</p> <p>9. fi[rs]t that these details &amp; out[er] forms were p[ur]p[ose]ly</p> <p>10. intrud[uc]ed(sic) into Magic as a bl[in]d &amp; secondly they d[ate]</p> <p>11. back to a time when science [-] inexistant &amp; were</p> <p>12. retained in hol[ier] times on acc[oun]t of the symbolic</p> <p>13. value. The Macrocosmos and Micro[cosm]os of Magic are</p> <p>14. the nat[ura]l outcome after the Consh[.]ton . The initi[at]e believed in a threefold being, compo[s]ed of a Mat[..]al</p> <p>15. body, [an] ast[er]ial [sic] body, &amp; a soul. An active p[...].able,</p> <p>16. a pasive pr[ace]pal, &amp; a div[.]aty pr[...].pal. Both the [.].ind,</p> <p>17. Body &amp; Soul s[...].ed after death, the Astral body [.].ay</p> <p>18. the temp[...].y habitation (sic)of the Soul until a new life began.</p> <p>19. The bel[ie]f in elemental sp[iri]ts is pa[r]ti[cu]larly in[...].ting</p> <p>20. because of the tendency of calm mod[er]n [-] [-]</p> <p>21. is adapt si[m]ila[r] theories to explan(sic) the "Intalogical(sic)"</p> <p>22. forces" of such &amp; [p]syphics th[ese] being one pr[ima]ly [-]</p> <p>23. but could ma[t]erialise under c[er]tain conditions. The</p> <p>24. emanation or "Aura" of fresh blood, for i[n]stance is</p>	<p><b>the strange and apparently illogical details of the ceremonial which have been so strongly criticised will be taken at their proper value when we consider, firstly, that these details and outer forms were purposely introduced into Magic as a blind, and, secondly, that they date back to a time when science was inexistent and were retained in later times on account of their symbolic value.</b></p> <p>The tendency to formulate a universal law based on analogies is apparent here as elsewhere, and the <b>Macrocosmos and the Microcosmos of Magic are the natural outcome of the considerations</b> we have exposed in an earlier chapter. <b>The initiates believed in a threefold being, composed of a material body, an astral body, and a soul; an active principle, a passive principle, and a directing principle. Both the astral body and the soul survived after death, the former becoming the temporary habitation of the latter until a new life began. The belief in elemental spirits is particularly interesting because of the tendency of certain modern investigators to adopt (sic) working theories to explain the effects of the "Intelligent forces" of metapsychics. These beings were primarily immaterial, but could materialise under certain specific conditions.</b></p> <p>It was believed that they could enter into the bodies of the newly dead, or those temporarily vacated during</p>
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25. bel[ieve]d not only to att[...]t elementals but to cause
26. their pa[r]tial materialization (but certain Ince{n}se could also
27. afford them means of cr[ea]ting a semi-Material (sic) body.
28. This bel[ie]f in the [ex]istence of elemental sp[iri]ts to[gether]
29. with a systime (sic) of Will dvelopment(sic) n, Con[s]titutes the f[un]d[amen]tal
30. basis of the practical or objective side of Magic. The
31. Exp[eri]mental (sic) side, as it has somt[ime]s be(sic) termed, the
32. atta[inmen]t of wisdom & mental self improovement(sic)
33. Conctitules(sic) the doctrinal or philosophical aspect of the
34. creed. The Imp[lemen]ts used by the Magican(sic) w[ere]
35. [ever] present symbols to help towards conc[...].traton(sic),
36. The Circle gave a sort of positive [...]ality to his Will.
37. The b[ur]ning of he[r]bs & prep[...]ty f[as]ts in[duce[d] vision[ary] st[a]te.

catalepsy, and possession, vampirism, and a number of similar (sic) beliefs were explained in this way.

These spirits were also believed to materialise if some means was afforded them of creating for themselves a temporary semi-material body. **The emanation or "aura" of fresh blood, for instance, was supposed not (216) only to attract elementals but also to cause their partial materialisation.** The necessity for the presence either of blood or corpses explains the prevalence of the belief that these spirits haunted graveyards, slaughter-houses, etc. (217)

...

**This belief in the existence of elemental spirits, together with a system of will development, constitutes the fundamental basis of the practical or objective side of Magic, the experimental side, as it has sometimes been termed. The attainment of wisdom and mental self-improvement constitutes the doctrinal or philosophical aspect of the creed.**

There is no need to describe the ceremonial of Magic, it is familiar to most readers, and the curious will find its details described at very great length in a number of works, the titles of which I have given in the bibliography. The peaked hat and star-spangled robes of the magician are legendary, and so far removed from the true nature of the creed that they can have no place in this chapter. **The implements used by the magicians --the sword, the trident, the pentacles--were merely ever-present symbols to help him towards concentration. The tracing of the protective magic circle gave a sort of positive reality to his will, and the**

	<b>burning of herbs and preparatory fasts induced a visionary state. (217)</b>
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Page 100

The nature of magic, how it is governed by "law of balance and analogy" (217) is the focus of this page of excerpts. There are several minor errors on this page, suggesting Gardner's mind was elsewhere while he was making these notes. As with the adjacent pages, Gardner starts writing well above the first line and continues as far down the page as he can.

Lines 1 through 3 are excerpted slightly out of order but the meaning is still the same, Gardner writes "& are still patient se[ar]chin[g] aft[er] wisdom & [-] they claim sup[er]na[tur]al Powers but they were & are still patient se[ar]chin[g] after Wisdom & truth". It should read "and are still patient searchers after wisdom and truth; nor did they claim supernatural powers".

At the beginning of Line 6, Gardner seems to offset the first word of the line "May" (which is really "Many"), even though this is not a paragraph break in the original text.

Another probable sign of faltering attention is found on Line 12 where Gardner writes "Holier" times when the original reads "earlier times". Is the slip indicative of Gardner's attitude as he was reading this material?

On Line 16 Gardner writes a word that resembles "kind". The original reads "astral", a reference to astral bodies and souls. On this same line Gardner writes "Astral" when the original uses "former" referring to an earlier reference in the same sentence. Similar switches occur on Line 17 between "soul" and "latter" and on Line 19 where Gardner writes "calm" instead of "certain".

A careful reading of Lines 26 and 27 makes it clear they are out of sequence from their original source. These two lines belong to page 216 of the original material but Gardner has dropped them into material excerpted from page 217. Perhaps he intends it as an aside because on Line 26 he opens a bracket around this material but he never closes it.

### **Summary - Analysis of Magic and Witchcraft**

Gardner takes his excerpts from a single chapter in *An Analysis of Magic and Witchcraft*: Chapter XI – "White Magic and Initiation – Its Principals – Its Misleading Writings and Ceremonies – Its True Aim". This chapter focuses on the nature of magic and the discipline required of a ceremonial magician. It is intriguing that it contains so many references to both the Templars and the Freemasons. Clearly the author associates these groups with white magic and the benevolent use

of magic. In Text A the threads of ceremonial magic, the Templars, and the Masons are so intertwined that excerpts from any single source can be placed in multiple categories. Taken together these two groups account for a full ten percent of the manuscript, as previously discussed in my commentary on the contents of Text A. They are not, however, a part of this thesis.

### The Witches Pyramid by Eliphas Lévi (1896) page 124

Page 124 in the Text A manuscript contains four pieces of poetry; a stanza from William Blake's "Marriage of Heaven and Hell", two excerpts from Crowley's "Rosa Mundi" and a well known saying by Eliphas Lévi. Although each of these items can be found in a variety of places, Gardner probably used Fuller's essay "A Star in the West" as the sole source. I identify it as the source because all the excerpts appear in Fuller's essay, and Gardner worked quite extensively with this document, using it as a source for Crowley's poetry (see page 215).

"To Know, To Dare, to Will, To Keep Silent", written by Lévi, is more of a magical credo than a snippet of poetry. According to the "Active Pagan Discussion" group on Facebook this popular saying is known as The Witch's Pyramid (December 5, 2011). Although often associated with Crowley it actually comes from Eliphas Lévi (1810-1875). In various similar phrasings, this aphorism is ubiquitous throughout contemporary Wiccan, Pagan, and ceremonial magic lore.

Eliphas Lévi, born Alphonse Louis Constant, was a key French player in the 19th century revival of magic. He wrote numerous books on magic, reinterpreted many of the classic standards and offered private tutoring in magic for well-to-do patrons. Initially trained to be a priest, he abandoned the church and pursued a career in magic instead, combining his innovative and unique reinterpretations of classical magical texts with his ritual training (King & Sutherland).

The Crowley- Lévi connection is complicated by Crowley's claims that he was the reincarnation of Lévi (Crowley, Confessions 190). Crowley translated much of Levi's work and thus became the conduit through which it was received in English.

#### Page 124

Page 124	<p>1. To know, to dare, to will, to keep silent (sic).</p> <p>2. Are the four words of the magus,</p> <p>3. In order to Dare, we must know, in order to</p> <p>4. Will, we must Dare: We must will to possess (sic)</p>	<p><b>"TO KNOW, TO DARE, TO WILL, TO KEEP SILENT, are the four words of the magus, inscribed upon the four symbolic forms of the Sphinx.</b></p> <p>"To command the elements, we must have overcome their hurricanes, their Lightnings(sic), their abysses, their</p>
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5. Empire, to reign we must be silent(sic)	tempests. <b>"In order to DARE we must KNOW; in order to WILL we must DARE; we must WILL to possess empire, and to reign we must BE SILENT."</b> —E. Lévi,
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Page 124 – partial

In his essay Fuller attributes this credo to Levi's *Transcendental Magic: Its Doctrine and Ritual*, published in 1896. He also indicates that it appears in Crowley's "Eleusis".

The original form of this credo, in *Transcendental Magic*, reads: "To attain the SANCTUM REGNUM, in other words, the knowledge and power of the Magi, there are four indispensable conditions--an intelligence illuminated by study, an intrepidity which nothing can check, a will which cannot be broken, and a prudence which nothing can corrupt and nothing intoxicate. TO KNOW, TO DARE, TO WILL, TO KEEP SILENCE--such are the four words of the Magus, inscribed upon the four symbolical forms of the sphinx"(30).

## What You Should Know about the Golden Dawn by Israel Regardie (1936)

pages 160 – 161

This excerpt is one full page with a few lines spilling over onto the next page. It is taken from *What You Should Know about the Golden Dawn* by Israel Regardie, first edition published in 1936. Gardner focused on Chapter 4 "Darkness" and Chapter 5 "Light in Extension".

The Hermetic Order of the Golden Dawn was a magical association active in England in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The organization was founded in 1887 by Samuel Liddell Mathers and Drs. Wynn Westcott and W.R. Woodman. It was rooted in a philosophical magical system now known as the Western Mystery Tradition (in contrast to Eastern mysticism), which has strong links to Mme. Blavatsky's Theosophy movement (Heselton, Cauldron 67-8). Some familiar names among the membership include W.B. Yeats, Arthur Machen, Aleister Crowley and A.E. Waite. When Crowley broke from the Golden Dawn, he brought with him the ritual knowledge he had gleaned there and much of it became public knowledge when he published it in *The Equinox*.

### Page 160

Page 160 1. Effort At Invocation 2. 3. What is important is the invocations impart	<i>What You Should Know About The Golden Dawn</i> Chapter 4 "Darkness" (pages 94 – 119) Page 96 . . .The Lord thundered through the
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<p>atmosphere.</p> <ol style="list-style-type: none"> <li>4. Properly recited [in] the [t]ense atmosphere of the circle</li> <li>5. where the initiate is enormously ke[y]ed up &amp; where</li> <li>6. anything apparently could or might happen (after the</li> <li>7. Elementals had prev[i]ously been evoked) there should be a</li> <li>8. quality within these words which actually and not merely(sic)</li> <li>9. [F]iguratively thrill, and unless this dynamic thrill is imparted</li> <li>10. by the vibration &amp; vigorous enth[u]siasm of this invocation,</li> <li>11. for such it is, then the ceremony must be set aside as</li> <li>12. having f[a]iled in effe[c]t. It must communicate (sic),</li> <li>13. thrill, for apart from all else the rite is con[duct]ing</li> <li>14. the candidate through the Path of Mars, where there</li> <li>15. should be fire &amp; energy &amp; excitement literally vibrating</li> <li>16. within the Air. If the ca[n]andidate does respond or is</li> <li>17. m[ad]e to respond to the invocation so that he is st[ra]ngely</li> <li>18. stirred to that [a]s music &amp; an excitement springs up</li> <li>19. from the depths of his soul, then the f[or]ce invoked</li> <li>20. &amp; may proper[r]ly impinge upon his nature &amp; awaken</li> <li>21. its corresponding aspect within his being.</li> </ol>	<p>heavens and the Highest gave forth his voice - hailstones and flashings of fire. He sent out his arrows and scattered them. He hurled forth his lightnings (sic) and destroyed them." It does not concern me for the time being to argue whether or not a profound meaning inheres within these biblical verses. <b>What is important is that they impart atmosphere. Properly recited in the tense atmosphere of the Temple, when the candidate is enormously keyed up and where anything apparently could or might happen, and where previously the Fire elementals have been invoked, there is a quality within these words which actually and not merely figuratively thrills. And unless this dynamic thrill is imparted by the vibration and vigorous enthusiasm of this invocation, for such it is, then the ceremony must be set aside as having failed in effect. It must communicate a thrill, for apart from all else the rite is conducting the candidate through the Path of Mars, where there should be fire and energy and excitement literally vibrating within the air. If the candidate does not respond or is made to respond to the invocation so that he is strangely stirred to that music and an excitement springs from the depths of his soul, then the force which previously had been invoked may properly impinge upon his nature and awaken its corresponding aspect within his being.</b></p>
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Page 118

... The road to Adeptship is not a parlour game. It is a serious, tremendously difficult and arduous journey, of life-long duration. My attitude to this, as to most other forms of Magic upon which both tradition and modern experience have placed the burden of true attainment, is looking at the matter from another point of view, that a single operation means absolutely nothing either as a discipline towards self-development or as yielding

22. By this special & persistent (sic) type of  
Magical
23. [a]ctivi[ty] the powers of the soul will eventually  
(sic) be so
24. de[ve]loped & stimulated that the actual  
exter[n]al
25. ceremonial can then be dispensed with, then the
26. spiritual pilgrimage may proceed interiorly  
without
27. the props & [-] which this [.]raming does afford.
28. Let it be admitted that Magick is an ar[t]ificial  
system(sic)
29. of props & [a]ids, It is as such principally of  
value
30. to the [b]eginner in that it disposes to, or  
confirms
31. a ha[b]it of will, asperation(sic) or m[e]ntal  
[co]nc[e]ntration.
32. It pro[d]uces these as fervor no other system of  
aids wi[ll].
33. These aids may be disc[ard]ed when all  
p[.]liminary
34. [t]ra[i]ning has been [fu]lfilled. But [f]or this  
very
35. Reason i[t] is [t]otally(sic) e[r]roneous to  
eliminate(sic) that

scientific evidence as to the effectualness of the method employed. A single performance on the part of each of twenty individuals has little evidential value and can indicate nothing as to whether or not the formula is effectual. A dozen operations however undertaken, let us assume, by each of three or four individuals, may yield a significant body of evidence from which one may legitimately deduce whether the system or formula is of spiritual or developmental value.

**By this special and persistent type of magical activity the powers of the soul will eventually have been so developed and stimulated that the actual external ceremonial can then be dispensed with. Then also the spiritual pilgrimage may proceed interiorly without the props and aids which this training does afford. Let it be admitted that Magic is an artificial system of props and aids. It is as such principally of value to the beginner in that it disposes towards or confirms a habit of will, aspiration or mental concentration. It produces these as few other systems of props or aids is able to. These artifices may be discarded when the exigencies of preliminary training have been fulfilled. Yet for this very reason it is totally erroneous with but an occasional exception to eliminate that**

(118)

## Page 160

Gardner starts the page with a title line, or more correctly a subtitle, “Eff[..] at I[nvo]ca[tion]”, positioned above the first ruled line of the page. Care was taken in writing this page. It is done in a readable printed style with hints of stylized calligraphy which implies Gardner was paying attention to this as he was copying it. The information Gardner is interested in is clearly instructional in nature, starting as it does with the line “What is important is the invocations impart atmosphere”.

As the subtitle does not exist in the original material, it is clearly from Gardner and with it he identifies what he is interested in pulling out of the source material. His first excerpt comes from near the beginning of the chapter and the last from the very end of the chapter, indicating he must have read the entire chapter before selecting what he considered important. In addition, between Lines 21 and 22 Gardner omits 16 pages of the original text.

The pages Gardner omits are primarily philosophical musings by Regardie about the nature of ‘real experience’ occasioned by ceremony in comparison to mindless ritual performance. Regardie also writes about the power politics behind changes to the degrees or levels available to members of the Golden Dawn. Regardie questions the authenticity of some of the additional levels and the current leadership of the organization and praises Mathers as a genuine magical adept despite his leadership failings. Gardner waded through all of this to extract the pieces that he copied down.

There are two ink blots on this page. The first appears near the right hand margin on Line 21. The second is near the beginning of Line 24 where it obscures the “ve” of “developed, the first word on the line.

## Page 161

Page 161	<p><i>What You Should Know About The Golden Dawn</i></p> <p>Chapter 4 "Darkness" (pages 94-119) page 118</p> <p><b>training before skills has been acquired.</b> In a sense, therefore my viewpoint is in accord with certain individuals in the modern Temple who have held that as (118) the <b>initiate proceeds upon his way the more elaborate and complex forms of Ceremonial become unnecessary. But as against this, it is abundantly clear that there are very few here in the West whose spiritual capacity is so great that they are capable of running before they</b></p>
<ol style="list-style-type: none"><li>1. training before full skils(sic) have been [executed]</li><li>2. you must cont[inu]e all ceremonies until it becomes</li><li>3. part of yo[u]r nature. In a sense as the [l]nitiat[e]</li><li>4. proceeds on [h]is way the more el[a]bo[r]ate &amp; co[m]plex</li></ol>	

5. f[or]ms of Ceremonial become unn[e]ce[ssa]ry.  
But
6. Agai[ns]t this, it i[s] a[b]undantly clear that th[ere] [are]
7. very few here in the West wh[o]se spiritual cap[ac]it[y]
8. is so great that th[ey] a[r]e capable of [r]un[n]ing [b]efor[e]
9. they can walk, these ceremonial methods teach
10. the aspirant to walk ma[g]ically(sic), & from the[re] slowly he
11. may Learn to run. Tech[niq]u[e] is for the beginner,
12. And there is no sha[me] admiting(sic) this.
13. For in the path to the future life & the ineffable
14. Light, & in spiritual things generally, most of us
15. are beginners. We therefore cannot possibly afford
16. to dispense with what provides the necessary disciplin(sic),
17. thus stimulating the spiritual power, to assist our
18. onward progress.
19. But beware of the booby trap - of doing any of these
20. ceremonies, or superficialy (sic) e[x]plo[r]ing any phase of the
21. system as though to pass an examination & concidering (sic) in
22. consequence that he is a master of the technique.
23. Do not be disappointed if at first, results fall short
24. of his anticipations, persistance(sic)is an admirable & necessary

**can walk. These ceremonial methods teach the aspirant to walk magically, and from experience with them he may learn how to run. The technique is for the beginner. And there is no shame to admit this. For in the path towards the ineffable Light, and in spiritual things generally, most of us are beginners. We therefore cannot possibly afford to dispense with the little artifices and conventions which provide the necessary discipline, thus stimulating the spiritual power, to assist our onward progress. (119)**

Chapter 5 "Light in Extension"  
(pages 120-140)  
page 139  
Moreover, he must **not be disappointed if, at first, the results fall short of his anticipations. Persistence is an admirable and necessary virtue, particularly in Magic.** And let him endeavour to penetrate into the reasons for the apparent worthlessness or puerility of the aims of these formulae, such as transformation, evocation, invisibility,, by reflection on the spiritual forces which must flow through him in order to effect such ends. And let him **beware of the booby trap** which was set up in the Order—**of doing but one of these ceremonies, or superficially employing any phase of the system as though to pass an examination, and considering in consequence, that he is master of the technique.** (139)

25. virtue, most perticulary(sic) in Magic.	
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The first 20 lines of this page are the conclusion of the Golden Dawn material from page 160 and then Gardner returns to material from Crowley (Lines 21 through 30), specifically from *Book 4: Part III Magick In Theory and Practice*. That material will be discussed in the Crowley chapter of my thesis.

Even though these excerpts are from two different sources, the entire page is written in the same stylized calligraphy as the previous page. There are two ink smears on this page which match the two on page 160 indicating that in the original manuscript 160 and 161 were the flip sides of the same sheet of paper. The smudge at the left margin (Line 15) is very faint and too far to the side to obscure any letters. The other smudge runs into the “a” of “fall.” By holding the two photocopied pages together back to back it is possible to precisely line up both smudges.

Lines 1 through 13 continue the excerpt from Chapter 4. On Lines 14 through 20 Gardner picks up and slightly rephrases a few lines from “Chapter 5 – Light of Extension”. In Regardie’s original, Line 18 actually comes before Line 14. On Line 15 Gardner writes “exploring” instead of the original “employing”. This change makes no substantial difference to the meaning of the material.

Gardner’s excerpt from Chapter 5 of the Regardie book is from page 139 of a chapter that ends on page 140. As with the material from Chapter 4 it is clear that Gardner had to work through several pages in the first part of the original chapter before he selected the few lines that he elected to jot down. The general gist of Chapter 5 is that Regardie wishes to justify his need to expose the problems within the Golden Dawn. He includes a detailed catalogue of the organization’s official manuscripts which initiates are required to study in order to pass examinations as they advance through the levels of adept-ness. He also discusses the philosophy of the various ritual implements such as the sword, the cup, and the wand. Interestingly Gardner includes none of this philosophy relating to magical tools. There are similar omissions from the Crowley material (in the next chapter) regarding the philosophy behind magical tools.

### **Summary - *What You Should Know about the Golden Dawn***

It is possible Gardner read through these chapters for the gossip and the inside scoop about how the Golden Dawn imploded, but the information that he jots down was about atmosphere and ritual. His notes stress the discipline of repetitive practice and the importance of creating

atmosphere to produce successful magic work. Regardie makes a clear distinction in his writings between working effective magic and performing mindless ritual. Gardner does not include any of this material in his notes.

### **"The Black Arts" (an essay) by J.F.C. Fuller (1927) pages 177 - 179**

These three pages contain excerpts from "The Black Arts", an essay written in 1927 by Major General J.F.C. Fuller, a follower of Crowley (Thelemapedia website). The essay is identified as number six in the Thelema series. It is about magic and esoteric ideas in the Middle Ages (Holmes Publishing website).

#### **Page 177**

<p>Page 177</p> <ol style="list-style-type: none"> <li>1. Black Arts</li> <li>2. Man is human &amp; a mystery: her[in] (sic) [is] to be sought all our sorrow;</li> <li>3. all our joys, all our desires, all our <del>mysteries</del> activities,</li> <li>4. ffollow(sic) me, cries the Priest, the King, the lawyer, the</li> <li>5. physician, &amp; the human flock follows. Herein is to be reveal[ed]</li> <li>6. a mystery; not of the seeing leading the blind, [for] all or [--]</li> <li>7. but of the spirit intangible, mysterious which impells (sic) hu[man]</li> <li>8. flesh to flow onward to some unknown &amp; seemingly [un]kn[ow]abl[e]</li> <li>9. sea, He who can impell (sic) anything or creat[ive] <del>to make</del></li> <li>10. Living or dead, to move, is a Magician; whether it be a spel (sic)</li> <li>11. of dust, or the mind of onather (sic) deranged, by his will.</li> <li>12. Ffor(sic) he has made use of an incompreh[en]sible power, [W]hen</li> </ol>	<p><b>"The Black Arts" JFC Fuller</b></p> <p><b>Man is human and a mystery; herein is to be sought all our sorrows, all our joys, all our desires, all our activities.</b> Man is a troublesome creature, inwardly troubled by his consciousness, outwardly troubled by the unconscious, the things which surround him, the "why" and "wherefore" of which fascinate his mind and perplex his heart. We cannot fathom the origin of life nor can we state its purpose; we can but judge of it by inference, and inferences, if we probe them deeply dissolve into an unknowable ether, an all-pervading miracle. Yet, such as these shadows are, we follow them, and as day creeps out of night so does the conscious emanate from out of the vast and formless body of that unconsciousness which softly enfolds us in its gloom.</p> <p>...</p> <p><b>"Follow me," cries the priest, the king, the lawyer and the physician, &amp; the human flock follows. Herein is to be revealed a mystery; not of the seeing leading the blind, for all are ultimately sightless, but of a spirit intangible, mysterious, which impels gross (5) human flesh to flow onwards in streamlets and rivers to some unknown and seemingly</b></p>
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<p>13. this power is normal, When somone(sic) can prononse(sic) that name.</p> <p>14. When a [...] being [a]rises who can breath new life into a</p> <p>15. c[or]pse, who can grab into the Darkness, then his [...]nd is</p> <p>16. called Black, Dark to him they are still Dark[er] to others. Then</p> <p>17. because he waks (sic) them from th[ie]r slumber, Pron [...] him to be a he[ro] [-]</p> <p>18. of evil, &amp; black Magician, for [-] teac[h]es us, the Black A[r]ts</p> <p>19. are nearly but a revolt against c[on]v[er]ton(sic) They are Black bcau[se](sic)</p> <p>20. they are unknown, evil because they unfrock the c [...]place, &amp;</p> <p>21. take the bread out of the mo[u]th[es](sic) of Mumbling Priests.</p> <p>22. Sometimes (sic) these Arts are terrible (sic) &amp; inf[ern]al, somt[im]es(sic)</p> <p>23. sublime &amp; celestial, but always P[ow]erful, compelling ho[...]</p> <p>24. or illegiance(sic), sepa[ra]ting the goats from the sheep. They</p> <p>25. sound a "Deus Vult" &amp; emblazon a new crusade, a</p> <p>26. Crusade against ignorance &amp; opp[ress]ion,</p> <p>27. so demons walk the earth, so do those who fal [...] [-]</p> <p>28. become Priests, &amp; those who follow at a distanes(sic), this [...]g[...]</p> <p>29. of the creeds, propitiation &amp; grow into Rituals, for this [-] is</p> <p>30. giving fo[o]d &amp; offe[ring] Prayer, c [...] are erotical &amp; inexa[.]able laws</p> <p>31. ar (sic) [w]ritten, th [...] are the Great G[o]d &amp; all his servitors. {.}a[.]ted</p>	<p><b>unknowable sea.</b> This impulse towards movement, whether it be between star and star, atom and atom, or brain and brain, is the ultimate source of that ancient and yet ever youthful magic which, like a dark and wanton <i>courtesan</i>, decked in immortality, dances down the centuries, luring man through cloud and sunshine, Letheanwards, a shadow cast on a shadow.</p>
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**He who can impel any creature or thing, living or dead, to move, is a magician; whether it be a speck of dust brushed from the table, or the mind of another deranged by his will; for he has made use of an incomprehensible power--gravity or thought. When this power is named, and when this name can be pronounced by all, and all have accepted the shadow for the substance, the image for the reality, hallucinated by the commonplace, man ceasing to think ceases to live intellectually. If a human being should arise, one who can tear away illusion, who can breathe a new life into the corpse, who can grope into the darkness, then his art is called *black*. Dark to him, it is still darker to others, and, disturbed from their slumbers, they pronounce him to be a harbinger of evil, a black magician, shrouded as he stands before them in the mystery of a little light.**

(6)

...

Thus history will tell us that the black arts are in reality but a revolt against convention, an insurrection against the satiety of images--a war against accepted words. They are black because they are unknown, evil because they unfrock the commonplace and take the bread from the mouths of mumbling priests. Sometimes these arts are terrible and infernal, sometimes they are sublime and celestial, but always they are powerful, compelling hostility or allegiance. Separating the goats from the sheep, they sound a "Deus Vult" and emblazon a new

<p>32. in vedas. Bi[bles] Zendavostos &amp; Kor[ans]&amp; his followers(sic) are sp[...]</p> <p>33. fed on na[r]catiss(sic) of faith. But thought is a combustible he [...] it [-]man</p> <p>34. will &amp; like scattered g[u]npowd[e]r it bu[rns] wi[th] h[ott]r(sic) flam[e]. But tom[.]</p>	<p><b>crusade; a crusade against ignorance and oppression</b>, which like a living wind raises the dust of the unconscious and casts it mote by mote into that beam of light which we call the intelligence of man. (7)</p> <p>...</p> <p><b>As demons walk the earth, so do those who follow nearest become priests, and those who follow at a distance, the congregations of the creeds. Propitiations grow into rituals, for there is an art in giving food and in offering prayer. Canons are evolved and inexorable laws are written.</b> Thus are the Great God and all his servitors, his forces in time, planted in Vedas, Bibles, Zend-Avestas and Korans, and the followers are spoon fed on the <b>narcotics of faith</b>, and time and the knowledge of what time holds secret is wrenched from their (8) minds by obedience to the word of the priest, the terrestrial peddler of celestial chattels.</p> <p><b>But thought is a combustible: leave it to man's will and like scattered gunpowder it burns with a little flame; but tamp (9)</b></p>
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Page 177

From Fuller, Gardner has selected excerpts that pit magic against the Church, highlighting a historical enmity. This quote captures the tone reasonably well "... history will teach us that the Black Arts are in reality but a revolt against convention... They are black because they are unknown, evil because they unfrock the common place and take the bread out of the mouths of mumbling priests. Sometimes, these Arts are terrible and infernal, sometimes sublime and celestial, but always powerful, compelling. . ." Fuller 5). It is difficult to express what this essay<sup>101</sup> might have been saying to Gardner but since he selected parts of it to copy he must find something about the attitude and phrasing appealing. His excerpt begins with the first words from the first page of the original source.

On Line 13 Gardner has slightly re-arranged the word sequence. He writes "When someone can pronounce that name", a slight change from Fuller's original phrasing of "when this name can be pronounced". The alteration does not change the meaning so it is probably just a slip of the pen.

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<sup>101</sup> The original on the Scribd website indicates it is only 19 pages long.

<p>Page 178</p> <ol style="list-style-type: none"> <li>1. it by oppression &amp; it explodes &amp; man blast on god</li> <li>2. So the Priest kneaded mans mind into his br[ea]d &amp; [-] out</li> <li>3. man's h[ear]t into his wine, &amp; fed on human woe &amp; terror, th[ere] were</li> <li>4. some men &amp; women who fl[e]d his grasp, so at times we hear</li> <li>5. the bugal(sic) note of magical revolt against P[ris]tc[raf]t(sic) &amp; the</li> <li>6. enslavement of thought summoning even devils to f[or]m [p]halons (sic)</li> <li>7. aga[in]st Priest co[.]s[.]pled Angelic Hosts thus were the</li> <li>8. Witch &amp; Wizard bo[r]n, the good only en[s]laved them, [h]il[.]ing</li> <li>9. in Dark Places, th[ey] called the sp[iri]ts of the Night, for</li> <li>10. it was said all good spi[ri]ts lay enchanted in temples</li> <li>11. &amp; Mosques in Churches &amp; Cathed[ra]ls of the P[r]iests.</li> <li>12. In Assyria, Cradle of Sarcen the c[ry] mounted up</li> <li>13. Urudn - G A R - L i g - G A R Ur-Say An-Na-Ge</li> <li>14. Za-Pa-Ram Me-Ne-A-Ni Hu-Luh-Ha</li> <li>15. Gar-Hul Ba AB. Sir.R[a] Su-U-Me-TT</li> <li>16. Ki Z A - Pa - Ra[m] Sum-Mu U - Me-Ni_De-A</li> <li>17. Dah-ZU-HI-A</li> <li>18. Tu-Dug-Ga I Dingir-EN-Ki-Ga-Ge</li> <li>19. Ur[u]du-Ga-Lig-G[a] Ur-Sag Au-Na-</li> </ol>	<p>"The Black Arts" by JFC Fuller cont'd</p> <p><b>it by oppression and it explodes</b>, and sometimes will blast an epoch.</p> <p><b>As the priest kneaded man's mind into his bread and trod out man's heart into his wine and on human woe and terror fed, some there were, men and also women</b>, old and young, <b>who fled his grasp</b>, and, in the solitude of desert and mountain and forest, offered their souls as a eucharist to the demoniacal rulers of these places. They called upon them, and called not in vain, for in their calling they awoke within themselves the very powers which could set them free.</p> <p>Wherever we look, from time to time do we hear <b>the bugle note of the magical revolt against priestcraft and the enslavement of thought summoning the devils to form phalanx against the priest conscripted angelic hosts. Thus were the wizard and the witch born</b>, searchers after evil powers, for the good had deserted them, and <b>evil enslaved them</b> and made them what they were. Whither else could they turn? <b>Living in dark places they turned to the spirits of night, for the spirits of goodness lay enchanted in temples and in mosques, in the churches and in the cathedrals of the priests.</b></p> <p><b>In Assyria, the cradle of sorcery, we hear the cry mount upwards:--</b></p> <p><b>Urudu-Gar-Lig-Ga Ur Sag An-Na-Ge Za-Pa-Ram Me-Ne-A-Ni Hu-Luh-Ha Gar-Hul Ba-Ab-Sir-Ra Su-U-Me-Ti</b></p> <p><b>Ki Za-Pa-Ram Sum-Mu U-Me-Ni-De-A (9) Dah-Zu-Hi-A Tu-Dug-Ga I Dingir-En-Ki-Ga-Ge Urudu-Gar-Lig-Ga Ur-Sag An-Na-Ge Za-Pa Ram Me-Ne-A-Ni Hu-Mu-Ra-Ab-Dah-</b></p>
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<p>Ge-Za-Pa</p> <p>20. RAM-Me-Ne-A-Ni Hu-Mu-RA-AB-[D]ah-E</p> <p>21. L[it]ug-Hul A-La-Hul Ha-Ba-Re-E</p> <p>22. "Ta[k]e th[en] the potent meteorite of heaven which by the</p> <p>23. R[oa]r of its awful might [r]emo[v]eth all evil. Place him where</p> <p>24. the thunder roar is [u]ttered, that i[t] may hel[p] th[ee], by [the]</p> <p>25. magic of th[is] wand E[a] may the potent meteorite of heaven</p> <p>26. help thee, these was somth[ing] (sic) they uld do to hel[p] themsel[ves]</p> <p>27. inst[ead] of alw[ay]s playing Pr[ies]ts, &amp; g[e]tt[ing] no results,</p> <p>28. In the M[i]ddle Ages of Ch[ri]stia[ns] Rule once agan (sic) did</p> <p>29. the sp[iri]t of Man break shackels (sic). And Witchs (sic) &amp; sorc[...]</p> <p>30. stole away to some hea[th] or grove for f[rom] M[...]ty &amp; C[...]</p> <p>31. is th[...]gh the gloom would s[hr]eek to the st[a]rs.</p> <p>32. Eko! Eko! Azarak, Eko! Eko! Z[a]m[e]iak</p> <p>33. Zod-Ru-K[e]d e Zod-Ru-Koo</p> <p>34. Zod-Ru-Koz e Goo - Ru-Moo</p> <p>35. Eo! Eo! Oo --- Oo --- Oo!</p>	<p><b>E</b></p> <p><b>Utug-Hul A-La-Hul Ha-Ba-Ra-E</b></p> <p>"Take thou the potent meteorite of heaven, which by the roar of its awful might removeth all evil. Place him where the thunder roar is uttered, that it may help thee, by the magic of the word <i>Ea</i> may the potent meteorite of heaven with its awful roar help thee."</p> <p>... (10)</p> <p>In the Middle Ages of Christian rule did once again the spirit of man break the shackles which bound him, and it broke them by an alliance with Satan. Mad, if not insane, would the sorcerer creep forth to some heath or grove, far away from monastery or church, and, bereft of his sense through the gloom of those desolate places, would he shriek to the stars : --</p> <p>Eko! eko! Azarak. Eko! eko! Zornelak! Zod-ru-kod e Zod-ru-koo Zod-ru-koz e Goo-ru-moo! Eo! Eo! Oo . . . Oo! (11)</p>
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Page 178

This page is a simple continuation of page 177, reading right along through Fuller's essay.

Gardner makes a few minor errors or changes but for the most part nothing substantial. Lines 2, 12 and 28 are slightly indented and in each case this reflects the start of a new paragraph in the original source material. Gardner does not usually indicate such details.

Either Gardner is being very sloppy on this page or he is making changes on the fly that don't quite work. On Line 8 he writes "the good only enslaved them, . . ." where Fuller's line is quite a

bit longer, reading “. . . for the good had deserted them, and evil enslaved them and made them what they were. . . ”. Did Gardner miss those words? If not, what does the phrase mean, who are the good and who are the enslaved?

Lines 9 and 10 contain slight changes which can be seen as subtle modifications: Gardner writes that they (the witch and the wizard) “called the spirits of the night” where Fuller writes they “turned to the spirits of the Night”. Is there a difference in Gardner’s mind between calling out to the old Gods in a moment of desperation as opposed to turning one’s entire life over to the dark forces? Was that in Gardner’s mind when he made the change? A similiar subtle change is detectable a few words further along when Gardner uses the phrase “good spirits” instead of the original “spirits of goodness”. A casual reading suggests no substantial change of meaning but a slower reading reveals a different sense.

This page contains two chants, the first of which Fuller claims dates back to ancient Assyria (Lines 13 through 21). The second he describes as medieval Christian (Lines 32 through 35). Variations of the second chant, “Eko, Eko Azarak, Eko Eko Zornelak”, continue to be an element of contemporary Pagan chants. The Farrars include it in *The Witches’ Way* (17) where it is part of the first degree initiation<sup>102</sup>. Gardner also includes a variation of it in *High Magic’s Aid* (p. 63, c. 2.), also as part of the first initiation<sup>103</sup>.

According to DuFresne, it is still used, generally as part of British Trad rituals, typically for raising the cone of power during a round dance (message to the author 17 Sept 2012). In Buckland’s ‘Blue Book’ he does not include this specific chant when discussing appropriate chants to use while raising

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<sup>102</sup> The version used in the first degree initiation of *The Witches Way* is:

Eko, Eko, Azarak,  
Eko, Eko, Zomelak,  
Eko, Eko, Cerunno,  
Eko, Eko Aradia

<sup>103</sup> The version that appears in *High Magic’s Aid* is quite a bit different again:

Eko; Eko; Azarak.  
Eko; Eko; Zomelak.  
Bagabi Lacha bachabe  
Lamac cahi achabeabe  
Karrellyos  
Lamac lamac Bachalyas  
Cabahagy Sabalyos  
Baryolos  
Lagoz atha Cabyolas  
Samahac atha famolas  
Hurrahya

the cone of power, however he does suggest using simple rhythmic syllables such as "lamach, lamach, bacularous, carbahaji, sabalyos, barylos" (227). Clearly the phrasing bears more than a passing resemblance to the 2<sup>nd</sup> paragraph of what appeared in *High Magic's Aid* (see footnote below).

### Page 179

<p>Page 179</p> <ol style="list-style-type: none"> <li>1. The words [are] different, but it is the same chan[t] of the A[ssyrian]</li> <li>2. seer, for it is the conjuration of freedom whi[ch] was to beg[at]</li> <li>3. the arts &amp; sciences of today. The [verse] the [F]ool m[urmurings] of</li> <li>4. [-] new bethothal, Witchcraft of the abo[ve] type was in its</li> <li>5. day a power, which through horror [a]ccomplished what the P[...]</li> <li>6. should have done by ch[.]t[ing] Witch[craf]t was the gra[!]ing (sic) of the [-]</li> <li>7. of t[r]uth aginst(sic) the ecclasiastical (sic) chains which sh[...]kled [h]ear[ts]</li> <li>8. it was the hissing [-] which a[.]e in &amp; ro[tt]ed conve[n]t[ion].</li> <li>9. &amp; that is why [b]oth Prie[s]ts &amp; Past[...] &amp; Pi[utor] [-] [b]ur[ied] her</li> <li>10. Under the oaks by the [a]ge-wor[n] dol[man] (sic), did they celeb[rate]</li> <li>11. their Midnight Mass. -- Look yon! m[ust] need[s] t[ell] [you]</li> <li>12. I Love yo[u] w[e]ll, as you are tonight! You are [man] des[....]</li> <li>13. than you ever h[ave] been before, [...] you are built as a [maid]</li> <li>14. should be. Sh[e] how long, How long have I Love[d] you!!</li> </ol>	<p><b>Black Arts</b> by JFC Fuller cont'd</p> <p>Though <b>the words be different, it is the same chant of the Assyrian seer, for it is the conjuration of freedom, freedom which was to beget the arts and sciences of today</b>, that consciousness which, though latent, was unconsciousness when these words were uttered. <b>They were the love murmurings of a new betrothal.</b> (11)</p> <p>...</p> <p><b>Witchcraft of the above type was, in its day, a reality, a power which, through horror, accomplished what the priest should have accomplished through charity. Witchcraft was the grating of the file of truth against the ecclesiastical chains which shackled the reason, it was also a hissing acid which ate into and rotted convention.</b> (12)</p> <p>...</p> <p>There, <b>under the oaks by an age-worn dolmen, did they celebrate their midnight mass .... "Look you! I must needs tell you, I love you well, as you are tonight; you are more desirable than ever you have been before ... you are built as a youth should be .... Ah! How long, how long have I loved you! ... But, today, I am hungry, hungry for you! ..."</b></p> <p><b>Thus under the Golden Bough in the moonlight was the host uplifted, and the shepherd and the hangman and the sorceress broke the bread of necromancy and drank deep</b></p>
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<p>15. But tonight ] a hungry, hung[ry] for you!!</p> <p>16. Thus under the Golden Bough in th[is] moonlight w[as] [the]</p> <p>17. I[eas]t up[!]ift[ed] &amp; shep[har]d &amp; Psat(sic) &amp; Witch &amp; Hangman &amp;</p> <p>18. Ma [...] broke the Br[e]ad of [-] &amp; d[ran]k deep of [the]</p> <p>19. wine of witchc[ra]ft &amp; swo[r]e se[...]cy over the eu[cha]ris[t]</p> <p>20. of Art. Be[!]w[een] aut[o] d[e] fe &amp; in Pace. The Black [Ar]ts</p> <p>21. throng in out of the way plac[e]s,</p> <p>22. C[ont][...]d frm (sic) p. 1[7]2</p> <p>Lines 23 through 35 are from <i>The Kabbalah Unveiled</i>.</p>	<p><b>of the wine witchcraft, and swore secrecy over the eucharist of art.</b></p> <p>...</p> <p><b>Between auto da fé and in pace the black arts throve in desolate huts and in out-of-the-way caverns, and thriving they grew grey, not with age but with a light which one day would glow into the brilliance of an increased consciousness. It was in this dull chill twilight of the great awakening that the Middle Ages passed into (14)</b></p>
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Page 179

The first half of this page continues the excerpts from Fuller's essay, plus a personal aside written on Line 9. From Line 23 onward Gardner is working from a different source - *The Kabbalah Unveiled* (1887) by MacGregor Mathers.

On Line 7 Gardner writes "shackled hearts" where Fuller's original is "shackled the reason". Is this evidence of a philosophical difference between Gardner and Fuller?

With Line 9 Gardner editorializes, adding an intriguing personal aside "Witchcraft was the grating of the file of truth against the ecclesiastical claims which shackled the reason, it was also a hissing acid which ate into and rotted convention" (12) & that is why both Priests & Past[or]s & Pu[ri]tans (sic) buried her. The phrase in the different font is what Gardner added. He has gendered Witchcraft as female. It is also interesting how he has included at least three different religious denominations with the phrase "Priests, Pastors and Puritans".

Line 13 contains another interesting alteration to the text. Gardner replaces "youth" with "maid" in the amorous sounding section of the text. Is there a touch of homophobia in this change?

Gardner was insistent that covens must be equally balanced genderwise. For example, initiation rites could only be performed by members of the opposite sex<sup>104</sup> (Farrars, Witches' Way 11).

Line 21 is a tiny note crammed between Lines 22 and 23, "C[ont] [...]d frm (sic) p. 1[7]2". This precedes the beginning of an excerpt (Lines 23 through 35) from page 233 of *The Kabbalah Unveiled* which Gardner was also working with on pages 168 through 172 of Text A. This material is not covered in this thesis.

### **Summary – The Black Arts**

Considering that the original essay by Fuller is only 19 pages long Gardner has included a very large amount of the document in Text A. The general tone of the the essay is something of a rant against "the Church". Gardner echoes this but makes many small adjustments to the text. They are minor substitions like changing "spirits of good" to "good spirits" and "turned to the spirits of the night" versus "called to the spirits of the night". The differences are subtle.

### **The Book of Ceremonial Magic by A.E. Waite (1911) pages 240 - 245**

Still writing on every second line Gardner is now excerpting from *The Book of Ceremonial Magic* by A. E. Waite, published in 1911. The publication of this book was important because it contained English translations of several less well-known magical texts books including *The Lesser Key of Solomon* (not to be confused with *The Key of Solomon the King*), *The Pauline Art*, *The Almadel*, *The Heptameron*, *the Grimorium Verum* and *the Grand Grimoire*.

Frustratingly the top line of each of the manuscript pages in this section is unreadable. The top line of each page seems to have been pushed too far up on the photocopier when these pages were copied and consequently the top line is consistently obscured. Aside from that, these pages are written double spaced in a loose but easy to read hand.

In a change of approach, Gardner is making notes from Waite but not excerpting exact quotes. This gives the impression that by this point, after having worked through so many other books, Gardner feels he has absorbed enough knowledge to be more casual with his notes. Occasionally he makes personal comments set inside brackets. In order to accommodate this change in Gardner's notes I have bolded pieces of Waite's text that are similiar to Gardner's notes, whereas in other

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<sup>104</sup> The exception to this rule allows for mothers to initiate daughters and fathers to initiate sons (Farrars, Witches Way 11).

portions of my thesis I have bolded only actual quotes. My intent with this change is to emphasize the parallel concepts.

The contents of this section of Text A are especially relevant to the study of the origins of a specific and very important element of contemporary Witchcraft known as The Craft Laws. For the anecdotal version of their origins see the biographical section on Doreen Valiente in an earlier section of this thesis, see page 23. Kelly's early work was focused in part on the Craft Laws. He was able to demonstrate that they did not exist prior to 1957 when Valiente and Gardner went their separate ways and tried to formulate a code of conduct for their now divided coven. The information found in Text A, and the identification of sources for these 'rules', further supports Valiente's and Kelly's (separate) suspicions that Gardner invented the rules he promulgated as the ancient laws of The Craft. A 1961 version of The Laws is in Appendix F.

## Page 240

<p>Page 240</p> <ol style="list-style-type: none"><li>1. The [S]worn [b]oo[k] of Honorious</li><li>2. .</li><li>3. When the Church beg[a]n to conde[m] (sic) Magical practi[ce]</li><li>4. .</li><li>5. A convocation of 811 Masters of Magic was held. They</li><li>6. .</li><li>7. elected Honorious, Son of Euclidus, Mas[ter] of Th[e]bes</li><li>8. .</li><li>9. Who by the advice of the Angel Hochmel wrote 7 volumes</li><li>10. .</li><li>11. of Magic Art. Then cond[en]sed it into one of <math>\sqrt{3} 93</math> C[h]a[....]</li><li>12. .</li><li>13. which is the swo[rn] book. The Ch[ur]ch ha[ving] but a few</li><li>14. .</li></ol>	<p><i>The Book of Ceremonial Magic</i> Chapter I, Part 3: "The Unprinted Literature of Ceremonial Magic", pages 19-20</p> <p>It belongs to the fourteenth century and has no title or other determinate name, but it appears from the text that it was understood to be <b>the</b> <b>Sworn Book of Honorius</b>. The introduction or prologue to the work is obscurely worded in the initial pages, but it seems to account for <b>the</b> <b>condemnation of magic by the</b> <b>prelates of the Church</b> on the ground that they have been deceived by demons. The result is the (19) <b>convocation of all the "masters of</b> <b>Magic," to the number of 811</b>, all of whom seem to have come out of Naples, Athens and a place entitled Tholetus. Among these a species of spokesman was <b>chosen</b>, whose name was <b>Honorius, the son of Euclidus,</b> <b>Master of the Thebans</b>. He was deputed to work for the rest, and he entered into <b>counsel with an angel</b> <b>called Hochmel or Hocroel, (?)</b></p>
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15. books th[...] they had destr[o]yed the Art. The Magicians
- 16..
17. took b[o]th [amo]ng th[em]sel[v]es to presence th[e] M[aster]p[iece]
- 18..
19. of Honorius in a [mos]t ca[...]fall & sc [...]t M[a]nner
- 20..
21. Each making 3 copies at most, (Pr[.]bby one [man])
- 22..
23. Could only make 3 copies f[o]r his d [...]ples. A[ny]
- 24..
25. Possesser (sic) b[ein]g bou[n]d to di[s]t[ro]y (sic) it bef[ore] he died.
- 26..
27. Or it should be buri[...] with him, unless he had
- 28..
29. Handed it to a W[or]thy & Tr[us]ty successor(sic). (This
- 30..
31. probuly(sic) mean that this was [an] A[ss]ociation of Magicians(sic)
- 32..
33. in corperate(sic) existance, (stone M.S. 313. 14 C[en]t.)
- 34..
35. It is i[n]t[er]est[in]g to Note this is the Law of Tr[an]smission
- 36..
37. in {R}esp[ec]t to Alc[h]emy, Lemegaton, Lesser Key
- 38..
39. of Soloman. Ra[bi] & King. e[.]t[.]nt p[.]f[.]t e[x]ample(sic) is

**Hochmaël), and thereafter wrote seven volumes of magical Art,** “giving the kernel to us and the shells to others.” From these books he seems afterwards to have **extracted ninety-three chapters**, containing a summary of the whole subject, and made them into a volume which **“we term the sacred or sworn book.”** In the meantime , the princes and prelates, **having burned** “certain fables or trifles,” **concluded they had completely destroyed the art**, and were therefore pacified. **The magicians, however, took an oath among themselves to preserve the masterpiece of Honorius in the most secret and careful manner, making three copies at the most, the possessor of any example being bound over to bury it before his decease**, or otherwise insure its interment in his own grave, **unless there was some trusty and worthy person to whom it could be transmitted.** It is interesting to note that this is the **Law of Trans-mission in respect of Alchemy.** The important point about the MS. itself is that it fixes the source of the mendacious tradition which ascribes a Grimoire of Black Magic to a Pope of the name of Honorius, as will be seen at length later on. The *Sworn Book* is not, of course, the Grimoire, but the existence and reputed authorship of the one will enable us to undersand the attribution of the other. Honorius the sorcerer was identified with Honorius the Pope, firstly by the confused mind of magical legend, and secondly by conscious imposture, much after the same manner that Raymond Lully, the “illuminated doctor” of Majorca, was (20) identified with Lully the alchemist, by tradition at the inception, and not long afterwards by the help of forged treatises. The *Sworn Book* is in other

40. . 41. french 17 c[.]t but {Va]rious reffers(sic) to it as the Sor[cer]ers(sic) 42. . 43. li[b]er Sp[...]t[ius, 1[5] C[.]t	<p>respects remarkable, and has been unaccountably overlooked by writers on Ceremonial Magic; <b>it may be taken to indicate that an association of magicians was most probably in corporate existence during or before the fourteenth Century.</b> While it is clearly of Christian origin, it derives from the supposed works of Solomon, and would appear to indicate that the Solomonic cycle was at that time only in course of formation, as also that the earliest elements approximate not to the Grand Clavicle, but to the <b><i>Little Key</i></b>, otherwise, the <b><i>Lemegeton</i></b>. As to the operations contained in the <i>Sworn Book</i>, they are those of White and Black Magic, undiscriminated, without however any trace of the conventional "dealing with the devil." The MS. under notice need not, of course, be regarded as the original; as to this there is no means of knowing. The British Museum possesses also a later transcript, belonging to the sixteenth century, and a most valuable English translation, written on vellum in beautiful Gothic characters. It is referred to the <b>fifteenth century</b>.</p> <p style="text-align: right;">... (20)</p>
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Page 240

Starting above the pre-ruled top line of the page, Gardner writes on every second line. The handwriting is not hurried but is still something of a challenge to decipher. The top line is partially obscured but it appears to read "The Sworn Book of Honorous "(sic) which is found in the "The Unprinted Literature of Ceremonial Magic" section of Waite's book. On this page, Gardner focuses on the legend attached to the creation of this particular grimoire.

Several times on this page Gardner opens but does not close a bracket (Lines 21, 29, and 33). In each case, the bracket seems to indicate the addition of extra information or a commentary.

Lines 21 through 29 prefigure contemporary Wiccan practice. They appear as section E of the "Craft Laws" which reads, in part: "If you would keep a book let it be in your own hand of write. . . . if any die, destroy their book if they have not been able to . . ." Line 21 refers to keeping a handwritten copy of a book of magical instruction, in this case the "Book of Honorous "(sic), but in

a contemporary Wiccan context, the BoS. Perhaps this is where Gardner found the inspiration for this specific requirement. Waite's text also stipulates that this book is to be destroyed upon the death of its owner (Line 25), buried with him (Line 27) or passed along to a suitable successor (Line 29). This still constitutes normal practice among contemporary Witches'. In Ashleen O'Gaea's *In the Service of Life: A Wiccan Perspective on Death* (2003), the author includes this task in the chapter on "Things to Think About", a discussion on death preparations.

Line 31 is a reference to a 14<sup>th</sup> century association of Magicians and Line 33 a reference to a mysterious 'stone manuscript.' They are not mentioned in Waite's original and for the moment their source remains unidentified.

## Page 241

Page 241 1. ENChir[.]ion of Pope Leo 2. . 3. Legend when Ch[ar]lomay (sic) left Ro[m]e af[ter] his co[r]onaton(sic) th[.] 4. . 5. The Pope ga[v]e him a collecton(sic) of P[ra]yers to which 6. . 7. Wonderfull(sic) Vinter(sic) w[as] att[rib]uted, who ever C[arrie]d this 8. . 9. with him & recited it Daily to the honor of God, would me[.] 10.. 11. be ov[e]rcome by his enemies would Pa[ss] [.]nsca[...]d th[.]gh a[.] 12.. 13. P[eri]ls & D[ivine] Prot[e]ct[i]on wo[u]ld be hi[m] all h[is] d[ay]s 14.. 15. this was ab[.]t 800, in 1523, while n[o]t a Ritu[a]l of Ma[gic] 16..	<p><i>The Book of Ceremonial Magic</i>          Chapter 2, Part 3          Rituals of Transcendental Magic: "The Enchiridion of Pope Leo", pages 41 – 44</p> <p>The legend of the Enchiridion is as follows. When Charlemagne was leaving Rome after his coronation by Leo III., that pontiff presented him with a memorial of the visit in the shape of a collection of prayers, to which wonderful virtues were attributed. Whosoever bore the little work upon his person with the respect due to Holy Scripture, who also recited it daily to the honour of God, would never be overcome by his enemies, would pass unscathed through all perils, and the Divine protection would abide with him to the end of his days. These things took place in the year 800. In the year 1523 the Enchiridion is supposed to have been printed at Rome for the first time. Thus broadly outlined, there is nothing in this legend to offend possibility or to raise very serious objection to the authorship. The reputed connection with occult science would indeed seem the chief presumption against it, because there never was a literature so founded in forgery as that of Magic, except the sister science of physical Alchemy. When we come,</p>
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17. Exa[c]tly, It is not a ca[s]t in the coll[ec]ton  
(sic) of Devotions, but a
- 18..
19. collection of c[har]ms c[as]t in th[e] fo[rm]s of  
Prayers is [-]
- 20..
21. allo[we]d to th[.] Church, & is [...]ly  
concerned(sic) with W[or]ldly
- 22..
23. Advantage, Perils [o]n l[and] & Water, Open &  
Se[...]t enemies
- 24..
25. bites of Wild & Rabid beasts. Poison[s] fire  
T[em]p[.]t
- 26..
27. p[..b]l[...] with Women, Pr[.]p[...]ty & Wealth,  
l[imi]t w[...]s of
- 28..
29. p[ie]lty must be p[.]f[...]d in th[.] Hono[ur] of  
th[.] Celeste of
- 30..
31. G[e]ni, whose b[en]ign influ[en]ce it is de[sire]d  
to Att[...]ct,
- 32..
33. do things must pl[.] to such sp[iri]ts to becom[e]  
th[.]
- 34..
35. friends. The Econ[...]y of th[.] [-] ha[ving]  
b[een] co[.]jited
- 36..
37. to th[...] by the Crator (sic). In f[.]t th[s] is little  
difff...t [with]
- 38..
39. them Prayers & th[e] Invocaton[s](sic) in the  
Ritual[s].

however, to examine the work at first hand, the case against it assumes a different aspect, and it is condemned out of its own mouth. **While it is not a Ritual of magic, it is also certainly not a simple collection of devotions** designed to fortify the person making use of them against dangers of body and soul by the operation of Divine Grace; **it is rather a collection of charms cast in the form of prayers**, and is quite opposed in its spirit to the devotional spirit of the Church; furthermore, **it is concerned with worldly advantages** far more than with those of a spiritual kind. The work opens with a characteristic stultification in respect of its own claim, by pointing out that of all the sovereign princes of past ages there was none more fortunate than Charlemagne, and the source (41) ...

The work itself, as already said, is simply a collection of religious charms, effectual against all the **perils** to which every sort and condition of men may be made subject **on land, on water, from open and secret enemies, from the bites of wild and rabid beasts, from poisons, from fire, from tempests.** While it thus ensures against evil, it gives happiness in domestic matters and in the enterprises which contribute to prosperity and to the pleasures of a contented life. ... (43) Furthermore, **works of piety must be performed in honour of the celestial genii whose benign influence it is desired to attract;** alms also must be given to the poor, "as this is of all **things most pleasing unto such spirits**, for thereby we **become their coadjutors and friends, the economy of the universe being committed to them by the Creator.**" ... (44)

## Page 241

Again the text is double spaced and starts above the top ruled line of the page but this time Gardner has included what might be read as a subtitle for the material he is working with - ENChir[-]ion of [P]ope Leo. This matches a section of Waite's book. The document is purported to have been written by Pope Leo III and given to King Charlemagne in the 8th century. As with the previous page, Gardner is focusing on the legend about the document, when it was written and what it contained.

Gardner ends this page with a quick comment (Lines 37, 39) pointing out that there is no difference between official church prayers and the invocations used in rituals.

## Page 242

<p>Page 242</p> <ol style="list-style-type: none"> <li>1. [Prayer] [or] Conj[.]io[n] (sic)</li> <li>2. O Eternal &amp; Omnipotent God, Who has or[da]ine[d] th[.]</li> <li>3. .</li> <li>4. Wh[.]e creation for thy Prayer &amp; Glo[r]y as also f[or]th {S}al[...].t[.]</li> <li>5. .</li> <li>6. o[f] man, I bes[eech] h[t]he[e] to send th[y] Sp[iri]t N or M</li> <li>7. .</li> <li>8. o[f] th[e] Sol[ar] Race ([or] wh[....] else) you [-]) that he [may]</li> <li>9. .</li> <li>10. Instruct me concerning th[ese] th[in]gs which {y}ou [-]</li> <li>11. .</li> <li>12. To ask him ([or] that he m[ay] b[...]g me or do) N[....]t</li> <li>13. .</li> <li>14. Thy Will, Not mi[ne] be done, th[ou]gh you X who i[s] th[y]</li> <li>15. .</li> </ol>	<p><i>The Book of Ceremonial Magic</i> Chapter 2, Part I Rituals of Transcendental Magic: "The Arbatel of Magic", page 35</p> <p><b>Prayer</b></p> <p><b>O Eternal and Omnipotent God, Who hast ordained the whole creation for Thy praise and Thy glory, as also for the salvation of man, I beseech Thee to send Thy Spirit N., of the Solar Race, that he may instruct me concerning those things about which I design to ask him [or—that he may bring me medicine against the dropsy, &amp; etc.]. Nevertheless, <b>not my will, but thine be done (sic), through Jesus Christ, Thine only begotten Son, Who is our Lord. Amen.</b></b></p> <p>Chapter 3, Part 5 Composite Rituals: "The Fourth Book of Cornelius Agrippa", pages 82 -84</p> <p><b>... But if in anything the Spirit shall shew</b></p>
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16.	Son. Oh Lo[r]d. Am[en] Ag[ri]ppa	Corneton	
17..			
18.	If the sp[iri]t shall s[h]ow himself Ob[...]tonals [or] lying		<b>himself obstinate or lying</b> , let him be <b>bound by convenient conjurations</b> , and if you still doubt of any lie, <b>make</b> outside the circle, <b>with the consecrated sword, the figure of a triangle or pentacle, and compel the Spirit to enter it</b> . If you would have any promise confirmed upon oath, stretch the sword out of the circle, and swear the Spirit by laying his hand upon the sword. Then having obtained of the Spirit that which you desire, or being otherwise contented, license him to depart with courteous words, giving command unto him that he do no hurt. If he will not depart, compel him by powerful conjurations, and, if need require, expel him by exorcism and by making contrary fumigations. When he is departed, go not out of the circle, but stay, making prayer for your defence and conservation, and giving thanks unto God and the good (82) angels. All these things being orderly performed, you may depart.
19..	Bind him with convenient Conj[...]tons, Ma[ke] with		
21..			
22.	th[.] consec[...]ted sword, th[.] fig[...] of a T[...]angle [is]		
23..			
24.	P[...]tical & co[npe]ll (sic) th[.] Sp[iri]t to ent[er] it, & if you		<b>But if your hopes are frustrated, and no Spirit will appear, yet for this do not despair, but leaving the circle, return again at other times</b> , doing as before. And if you shall judge that you have erred in anything, then you shall amend by adding or diminishing, for the constancy of reiteration doth often increase your authority and power, and striketh terror into the Spirits, humbling them to obedience.
25..			
26.	Would h[ave] a[n]y Promise confi[r]med [in] oath. Shoc[k] th[e]		
27..			
28.	Sword out [o]f th[e] C[irc]le, Ma[ke] th[.] Sp[iri]t lay his		
29..			
30.	hand on the blade and S[we]ar.		
31..			
32.	But i[f] you [r] hop[es] are frustrated, & no sp[iri]t will app[ear]		
33..			
34.	Yet for this do not dis[p]air (sic), but lea[v]ing th[e] C[irc]le		
35..			
36.	R[e]t[urn] & try agan [a]no[ther] T[i[m]]e, Make a book		Over and above the formal diabolism of this process, there are instructions for composing a book of evil spirits, to be prepared ceremonially, according to their name and order. By means of a "holy oath," the ready obedience of the Spirit, whose name is written therein, is supposed to be insured. <b>The book itself must be formed of most pure and clean paper which has never been used</b> previously—a stipulation which may have been of moment in the days of the
37..			
38.	of Vergin (sic) Pap[er] or P[ar]ch[men]t In it Draw the		
39..			
40.	mmage(sic) of the Sp[iri]t on th[e] Left side, & his		

41.. 42. C[...]t[...] on th[.] Right, P[e]rc[e]d[e]d by an Oath	<p>palimpsest, but is, of course, scarcely necessary in our own. <b>The image of the Spirit must be drawn on the left side, and his character on the right, preceded by the oath</b></p>
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### Page 242

This page starts with a full two lines of text above the first ruled line on the page (most often Gardner only starts one line above the top line) and is double spaced down the length of the page. The 'title' of the page is partially obscured but I think it says "Prayer or Conjunction". This seems reasonable as the first paragraph of the page is a prayer asking God to send someone from the 'solar race' to instruct the invocant. Gardner's sense of humour appears again when he asks for the assistance of N (as per Waite's original) and then adds "or M (or whomever else you wish)".

On Line 14 it is somewhat amusing to find Gardner using an "X" as the equivalent of Jesus Christ.

Starting at Line 16, the remainder of the page is devoted to instructions on making talismans in order to control spirits and comes from a different chapter in Waite's book: "The Fourth Book of Cornelius Agrippa". English translations of Agrippa's work, the first of which was done by Francis Barrett in his work *The Magus*, (1801), influenced the founders of The Golden Dawn (O.T.O. ) centuries later.

### Page 243

Page 243 1. [-----] 2. . 3. Do th[.]s in his d[a]y & ho[u]r, th[is] Book m[us]t be W[i]ll Bo[un]d 4. . 5. & emblaz[in]ed (sic), f[...]is f[...]ished with [-] & Seals for to open 6. . 7. at Random after its consec[r]ations(sic) [n]ight end[in]gs th[.] 8. . 9. o[per]ation(sic) E[vry](sic) S[piri]t [w]h[os](sic) name is th[.], M[us]t be	<p><i>The Book of Ceremonial Magic</i>  <b>Chapter 3, Part 5</b>  <b>Composite Rituals: "The Fourth Book of Cornelius Agrippa", pages 83 - 84</b></p> <p>which embodies the name of the Spirit, together with his dignity, place, office and power. <b>The operation must be performed on the day and in the hour</b> of the planet to which the Spirit is attributed. When <b>the book</b> has been composed, it <b>must be well bound and emblazoned</b>, being furnished also <b>with markers and seals, for to open it at random after its consecration might endanger the operator</b>. It should be kept reverently and free from profanation, for otherwise it will lose its virtue. Its consecration is a matter of some difficulty, as <b>every Spirit whose name appears</b></p>
--	--

10..	
11. scpinally(sic) called befor (sic) the c[ir]cle, th[.] bond read o[v]er	<b>therein must be called before the circle, the bonds read over in his presence, and each in succession must be compelled to impose his hand where his respective image and character are drawn, and to “confirm and consecrate the same with a special and common oath.” In a word, the document must be regularly and legally delivered as the act and deed of each. During this ceremony the book must be laid within a triangle described outside the circle.</b>
12..	... (84)
13. in his p[re]sance(sic), he mu[s]t be made to Put his hand on	
14..	
15. his [i]mimage(sic) & Bond & confirm[ s] it wi[th] a special & common	
16. oath. (What is the diffrice(sic)?} That is it m[us]t be regular	
17..	
18. & legaly(sic) d[e]liv[ere]d as Act & Died, Du[ring] the C[ommon]	
19..	
20. th[.] Book sho[u]ld be [l]aid in the T[ri]angle [out]side	At Line 22 Gardner moves backwards to page 83
21..	<b>When we intend to execute any effect by evil Spirits where an apparition is not needful, this is to be done by making the required instrument or subject of the experiment itself, whether it be an image, a ring or a writing, any candle, character or</b>
22. the C[i]rcle. When we wish to execute an[y] eff[.]t	
23..	
24. By evil sp[iri]ts where an A[ffirm]ation is not Needfull (sic)	
25..	
26. This is done by making Regard in[.]t[.]t itself. Whi[.]	<b>sacrifice, or anything of the like sort. The name of the Spirit is to be written thereon, with his character, according to the exigency of the experiment, either writing with blood or using some perfume agreeable to the Spirit, making also frequent prayers to God and the good angels before we invoke the evil Spirit, and conjuring him by the Divine Power. (83)</b>
27..	
28. It be Imimage(sic), a ri[ng], a Wr[i]ting, a Candle Ch[an]ts	
29..	
30. Or Sacrifice? Th[e] Name of th[.] Sp[iri]t is [m]ade	
31..	
32. Then on with his Cl[...]ter, with blood or us[ing]	
33..	Chapter 4, Part 4

34. So[me] Perfume ag[rea]ble (sic) to him, & Making fr[e]qu[ent] P[r]ay[ers]	The Rituals of Black Magic: "Grimoire of Honorius," page 105 ... as well as the true composition and effects of <b>the dreadful Blasting rod, which causes the spirits to tremble;</b>
35..	
36. To God & the Good An[ge]ls bef[ore] [inv]oking th[is]	
37..	
38. Evil Sp[iri]t, th[...] conjuring him by the Di[v]ine Power	
39..	
40. Blasting Rod G[r]and Grimoire Th[...] dredfull(sic)	
41.	
42. Blasting R[o]d which ca[u]ses sp[iri]ts to tremble.	

#### Page 243

The instructions for making talismans continue onto this page, which is double spaced and begins one line above the ruled first line. The top line of text is completely obscured with just the barest lower ends of consonants visible. It is intriguing that Gardner includes a piece dealing with the 'solar race' aka angels, and then moves onto invocations and protections relating to 'evil spirits'. This suggests he is looking for models and templates as much as he is looking to do actual magic.

DuFresne indicated to me that the instructions regarding the sealing of the book are similiar to the instructions given by the Wiccan Church of Canada (WCC) in the 1990s to an initiate regarding their BoS (message to the author 6 March 2012).

On Line 16 Gardner asks – “what is the difference”, querying the possible difference between special AND common oaths mentioned on Line 15.

It is always interesting when Gardner feels compelled to move backwards in his source material. On Line 22 he returns to page 83 after copying a long paragraph from page 84. It is from the paragraph immediately preceding so perhaps by the end of copying the initial excerpt he realized the preceding information was important.

#### Page 244

Page 244 1. [-----] 2. .	<i>The Book of Ceremonial Magic</i> Chapter 4, Part 4 The Rituals of Black Magic: "Grimoire of Honorius," page 102
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<p>3. Adam &amp; Eve were d[ri]ven out of Eden</p> <p>4. .</p> <p>5. Wherewith he smots th[.] Rebellious Angels(sic)</p> <p>6. .</p> <p>7. The Rod which coll[ec]ts th[.] clouds, disp[...]t</p> <p>8. .</p> <p>9. Tempests, A[v]erts Lightning, or pr[ec]i[p]ates(sic) each</p> <p>10. .</p> <p>11. &amp; all on [my] p[or]tion of the Earth at th[e]</p> <p>12. .</p> <p>13. pleasure of its d[ir]e[c]tor.</p> <p>14. .</p> <p>15. To do evil b[e]cause it was pleasing to th[.] P[.....]</p> <p>16. .</p> <p>17. of evil did not ent[er] into so[r]cery. This is</p> <p>18. .</p> <p>19. Only [o]f a late date &amp; was a french i[nv]ention.</p> <p>20. .</p> <p>21. The Sorcer who sought to do evil, did it</p> <p>22. .</p> <p>23. s[o]ly(sic) for his own p[ur]poses of Lust Wealth[.]</p> <p>24. .</p> <p>25. [o]r Revenge. He [use]d Satan as [a]n Inst[...]t</p> <p>26. .</p> <p>27. tre[at]ed him &amp; his inf[.]s as slaves &amp; alw[ays]s</p> <p>28. .</p> <p>29. [R]eckon[ed to elude th[.] da[ng]e[rs] if suc[h] dea[!]ings</p> <p>30. .</p> <p>31. It was th[e] f[un]da[men]tal doc[t]ri[ne] of Magic that</p>	<p>which God also used to arm his Angel when <b>Adam and Eve were driven out of the Earthly Paradise; wherewith, finally, he smote the rebellious Angels,</b> precipitating their ambitions into the most appalling gulfs by the power of this very Rod-of this Rod which collects the clouds, disperses tempests, averts the lightning, or precipitates each and all upon any portion of the earth at the pleasure of its director."</p> <p>... (102)</p> <p><b>Part II – The Complete Grimoire</b>  <b>Chapter 1, Part 1</b>  <b>The Preparation of the Operator;</b>  <b>"Concerning the Love of God",</b>  <b>pages 142 - 143</b></p> <p><b>Footnote 2 to page 141: To do evil because it is pleasing to the Prince of Evil did not enter into the conception of Sorcery. Refinements of this kind are of late date, and mostly of French invention. The sorcerer who sought to do evil and had recourse for assistance to Satan was actuated by no recondite motive; he ministered merely to his own propensities for lust, wealth or revenge. He used Satan as an instrument, treated him and his inferiors as slaves, and always reckoned ultimately to elude the dangers of such dealings.</b></p> <p>... The attempt to propitiate the Deity by means of prayers, sacrifices and abstinence, and thus to obtain the Divine assistance for the successful consummation of hideous offences and preposterous or impossible undertakings, is, of course, madness; for the God acknowledged and invoked by Goëtic magic is not the Principle of Evil, as the myth of Modern Satanism supposes, but the "terrible and venerable Deity" Who destroyed the power of the rebellious angels—alternatively the Jehovah of the Jewish rituals and the Trinity of the</p>
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32..	Christian magical cycle. The insane observance followed in reality from the interpretation placed by Goëtic Theurgy on the <b>fundamental doctrine of Practical Magic</b> , namely the power of Divine words to compel the obedience of all spirits to those who could pronounce them. (142)
33. the[re] was a Power in Di[v]ine words to co[mp]ell	
34..	
35. Ob[e]dience of all sp{irit}s to those who could	
36..	
37. Prono[u]nce them, Collections of th[ese]	
38..	
39. Word[s] & Names were recited as invoking	
40..	
41. f[or]m(sic) were In[cor]p[ora]ted into S[u]itable(sic) Prayers	Collections of these words and names were recited as invoking and binding forms, and, incorporated into a suitable setting of official prayers, were used in all magical ceremonies.
42..	
43. to be used in all Magical Ceremonies	

Page 244

Again on this page, Gardner begins one line above the ruled lines of the page. So much of the first line is obscured that it is not possible to know how many words there might have been other than to say that the words appear to cover about three quarters of the line.

The readable portion of the page starts with the lines "Adam & Eve wre(sic) driven out of Eden. Whereith(sic) he smots the Rebellious Angells The Rod which collects the clouds dep[—] Tempests, [a]verts Lightning, or precipates each & all on any p[or]tion of the Earth at the pleasure of its dirctor"(sic). On page 102 Waite identifies this specific passage as coming from the Preamble of the Grand Grimoire.

From the Preamble Gardner skips ahead to page 143, from which he copies a footnote regarding the Prince of Evil. The original passage suggests that Satan and modern Satanism are not about the Devil (who is a rebellious angel after all) but instead some 'great and venerable deity' (Waite, 141.) Waite's footnote also labels the modern concept of evil as a late French invention.

The rod described in this passage bears a striking resemblance to the biblical Rod of Aaron and the Staff of Moses. At first glance these appear to have no relevance to contemporary Wicca but within a fully traditional Gardnerian coven there is a ritual role known as "The Summoner" who carries a staff and whose function includes maintaining order in the group (Blue Star Owl).

<p>Page 245</p> <ol style="list-style-type: none"> <li>1. [-----]</li> <li>2. .</li> <li>3. Pu[r]pose, The [of]ering of Devine(sic) Names which</li> <li>2. .</li> <li>3. Made th[e] D[ev]il Tremble &amp; Obey, was [-]</li> <li>4. .</li> <li>5. Powerfull(sic) to make th[em] do th[in]gs of th[.] {own}</li> <li>6. .</li> <li>7. Nature, &amp; th[.] was a Ta[c]it a[ssum]ption it was</li> <li>8. .</li> <li>9. Eas[ie]r to control Demons than Angels</li> <li>10. .</li>            <li>11. On the Day &amp; in th[.] ho[ur] a p[.]ce of Virgin Papr(sic) [or]</li> <li>12. .</li> <li>13. Pa[rc]hment be P[re]faced(sic), cont[rar]y all th[e] ch[...].ts &amp;</li> <li>14.</li> <li>15. &amp; invocations of th[.] sp[iri]ts you wish to call, Bind</li> <li>16. .</li> </ol>	<p><i>The Book of Ceremonial Magic</i> Part II – The Complete Grimoire Chapter 1, Part 1 The Preparation of the Operator; “Concerning the Love of God”, page 432 Black Magic was sometimes their application to more unlawful purposes and sometimes the same <b>purposes</b>. The <b>utterance of the Divine Name, which was supposed to make the devils tremble</b> and place them at the will of the Magus, as at least equally <b>powerful</b>, it was argued, to enforce their <b>obedience for a purpose in consonance with their own nature</b>. Behind this there lay also the <b>tacit assumption that it was easier to control demons than to persuade angels</b>. Then seeing that prayer to God and the invocation of the Divine names presuppose a proper spirit of reverence, devotion and love as the condition upon which prayer is heard, it became a condition of Goëtia. The first impossibility required of the adept in Black Magic is therefore that he should love God before he bewitches his neighbour; that he should put all his hopes in God before he makes pact with Satan; that, in a word, he should be good in order to do evil. ... (143)</p> <p>Part II, Chapter V: “Concerning the Mystery of the Sanctum Regnum, or the Government of Evil Spirits; Being the Rite of Conjuration According to the Grimorium Verum”, page 238 ... These things being done, says the Grimoire, it remains only to follow the invocations and to compose the characters, to which end the operator shall proceed as follows:--<b>On the day and in the hour</b> of Mars, the Moon waxing, and at the first hour of the day, which</p>
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17. Th[.] little f[in]ger of Left hand. Wit[h] a thread W[...]
18. .
19. By a Virgin Girl. Pric[k] with B[uri]n of Art, to
20. .
21. Dra[w] blood f[ro]m the Ch[...]tes of Scirlin?
22. .
23. & Invoke him. Helon + Aul + {V}arl + P[an] X
24. .
25. Heon + Homono[Re...] + Cl[em]ialh + Sergeath + Agle [...] X
26. .
27. Te[t]rom[e]gromaton(sic) + Casoly + The Name & surname [of]
28. .
29. Of [...]tos is Written(sic) below. The Conjuration(sic) of the St[...]t
30. .
31. xf[in]put be added & Insense(sic) b[...]t in his Honor, the[s]e
32. .
33. Ch[aract[er]]s should be burnt aft[er] use in Each case
34. .
35. As th[ey] aval serve Avail once only.

begins automatically fifteen minutes before the rising of the Sun, **a piece of virgin parchment** must be prepared, **containing all the characters and invocations of the spirits on whom it is desired to call**. On the day and in the hour aforesaid let the operator **bind the little finger of the (left) hand**, which is the finger of Mercury, **with a thread woven by a virgin girl; let him pierce that finger with the lancet of the Art, so as to draw blood, and form therewith the character of Scirlin**, from whom all other spirits depend, since he is their messenger and can compel them to appear despite themselves, because he has the power of the Emperor to him deputed. His invocation, which must be written, is as follows:-- (238)

**THE INVOCATION OF SCIRLIN  
HELON, TAUL, VARF, PAN, HEON.  
HOMONOREUM, CLEMIALH, SERUGEATH,  
AGLA, TETRAGRAMMATON, CASOLY.**

With the confusion so common in Grimoires, the character of *Scirlin* is not given, whence the operator who followed the instructions of this Ritual must have had recourse to one of the superior spirits. The instructions, however, are not described *ad clerum*, and it is scarcely possible to extract from them an intelligible method of procedure. **The name and surname of the operator must apparently be written below the character of the spirit**, following a prescribed manner, which is also omitted; the conjuration of the spirit must **be added and incense burnt in his honor**.

... (240)

**The characters should be burnt in each case, as they avail once only.** (241)

So much of the first line is obscured that it is not possible to know how many words the line might include. This line appears to cross the entire width of the page.

The first ten lines of excerpts on this page focus on the use of divine names to bind spirits into obedience. Gardner then skips ahead to pick up pieces of the “Invocation of Scirlin”.

From Line 11 to the bottom of the page, the excerpts from Part II, Chapter V contain several elements which Gardner used in *High Magic's Aid*. For example, Lines 17 through 19 refer to threads woven<sup>105</sup> by a virgin girl. This reappears in the novel as a component of the wicks of the ritual candles (p. 34, c.2). Similarly, the requirement that the parchment talismans be made during the appropriate phase and sign of the moon is mentioned during this same section of *High Magic's Aid*. A second reference appears on Lines 11 through 15 of this page, although it is about Mercury (Text A) as opposed to Mars (the novel, p. 34, c. 2).

On Lines 23, 25, 27 are a list of spirits to be invoked. Gardner’s handwriting is challenging to make out but the names do seem to match the list in Waite’s original.

The excerpts from this book abruptly end several lines before the last ruled line of the page.

### **Summary - The Book of Ceremonial Magic**

Exceptionally, here Gardner is making notes, paraphrasing rather than writing out full excerpts. From the 376 pages (27 chapters) of The Book of Ceremonial Magic he has worked with the first four chapters, each one focusing on a different grimoire. Gardner’s overall focus seems to be the development of magical books. He creates a history for them that begins with a convocation of Masters of Magic, the election of a leader who is tasked with writing a document, the legends around other magical documents, and finally the details of how to magically protect such a document.

Aside from magical books, one other item of specific interest to Gardner in this text is the “Rod”. In some contemporary Pagan traditions there is a ritual role known as “The Summoner”. This individual is charged with maintaining order within the ritual space and frequently carries a staff or rod as the symbol of his authority. The role is often taken by a male member of the group, just as the handmaiden or assistant to the High Priestess is typically a female initiate.

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<sup>105</sup> That the wicks of the candles should be ‘woven’ is an error in technology. They would be either braided or spun. Gardner corrects this in the novel when he writes that the wicks should be “made” by a young maid.

Other excerpts that Gardner takes from Waite's book can be identified as elements of the Craft Laws, a set of standard behaviour recognized as intrinsic to the Gardnerian tradition, as well as some other contemporary Pagan traditions.

### **Gardner's Writing** pages 211-216, 220-228, 238-239

Among the pages that I have categorized as belonging to "Magic – Ancient and Ceremonial" are 17 pages I think Gardner composed himself. They contain first person references and personal information, as well as phrases which indicate that these are presentations of some sort. These sections appear in three separate groupings; pages 211-216, 220-228 and 238-239. The first two groups contain some of the same anecdotes and both are about talismans which suggest that these might be different drafts of the same presentation.

There are no phrases or passages contained in these pages which allow me to tie them to specific source documents.

#### **Pages 211 - 216**

The focus of the information contained here is the making of talismans. Gardner's writing is fairly easy to read but mysterious without context. Frustratingly the top line or lines of each of these pages are only partially visible on the photocopies I have.

The language used in this section makes it clear that it is some sort of presentation. For example, while discussing talismans for causing another person to fall in love with you, Gardner jokes "Now I warn you all Girls, I am a Married Man" (page 215). In another place he writes "Here is a talisman" as if he is holding one up to demonstrate a point. As another clue regarding the nature of this section, Gardner has written on every second line of the page. If this is a draft of a speech, this would serve to make it easier to read in front of an audience, as well as leaving space for changes and corrections, of which there are only a few.

On page 215 there are some personal references which help to date this document to the late 1940s. Heselton theorizes that it must be a draft of a speech Gardner gave to the Folk Lore Society in 1946 (Cauldron 286). Without a copy of the speech itself it is impossible to be certain.

Some of the concepts Gardner uses in this section come from Agrippa's work on talismanic correspondences (Priddle, message to the author 01 Aug 2012). This information is contained in A. E. Waite's *The Book of Ceremonial Magic*, used extensively by Gardner as a source in Text A, however, there are no identifiable quotes to link these pages to Waite's book.

**Page 211**

1. Concerning [-] [-] [-] [-] [-] [-]
- 2.
3. made by himself, concentrating all his thoughts on it, or else
- 4.
5. virgin, With out any other influences on it. (He could
- 6.
7. use the tools of a Dead Magician, but then would only
- 8.
9. have the right influences). Then in a place where he
- 10.
11. would not be disturbed, forming a circle to shut out
- 12.
13. unwanted influences. He made & consecrated his talisman
- 14.
15. which could be on Virgin parchment or the appropriate
- 16.
17. Metal, Purified by fire, parchment ones were much
- 18.
19. easier to make, but as the least dirt impaired Their
- 20.
21. efectivness(sic) , Metal was more usual, Talismans of the
- 22.
23. sun should be of Gold, the moon silver, Mars
- 24.
25. Iron, Mercury, Fixed mercury or mixed metal, Jupiter
- 26.
27. Tin, Venus Copper, Saturn Lead. Though silver
- 28.
29. is often used for Venus, Jupiter & Mercury, then when
- 30.
31. All was ready, after much fasting, ba[th]ing & Prayer
- 32.
33. In a great circle, the demons were conjured up
- 34.
35. with the particular excitement mental exictment(sic) requ[.....]
- 36.

37. Re[qui]red, the long string of formadable(sic) words which  
 38.  
 39. roar & moan th[r]ough so many rituals may have had a  
 40.  
 41 .Real effect on getting the Magici[.]ns consciousness up to a pitch  
 42..  
 43 . & frenzy which would be shared by the awed spectators.

### **Page 211**

This page carries information about the metals to use in the creation of talismans; "Talismans of the sun should be of Gold, the moon silver, Mars Iron, Mercury, Fixed mercury or mixed metal, Jupiter Tin, Venus Copper, Saturn Lead". The phrasing is vey casual.

### **Page 212**

1. [T]he [-] infl[uen]ced ev[er]y[thing] & e[ver.b..]y [is] [the]W[...]  
 2.  
 3. The Almighty had Placed a [G]r[e]at Sp[iri]t [in]  
 4.  
 5. [c]h[ar]ge of E[ach] Plan[e]t, Who had [un]der him N[....]  
 6.  
 7. [-] Ang[e]ls, Sp[iri]ts & D[e]mons. This [be]li[ie]f h[a]s af[f]...t  
 8.  
 9. [our] Language. We still sp[ea]k of People ha[ving] a s[....]  
 10.  
 11. is [-] a Jo[v]ial Ch[ur]ch, a Merc[.]ial Tapa[...]  
 12.  
 13. Sat[...]ian Ch[....]t[..], & of Ven[er]al Disease,  
 14.  
 15. A belief in [As]tro[.]logy tonght(sic) th[a]t you could know  
 16.  
 17. of Don th[...]t[..] D[a]ngers, & atte[m]pt to Sr[...]t th[.]m.  
 18.  
 19. Also, you could attract (sic) Luck good fo[r]t[...], & th[e]  
 20.  
 21. Nat[ura]l way was [to] ap[r]oach the Great Sp[iri]ts wh[o]

22.  
23. Ruled the R[e]q[...]te Planet, But, you must not  
24.  
25. do [an]yth[ing] that might apper(sic) to be Worship, [tha]t  
26.  
27. would be aga[..]t Religion, [Y]ou Must Commal.]d th[.]  
28.  
29. & Jewish Magic Tonght (sic) you How. [Exce]pt Sa[...]  
30. [G]od Made  
31. All th[ing]s ~~were made~~ by the Word, & Jewish  
32.  
33. Leg[an]ds(sic) tonght(sic) that Moses & Solomon k[new] [th]is  
34.  
35. S [...] ct Word of Power, by which th[e]y Coul[d]  
36.  
37. Comm[an]d th[e] Sp[iri]ts, & P[oss]essd (sic) Tal[is]mons (sic) which  
38.  
39. f [...] D[emions] to oby(sic) the[m]. So [Ar]t Magic poff[...]d  
40.  
41. to teach you th [...] S [...] t W[or]ds, & C [...] t [...] &  
42.  
43. & How to Make th [...] Tal[is]mons(sic) wh[i]c[h] th[.] [R]ule[d]

## Page 212

On this page most of the top line is readable. Gardner has started writing above the first ruled line and continues to work on every other line as if to leave room for corrections and changes. In fact, on Line 30 he inserts two words on a blank line in order to change a phrase below on Line 31.

On this page Gardner is still writing about talismans but with hints of astrology thrown into the mix. The gist of the page is that the Almighty placed a Great Spirit in charge of each planet and that the English language reflects these types of beliefs when we refer to people who are jovial (Jove), mercurial (Mercury) or saturnian (Saturn), or who have a venereal disease (Venus).

The page ends with a reference to Jewish legends that say Moses and Solomon knew secret words of power and had talismans that allowed them to command spirits and demons. Previously, on pages 90 and 91 of Text A, Gardner included a story about Solomon's magic ring being stolen by a demon. This was excerpted from Gleadow's *Magic and Divination* and discussed earlier in this chapter.

**Page 213**

1. [-----]
- 2.
3. & at the worst Halousa[.]tions(sic), & Vissions(sic) as often been are
4. Seen
5. at Com[p] & {R}e[v]ival Meetings. Bonevento C[a]l[...]
- 6.
7. in His life describes 2 such conju[r]t[i]ons](sic) [in] Rome
8. in the Colos[...]m
9. when the Magie[...]an he saw thousands of s[p]irits,
- 10.
11. & when he used th[e] Penticals (sic) (the Talismans) to keep
- 12.
13. them off, [un]der the D[ir]ections of the Magacian (sic)
14. The accoun[t] seems very s[tr]igh (sic) [forwar]d
15. Th[ere] were 3 perso[n]s pre[sen]t, Celini, The Magician
- 16.
17. & A Boy to bu[r]n incense. & All three s[ee]med to see
- 18.
19. just the s[ame] thing, of course it is po[ss]ible Celini
- 20.
21. was drunk & seeing th[in]gs, or the Ins[ence](sic) was
- 22.
23. doped in some way way to produce Hal[.....]ton
- 24.
25. Or It may be a case of Hyptonism (sic). But, the
- 26.
27. f[a]ct that Magic was taught in [-] for so long
- 28.
29. [m]akes me think it cannot have all been ~~fraud~~ fake
- 30.
31. & that some f[...] of Spi[ri]tulistic(sic) Phenomina(sic)
- 32.
33. [.].ould be, & was induced at times, ~~then the~~ Later the
- 34.
35. Inquestion(sic) got busy, & it was f[or]ced undrgr[oun]d (sic)
- 36.

37. swindlers cla[ime]d to have Magic Powers & the  
 38.  
 39. w[h]ole thing fell into bad [.]ell[.]odus. A Belief in N[....]cy  
 40.  
 41. By your faith ye one healed. Nowad[ay]s No  
 42.  
 43. one bel[ieve]s in Magic. So it do[e]s not [wor]k

#### Page 213

This page talks about hallucinations and visions with a specific reference to a “Bonevento C[a]l[...]”. This could be a reference to Benvenuto Cellini (1500 – 1571) an Italian goldsmith, sculptor, painter, soldier and musician (Wikipedia). One of his best known works is a bronze statue of naked Perseus holding a sword in one hand and the Medusa's head in the other. (Encyclopædia Britannica online). Gardner includes an anecdote about Cellini, a magician, a boy, some incense and a vision or hallucination. The story is not recounted in detail, instead Gardner speculates whether Cellini might have been drunk or drugged or even hypnotized.

On Lines 27 and 29 Gardner slips into the first person, writing “magic was taught ...for so long ... makes me think it cannot have all been fake”.

#### Page 214

1. [-----] [always]  
 2. Profes[sed] to only teach you to do good thi[ng]s  
 4.  
 5. but in practice To them They saw No ha[rm]  
 6.  
 7. in co[mm...]d[ing] a Demon to do good thi[ng]s. (for  
 8.  
 9. thi[em]selves) It was more less fitt[in]g in fact to call  
 10.  
 11. up an Angel to g[et] do a job for you wh[en] thi[...][were]  
 12.  
 13. M[an]y Demon [a]t a loose end, A f[ew] y[ears] ago  
 14. When  
 15. We all could p[er]f[orm] a s[ort] of Magic  
 16.

17. We ~~took~~ used a Magic Inst[...] - (a Telephon(sic))  
18. Of the Magic Re[taler] (sic)  
19. & called up an [un]d[e]r-Demon Spirit of the A[rmy] &  
20.  
21. Navy St[ore], & told him to send along 3 cases  
22.  
23. of Whisky, & Anoth[er] under Sp[iri]t D[e]li[vere]d  
24.  
25. th[em] that Evn[ing](sic), & You Never th[ou]gh[t] of [enq.....]  
26.  
27. if those 2 U[n]d[er] Sp[iri]ts were Good Miltia[men]  
28.  
29. or Wicked Nudsts(sic) in Pri[vat](sic) Life, Yo[u]r Magic  
30.  
31. P[r]oduc[e]d the Whis[k]ey (sic), delive[re]d the good[s] in fa[c]t  
32.  
33. Practiculy(sic) all the M.S. Profese (sic) to only teach  
34.  
35. you good th[in]g[s], but, ~~Most~~ Som[e] of th[em] teach you  
36.  
37. to W[or]k evil, th[ou]gh W[arnin]g you not to do it,  
38.  
39. & this calling Demons to work Evil got [them]  
40.  
41. Name of Black Magic. A much ab[us]ed term  
42.  
43. Now. Here is a talisman Obv[ious]ly pur[ose]d for

#### Page 214

Most of the top line of text is obstructed and, in addition, Gardner has crossed out the top two visible lines and started again on Line 5. It is possible that the first line would have been crossed out as well but it is impossible to know for sure.

This page contains one of my favourite Gardner anecdotes. Gardner likens the telephone to a magical instrument and delivery men from the liquor supplier to under-demons. On Line 43 there is more evidence that this is a draft of some sort of presentation. Gardner writes "Here is a talisman", indicating he is demonstrating something to an audience.

**Page 215**

1. But many people receive in sp[...] [ ]
- 2.
3. At the Time in Question. Magic was resonable & it worked
4. At this time in qu[es]ton Mag ws Re[....]
5. They knew the Talisman of Mage
6. From Making talismans to use in the C[irc]le came the
7. Habit of carrying them & taking th[em] out for a special
- 8.
9. object. Such as their this Tal[is]mans of Venus which
- 10.
11. you only have to show to a person, & they will [be]
- 12.
13. Vi[o]lently inflamed with love for you. (Now I warn
- 14.
15. all you Girls. I [am] a Ma[rr]ied Man!!) then the soldier
- 16.
17. want[e]d one to [pr]o[t]ect him in th[e] Wars. He[r]e
- 18.
19. [are] s[ev]eral. Or he had it eng[raved] on his sword
20. Things [are] not so di[fferen]t Nowadays
21. [4] years ago A com[man]d[er] Reg[...]t was gu[...]ding the
22. Beach at Highcliffe where I was & the Sargent(sic) Major
- 23.
24. showed me the Amulet that k[e]pt him safe, & I
- 25.
26. asked if m[an]y men wore th[em], & he said I th[in]k
- 27.
28. evry(sic) man n the Reg[...]t has one excpt(sic) some
- 29.
30. Irishmen. They have whole Necklaces of th[em],
- 31.
32. But tals[mans](sic) of M[ar]s not only made you
- 33.
34. [b]raver, some cured disises (sic),  
35. & sh[...]d
36. {J}upiter not only [br...gh]t Prosp[...]ty, by show

- 37.
38. you wh [...] Hid [...] T[reasure] was He also brought
- 39.
40. assured Visions(sic). Second Sight, & Protected against Dang[er]s.

## Page 215

Several lines at the top of the page have been crossed out as if Gardner is reconsidering his phrasing. The top line is only partially obscured this time.

Line 9 includes the phrase ‘such as this talisman’, again suggesting this is a presentation.

A touch of light humour is evident on Line 15 where Gardner is displaying a love talisman and quips “Now I warn all you Girls. I am a married man”.

This is another one of the pages that contains information to help date this document. On Lines 21 and 22 Gardner writes about an encounter that he had with a military commander ‘four years ago during the war’ while he was ‘living at Highcliffe.’ Gardner lived at Highcliffe from 1938 to 1946 (Hutton, Triumph) and was a member of the Home Guard there during WWII (1939-1945). This does not date the entire document but it certainly pinpoints when these specific pages were written, suggesting it was no later than 1950, probably earlier. In addition, Gardner was away from England, visiting in the United States from late 1947 until March 1948 (Hutton, Triumph 222). Heselton suggests these pages are a draft of a 1946 presentation to the Folk Lore Association which would more specifically date these pages to before June 1946 (Cauldron 286).

## Page 216

1. [-]. The Sun s[ee]med to obta[i]n K[in]gdom
- 2.
3. & Empi[r]e, Also serves to tr[a]nsp[...]t thee f[rom]
- 4.
5. place to Place, in a s[hor]t d[is]t[...]ce of time | am
6. They w[ere] of Gold
7. sorry | hav[en]t any of these to s[how] you. ~~Have one~~
8. & I suppose they [-] all [been] melt[ed] down long ago. But | ha[ve] one of Copp[er]
9. here. With a P[.....]t of E[!] Shadi, whom all C[...]
- 10.
11. obey, but it is not of the R[ig]ht Me[t]al. | d[o]nt (sic)
12. Extra Presure (sic)
13. know how it w[or]ked, [un]less po[ss]ibly to put extra Pr[...]

14. Transp[ort[ing
15. on the e[m]p[ir]e Bulding (sic) s[pur]ts, or the ~~transp[ort]~~ of [.....] ones
16. Remembrance
17. Mer[cur]y servs (sic) serves to a[c]qu[i]re und[er]stand[in]g & R[em]..... of
18. to seek out & publish hidden things
19. all th[ing]s, ~~to seek b[...]t & [P]ulist~~ Hidden things
- 20.
21. & to open doors in what ever way th[ey] may be
22. No B[..]glor should be without one!!)
23. closed. (~~s[ec]ond by all th Best Br~~
- 24.
25. The Moon Also Helps you to Op[en] Do[or]s & escap[e]
- 26.
27. from Prison, Aga[ins]t all Pe[r]ils by water & will
- 28.
29. Also of Atta[c]ks by night, from E[vil] Spi[ri]ts
30. Experiments of
31. & to B[ring] Rain Sat[ur]n is f[or] Exp[...].ts of
- 32.
33. R[ui]n. Destruction & Death & [c]an cause [p....]ons
- 34.
35. t[o] be obsessed by Demons. Can cause E[ar]thq[ua]ks(sic)
36. guard
37. & chase away the Demons who ~~guard~~
- 38.
39. H[iden](sic) Treasu[r]e, All these class of talisman
- 40.
41. were pri[mar]ily intended for use [in] Magic Rites thgh (sic)
- 42.
43. they were wo[r]ne] (sic) afterwards (sic)to Help on the Good w[..]k, So
44. to spea[k]. Where Ne[cessar]y.

## Page 216

As with the other pages in this section, this page starts above the first ruled line of the page and is doublespaced throughout. Line 7 indicates again that this is a presentation when Gardner writes “I’m sorry I don’t have one of those to show you”. He is continuing to write about the use of talismans. This section ends here.

## Pages 220 – 228

This series of pages appears to be either a continuation of or, more likely, a different draft of what Gardner was writing on pages 211 through 216. Some of the anecdotes are repeated from the first presentation. In addition, several of the pages show evidence of torn edges. The jaggedness is apparent in the photocopies of the manuscript I worked with. Nothing in this section makes it possible to identify if this version was written before or after the other pages.

The overall theme of the pages is the use and making of magical talismans. First person references and phrasing that indicate the speaker is demonstrating an object makes it clear this is an oral presentation of some kind. On page 221, Gardner makes a reference to “when I was a boy in Madeira” which identifies this section of text as personal experience. According to Heselton’s book *Witch Father*, Vol. 2, Gardner spent several winters on Madeira (located off the coast of Africa) when he was a child (649).

### Page 220

1. [ ] [ ] [ ] [ ] [ ] [ ] [of] [.] [t]alisman] used
- 2.
3. ~~For Art Magic, though of[terw][wards] they were used worse~~
- 4.
5. As Amulets, then  there is [a]nother cla[ss] of
- 6.
7. Talisman, [wh]ich was not used for Magic Rites
- 8.
9. But w[.]re s[im]ply u[s]ed as cha[rm]s, chiefly to put
- 10.
11. ~~Hene~~, put you into conta[c]t with th[e] D[esire]d P[o]w[er]
12. Guardian
13. & form the Magic Link. In the (One) c[a]se, Your ~~^~~ Guardian
14. the
15. Angle (sic), the Gr[e]at S[p]o[t of ~~there~~ ~~^~~ Pla[ne]t [.]d[er] wh[.]ch
16. Squ[are]
17. yo[u] were borne (sic), These gen[...]ly had his Ma[g]ic ~~square~~ ~~^~~ sg[....],
- 18.
19. on one s[i]de & various si[g]ns & sigls (sic) of his on
20. also used for a little

21. th[e] other, some of th[.]se were p[rob]ly ~~used for a little~~  
 22. reading  
 23. A mature(sic) Magic, ~~reading~~ off the sigls (sic) you could i[nv]o[.]e  
 24. If it did no good, could do little[e] [harm].  
 25. th[e] G[u][...d]ian Sp[iri]t. ~~Also so[m]e o[n]e ob[...]~~ ly made  
 26. Talismans  
 27. To f[.]m a Li[.]k wi[th] 2 s[uc]l[.] s[p]ts V[...]s & [J]upit[er]  
 28. Combination  
 29. l[s] a [-] fa[...][te] ~~Comb...ton~~. Wealth & Lo[.]e. The[.]  
 30.  
 31. yo[u] get th[e] Very in[t]...[t]... Co[....]tion of Religio[.]s  
 32.  
 33. Medals with Mag[ic]al Sy[.]bols on th[.] B[ac]l[.]  
 34.  
 35. At fi[r]st [thoug]ht yo[u] mig[ht] say T[h]is is [to] do[d]ge the  
 36.  
 37. Chur[ch] [b]ut I doubt this, the slightst (sic) [-] ~~would~~  
 38. would  
 39. sho[w] what it was. | th[in]k it Pr[...]s that [the] Ch[urc]h  
 40.  
 41. generaly(sic) had No great obj[ec]tions, All th[....] [-]  
 42.  
 43. Img[...]ten Might h[av]e had.

## Page 220

The top line of this page is almost entirely obscured. The only word that can be read is the last one, “used”. The second line and part of the third are easy to read but they have been crossed out. In the middle of the third line Gardner uses the same symbol with which he ended page 219. This suggests that the two pages are linked yet page 219 is filled with excerpts from KoS. Page 220 does include a paragraph of editorial comment but without being able to read the top two lines of this page I cannot link the two pages with any certainty. This page does continue to be about talismans.

The corrections and adjustments displayed on this page indicate a work in progress. The last word of Line 9 and the first word of Line 10, “put incense”(sic), are crossed out and then Gardner writes “put you”. On Line 13, Gardner again crosses out the last word of the line, and then writes what appears to be the same word, “Guardian”, on the blank line above the correction. He does the same thing on Line 14, replacing what appears to be “their” with “the”. On Line 17, Gardner

again corrects the last word of the line. In the middle of Line 23, he crosses out and replaces a word, this time “reading”. A similar adjustment has been made in the middle of Line 29. The word he writes on the line above the correction appears to be “combination”. On Line 37, he crosses out a word and then places its replacement at the beginning of the next line where it gives the impression of being inserted at the beginning of Line 39, instead of being a correction to Line 37. It is difficult to determine the nature of these corrections. He does not seem to be correcting spelling mistakes nor is he changing one word for another.

At the end of Line 20, Gardner replaces an entire phrase, writing the new words on the blank line above. Interestingly, he uses the  $\wedge$  symbol just in front of the phrase he crosses out, indicating the replacement is found above. He only seems to use this symbol when he replaces phrases, as opposed to individual words. He uses it again on Line 24 where he inserts nearly a full line of text, but this time without having removed or corrected anything.

On Line 26 a single word, “Talismans” has been placed, about 2/3 of the way across the width of the page. There is no obvious spot on the line below, or above, where this word should be inserted, suggesting this is a subtitle.

None of the material written on this page seems to be excerpted from other authors and phrases like “your Guardian angel”, “you could invoke” and “I think” continue to suggest some sort of presentation. Gardner has made good use of the blank lines created by writing (mostly) on every second line. Taking a cue from Gardner himself I’ve used the symbol  $\wedge$  to indicate the approximate position of the inserted/ corrected text.

## Page 221

1. [-] [-][-] [-][-] [-] [-]
- 2.
3. Though they all se[em] to be E[uropea]n. But he[r]e[ are] so[m]e
4. Whic[h]  $\wedge$  were  $\wedge$  ca[rried] as cha[.]s aga[in]st ce[r]t[ai]n s[p] [...]fied
- 5.
6. Dis[....][s]. They are made of th[e] 7 Pla[ne]t[ar]y Me[ta]l[s]
7. Protection
8. & be[.] th[...] signs. So [p]utt[ing] th[em] [un]der the  $\wedge$  Pretutres of
- 9.
10. Ev[...]bodys G[uar]d[.]n A[n]gel. Then there we[r]e a cla[ss]
- 11.

12. of Talisman(sic), [m]o[r]e or less iss[ue]d [b]y the Ch[urch],
- 13.
14. o[r] at l[e]ast with [th][...] [b]lessing, [&] it [was] a sign of
- 15.
16. [pie]ty to wear [them], these Medals of St. [G]erge(sic) [which]
17. shipwreck
18. g[...]nteed you a [...]t Ho[r]seb[.]ck Accide[.]ts, & Ag[...]t ~~&-shipwrk~~
- 19.
20. & Dro[.]ing. I a[m] told no B[re]ton fish[er]man will go
21. interesting(sic) Cross belonging
22. to Sea with[ou]t one [&] here is a Very ~~int[est...g~~ Cross [ ]
23. Hildbrough
24. [to] DR. & Hilles with Ma[g][...][ -] on it[s].
- 25.
26. When I was a Boy in Mad[eira] I s[aw] [man]y suc[h]
- 27.
28. Crosses, but th[ey] had t[he] sig[ns] of t[he] Zodiac on
- 29.
30. th[em], which [was] in some Way [s]upposed [to] [be] the Magi[ca]]
- 31.
32. sign or protector of all West Africa, [&] Most p[eo]ple
- 33.
34. the[r]e w[o]re c[har] [...] d R[ings], th[ese] sig[...], [w]itho[u]t [-] Relig[...]
- 35.
36. [E\_m]blems. Now I have 2 Talism[e]ns t[ha]t I h[av]e
- 37.
38. K[e]pt [to] [this] E[nd], be c[ause] [ ] don[']t ● know ab[ou]t
- 39.
40. them, I only have a th[eor]y, f[irs]t o[...] [bel][....] to Dr.
- 41.
42. Hildbrough, Copp[er] fig[ure] of a Naked Woman

Page 221

The top line of this page is completely obscured, with just the smallest portion visible of the lower edge of some of the letters indicating there actually is a line of text at the top of the page. Like the previous page this one is mostly double spaced and, again. There are also several words

crossed out and replaced, indicating that this was written while his thoughts were being formed, rather than copied out of some other source.

Line 4 contains a word inserted and squeezed between two lines. Lines 3 and 4 are the only single spaced lines on this page. I've indicated the specific inserted word with  $\wedge$  before and  $\wedge$  after the word.

On Line 8 Gardner inserts a corrected version of "Protection". On Line 18 he corrects the word "shipwreck" and on Line 22 it is the phrase "interesting cross belonging". For each of these three corrections he appears to be repeating the word he initially crossed out.

In addition, the phrasing on Line 22, "and here is a very interesting cross belonging to ..." suggests Gardner is demonstrating or presenting an object to be examined. The cross he is referring to belonged to a Dr. Hildbrough (sic) (Line 24), although the first time he writes the name (and corrects it) it looks more like a Dr. Hildley. The name (spelt Hildburgh) is mentioned again on Line 42. Hildburgh's association with the Folk Lore Society makes it all the more plausible that these pages are a draft of Gardner's presentation to the group. According to Heselton, Dr. Walter Hildburgh (1876-1955) was the one who proposed Gardner for membership in the Folk Lore Society. He was an anthropologist of some renown who specialized in "Mediaeval English Alabaster Carvings" (Witchfather V.2, 337).

Gardner includes a very personal detail on Line 26 where he writes "When I was a Boy in Madeira". When I first encountered this line I thought the word was "Madrid" and because I was working with a lot of Crowley material at that point I searched frantically for some historical proof that Crowley had been in Madrid. Eventually I could put him in Spain but not in Madrid specifically. After I became convinced this document was Gardner's I tried to locate him in Madrid, but again - no luck. Then in Heselton's biography of Gardner, I read about Gardner spending his childhood winters on the island of Madeira – and the illegible handwriting became decipherable (Witchfather V. 2, 649). That reference served to confirm for me that this document was actually written by Gardner.

There are additional suggestions of items being demonstrated on Lines 36 and 37 where Gardner writes "I have 2 talismans that I have kept to the end".

This page also features a single dark oval positioned towards the bottom of the page (on Line 38). It appears to be a drop of ink. It is crisp and solid and was not smudged while wet. What appears to be a matching blob appears on the next page, indicating that pages 221 and 222 are front and back of the same piece of paper.

1. [-] [Sigil] [of] Venus. {Reverse} Magic
- 2.
3. Sq[...] o[f] V[..][us], with th[e] figures Reve[r]sed.
- 4.
5. All Intagl[iao], as if to be used [as] [a] seal [or]
- 6.
7. st[amp], A Hole has b[een] .o[.]ed th[...]gh th[e] C[..]t[re]
- 8.
9. of the fig[ure], spoiling it & th[e] Magi[c] Sq[...]....
10. think
11. ( | p[er]sonaly(sic) & think t[his] has been do[n]e to spo[i]l
- 12.
13. or des[e]crate(sic) it.) The o[ther], mine, of slate, a
14. garment
15. female fig[ure] in a [queer], I cant (sic) call it & garment
16. It Looks as if she w[e]re wearing a [b]arrel
17. with M[a]ny Magic ? Signs. Also adapted to be
- 18.
19. used [as] a seal [or] st[amp]. It [has] been b[.]ken [&]
- 20.
21. C[...]fully Mended, Now this is only a suggestion (sic) .
22. Mentions
23. I have co[m]e a[.]oss two or th[ree] & suggests in Magical
- 24.
25. writings about a so[r]t of Hu[..]n sacrifice & or a com[..]ion & when the
26. the sacrificer [&] also the
27. Mag[ici]an [h]i[m]self was the Vict[..], & s[...]f[iced] one!
28. Now
29. & this might be done daily, & If you sa[...]fi[.]d a
- 30.
31. Ma[gic]an a day th[en] sup[.]ly wo[u]ld soon r[un] out. So I
32. th[in]k it must be symbo]lic. as the sac[ri]fice of the
33. Mass. Now in Alister(sic) Cowl[e]ys(sic) Magi[ca]l Rit[u]al
34. th[...] is a di[scr]ip[tion](sic) o[f] a so[r]t of Co[mmu]nion . When
35. t[he] Mag[ic]ian cuts a Magic sym[bo]l on his [breast with
36. the B[.]in (Magic Graver) soaks(sic) th[e] blood in a cake

37. of cor[n], & [Eats] it. Or [-]it to his foll[ow]ers.
38. In th[e] Ca[.]●lic Mass [the] Wa[f]er is of co[m] steeped & stamped &
39. in a mould & with the st[am]p & I.H.S. Is it Not Po[ssi]ble that
40. the[s]e w[er]e u[se]d to st[am]p a Magical wafer [in]
41. th[e] s[ame] way? [&] this might be why they have been
42. desecrated by [peo]ple who [disa]pro[ve]d of t[h]em.
43. Alister(sic) Crowle[y] c[....]ly K[...] a [lo]t ab[..]t Magic & he is p[....]ly [-]

## Page 222

The text reads along easily from page 221 suggesting that this page is a continuation of a presentation about talismans. The top line of this page is largely obscured and for the first three quarters of the page Gardner has written on every 2<sup>nd</sup> line. Towards the bottom the writing is smaller and he uses every line as if he is running out of space, or paper. Throughout this page Gardner continues his pattern of crossing out words and rewriting the same word as a replacement. On Line 11 he replaces “think” and on Line 15 the word is “garment”.

The phrase on Line 16 is written on what would naturally be one of those blank lines between lines. It reads as if Gardner wrote it as a way to clarify the point he is trying to make, a description of an image on Lines 15 and 17.

Gardner’s correction on Line 23 is the only one where he changes the word, crossing out “sugests”(sic) and replacing it with “mentions”.

On Line 29 Gardner inserts a word, “Now”, into the sentence but because it does not replace anything it looks like an afterthought, perhaps made upon re-reading his original sentence.

Lines 31 through 43 are single spaced. About one third of the way across Line 38 there is an oval shaped black spot which appears to be the ink drop that has bled through from the other side of the page. It partly obscures the word “Catholic” on this side of the page. Gardner also crosses out the last word on this line and the first three words on the next line, replacing the corrected words with the phrase “stamped with a stamp”. The words are squeezed between the lines.

## Page 223

1. [-] [-] [-] [-] [-] [-] [-]
- 2.
3. [.owad[a]ys th[.] Ma[g]i[can] who t[o]ld Pe[.][p]le [he] [-]
- 4.
5. R[...]t a Wa[r] [...]ge wo[.]ld p[....]ly p[ro]d[uce] [R][..]lt

- 6.
7. Again. If a gi[r]l fa[.]ly [-] [she] si[m]ply ca[nn]ot
- 8.
9. Re[s]i[s]t a Lo[v]er who h[a]s [pu]t th[e] Pro[per] c[...] o[n] h[.]
- 10.
11. Will, she would at L[e]a[s]t be incl[...]d [to] [be] flatt[ere]d [&]
- 12.
13. [-], th[.]gh | do[ub]t if |t w[ou]ld g[.]t you [with]
- 14.
15. H[id]en(sic) T[....]e. But Again, But Ma[g][....] [were]
- 16.
17. E[du]cated men & would prbably (sic) S[earc]h in ol[d]
- 18.
19. Rom[a]n Villas, & Ce[ltic] Mo[un]ds, which [-] [-]
- 20.
21. wo[u]ld [be] frg[h]t[ene]d(sic) of [&] P[....]ly such [any] f[.]ds
- 22.
23. wo[u]ld [be] widly(sic) Ad[....]ed, [As] [-] All
- 24.
25. A[sp] [...]ts [-] th[.] [-] a[t] [Ke]ys & C [...] J[o]b.
- 26.
27. P[.....] Ma[g]ic or used Tal[....]s. So E[...]yon(sic) wh[.]
- 28.
29. [go]t suc[h] for [-] a jo[b] w[ou]ld [be] [-] ou[t]
30. Much fail[...] [-] neigb[...]s
31. [as] a Su[cess](sic). ~~& After~~ the Aft[er] th[e] n [...] of
- 32.
33. [the] Ra[.]ing Tipste[.]s who s[en]d the na[me] of
- 34.
35. E[vry](sic) H[ors]e in T[...] to c[.]t [...] So th[ey] m[elt]
- 36.
37. ~~spots~~ s[.]d somon(sic) [the] Wi[nn]er & that [the]
- 38.
39. o[ne] th[.] [...]ze. [-] th[e] P[.....] S[...]

40.

41. My sermon is Like a Kiss. It [h]as 2 Head[s]

42. & on App[.]eation.

## Page 223

This page matches the rest, being double spaced, written in a loose straggly hand. It continues the theme of magical talismans.

On Line 15 Gardner crosses out “But Again”, however this correction appears to have happened as he is writing because he simply carries on with the sentence.

Lines 29 through 39 are an utter puzzle. The majority of the words are not readable and those that I can decipher make no sense to me. It seems to be something about a job being a success or a failure, linked to a comment about “Racing tipsters who send the name of every Horse in Town and Country so they must send someone the winner” and that is somehow an advantage.

## Page 224

1. To e[x]plan(sic) th[ese] Talisman[s] I must rem[in]d yo[u]

2. or Ritual

3. that Art or Kabalistic & Magic was p[u]blicly t[.]ght

4.

5. in many Uni[versi]tys(sic). N[.]tably Salaman[ca], Tol[.]do,

6.

7. Cord[ov]a, & Basel, [-] Mo[r]e or less Pri[va][..]ly i[n] most

8.

9. Other, M[.][y] Popes & Kings Pra[ct]ic[e]d it, & it is [on]

10.

11. Record that one of th[...] Popes sent [-] Mag[ic] Ring[s]

12.

13. [to] King Jeon<sup>John</sup> | T[he] Chu[rc]h w[hi]c[h] so de[m] [...] ced

14.

15. Wit[ch]craft because it wa[s] th[...] re[....]ant of [an]

16.

17. old & popular R[.][e]gion & so a Ri[vai]. Had few

18.

19. Objection[s] [to] A[r]t Magic, which[h] co[u]ld only be wor[k]ed

20.

21. by Educa[t]ed M[e]n, who w[ere] few [-] th[.]se days  
22. considered  
23. & Mostly Chu[r]chmen. At the[ wor]st th[ey] ^~~considered~~  
24. obtained  
25. it much as if a ~~few~~ fa[v]o[u]red f[ew] ^ ~~obtained~~ a few  
26. goods  
27. ^ ~~things~~ [under] th[e] counter, while Witchcraft was a  
28.  
29. Bad Case pf Black Marketing. A[rt] Magic  
30.  
31. s[ee]ms to be a Mixture of Astr[o]logy & Ancient  
32.  
33. Jewish Magic. I t[h]ink it was com[pou]nded  
34. about  
35. [b]y some Cl[eve]r Jews, ~~in the~~ ^ about ^ 1200 Ad specialy (sic)  
36. underlying idea  
37. to Pass Muster by the Church, The ^ ~~Underling idia~~  
38.  
39. is The 7 Pl[an]ets infl[uen]ced e[vr]ybody (sic) is &  
40.  
41. e[ver]ything [in] the World, & th[e] Almighty had

#### Page 224

This is in an interesting page where Gardner claims magic was taught publicly at universities and that it was practiced by Popes and Kings. He blames its negative image on false and malicious advertising by the Church and colors “the Art Magical” as being a combination of astrology and ancient Jewish magic.

There are several corrections made over this page, sometimes Gardner is actually replacing words and other times he simply seems to be repeating the same phrases. On Line 3 Gardner has inserted the phrase “or Ritual”, using the ^ symbol to indicate the word he has written on the blank line above. On Line 13 Gardner makes a correction, changing “King Jean” to “King John” but this time he squeezes the correction closer to the original, not quite utilizing the blank line above the correction. On Line 22 he corrects “considered” with “considered” and on Line 25 he corrects “obtained” with “obtained”. On Line 25 he also starts a word, stops, marks it out with a prominent X and then carries on, so that the line becomes “~~few~~ favoured few”. On Line 27 he writes “things”

as the first word on the line and then crosses it out and writes ‘goods” on the line above the correction. On Line 37 he replaces “underling idia” with “underli[.]ng idia”. He consistently spells idea as “idia” throughout Text A.

On Line 35 Gardner makes an interesting notation that I don’t recall seeing anywhere else in Text A. He refers to “1200 AD”, but he writes it as “Ad” and positions it clearly above the line and behind the number. On this line he makes another correction, replacing “in the” with “about”, referring to the date of 1200 AD. On this same line, Gardner makes a passing reference first to ancient Jewish magic and then to “clever Jews”. Is this evidence of racism? He is casual in phrasing and I suspect it is idiomatic to his time and social standing.

## Page 225

1. [-] [-] [-] [-][~] [-] [-] [-] [each]
- 2.
3. [of] whom ha[v]ing [un]der him a number of Angels, S[...][ts]
- 4.
5. D[e]mons. This has affected our L[anguage], for instance
- 6.
7. [w]e speak of People havi[ng] a sunny [d]is[p]osition,
- 8.
9. [U]o[v]ial character(sic) , A M[er]curial T[emper]ment, A
10. sat[ur]nian
11. & a t u r n i a n c[ha]racter & of Vene[n]ial Desi[...].s. A st[...].l[g]
- 12.
13. [...]ght that you could fortell impending [d]an[g]ers & att y
14. [...]pt
- 15.
16. [-] them, Also that yo[u] could attract good f[or]t[un]e
- 17.
18. [the] Natural way to do this was to ap[roa]ch(sic) the sp[iri]t
- 19.
20. [who] Ruled the Req[.].site Planet, But yo[u] m[us]t not
- 21.
22. do a[ny]th[in]g that might app[ear] to be Worship, for this
- 23.
24. would be against Religion, You must comma[n]d th[em]

25. & if th[ey] were [un]willing, to force them, & Jewish Mag[ic]
- 26.
27. taught you how to do this. Genesis(sic) taug[ht] that God
- 28.
29. Made all things by the Power of the Word, Jewish
- 30.
31. Legends Told that Moses & Solomon knew these Secrets
- 32.
33. Words of Power, & could construct Talismans which
- 34.
35. Forced all Angels, Spirits [Ge]ni & Demons [to] obey
- 36.
37. them & Art Magic Prepared to teach you these secrets
- 38.
39. Works & Charters, & Construct these Tablets which
- 40.
41. The Rulers of these Planets must obey, But in
- 42.
43. Actual Practice, few magicians seem to have [been]

## Page 225

This page continues the topic of talismans and is written in the same double spaced, loose casual hand as the previous pages on the subject. In addition, to the top line of this page being almost entirely obscured by its positioning on the photocopier, the left edge of the page shows signs of being torn out of a notebook, something that is stapled or stitched down the centre. It is possible to overlap this page with the edge of page 224 and line up some of the letters at the edge of the page, indicating page 224 was lying on top of 225 when the copy was made. This opens the door to the possibility that the collection of pages, 188 through 250, at the end of the manuscript are not an actual organized collection within themselves. My first assumption was that these pages were all from a single secondary notebook tucked into the back of the ledger book, but pages 224 – 225 suggest those pages might just have been gathered up and shoved together out of hand. It is impossible to know at this stage and clearly some groups of pages were written at a single time, such as this draft of a public presentation.

On this page there are also repeats of two anecdotes Gardner used in pages 211 through 216. There are slight differences in phrasing but they are clearly the same stories. Does this indicate

another draft of the same presentation? Are these pages perhaps an entirely separate presentation? Lines 5 through 11 are essentially the same as Lines 9 through 13 on page 212 (the story about astrology affecting language – mercurial temperaments, saturnine characters, etc) and Lines 15 through 23 are the same story as Lines 19 through 27 also on page 212 (the natural way to attract good fortune).

In addition to the anecdotes there is another section that repeats itself but with a slight difference. This time it is about Moses and Solomon knowing secret words of powers and “possessing” talismans to control demons, page 212, and “constructing” talismans to control “angels, spirits, geni and demons”, page 225.

On Line 11 Gardner once again appears to be crossing out a word and then re-writing the same word as its replacement, this time “Saturnian ”(sic). Surprisingly, this is the only change on the entire page.

## Page 226

1. Of R[an]k [to] call on [the] [-] [-] [-] [-]
- 2.
3. usuly(sic) call d [-] a su[.....]te sp[iri]ts or D[em]ons [-]
- 4.
5. to the e[xac]t p[..]ticul[ar]s th[ey] Re[quir]ed (Dep[..]tment[a])
- 6.
7. Di[...]ons so to speak). They saw no ha[rm] in Demo[ns]
8. w[a]s less fi[tt]ling [to] tell [-] A[nge]l
9. [to] do these things [or] Rath[er] it ~~^ less fitting to tell one an Angle~~
- 10.
11. [to] do a job f[or] you w[h][...] [ there] we[re] lots of D[e]m[ons]
- 12.
13. at a loose end. If you th[in]k of it, A few y[ears]
- 14.
15. [ago] m[eny] (sic) of [us] did m[u]ch th[e] same t[hing], know[ing]
- 16.
17. the app[.]p[...]te W[or]d of Po[we]r. Say "Mess[er] John Jones
- 18.
19. & Co. Blank Str[ee]t," Man sp[ok]e this in[to] a Magic
20. & com[man]ded
21. ]nst[....]t, (A Telephone  $\wedge$  a sub[...]d[in]ate Angle(sic), ([w]ho

22.  
23. said she was M[esser] Joh[n] Jon[es] & Co. & was realy (sic)  
24.  
25. c[a]lled Ma[ry] Smit[h] [to] send yo[u] 3 ca[ses] of  
26.  
27. Whis[k]ey, & if you [h]ad [the] req[...]t Power (C[re]dit)  
28. Jim Ro[b]inson  
29. a sub[...]t[e] D[e]mon ^ [d]eliv[ered] it at your flat,  
30.  
31. & yo[u] ne[ver] ga[v]e a ~~tho~~ ght as to w[....]er  
32.  
33. Messer Jones, Smit[h] or Ro[b]inson were good  
34.  
35. M[et]hodists in ~~private life~~ or Wic[k]ed Nud[ists]  
36.  
37. in Private life, All t[ha]t con[cern]ed you did  
38.  
39. they "Del[iver] t[he] Goods!!" Practicably(sic) All M.S.S.  
40.  
41. P[re]f[e]ss(sic) [to] on[l]y teach you ~~g[et]~~ [to] do go[od],  
42.  
43. But some [te]ach [how] [to] do ha[rm] th[.]gh t[hey]

## Page 226

This page continues with the topic of talismans and is written in the same double spaced, casual loose hand as the previous several pages. The right hand side of this page is somewhat misshapen. The clean edge suggests cutting such as with scissors but the edge is not straight, suggesting a freehand cut with scissors or a knife.

There are more anecdotes repeated on this page. Lines 19 through 37 are repeats of Lines 18 through 29 on page 214. It is the tale about a magical instrument aka the telephone and ordering 3 cases of whiskey which are delivered by subordinate demons who might be good Methodists or wicked nudists in their private life. On this page the sub demon who delivers the whiskey is named Jim Robinson and it's his bosses who might be good Methodists or wicked nudists.

There are corrections and changes in several places throughout the page. On Line 8 Gardner crosses out a series of words and apparently replaces them with the same words. There is an

interesting notion on this page, Lines 7 through 13, that it is more fitting to summon a demon and command it to do a good deed, than to ask an Angel to do one's bidding.

On Line 21 Gardner takes advantage of the blank line above the line to insert a phrase into the sentence about subordinate angels. He uses the  $\wedge$  symbol to indicate the word to be added, suggesting he made this decision after writing out the thought and then polishing it. He uses the symbol again on Line 29 to indicate the insertion of a name, "Jim Robi[nso]n" into the sentence here. On Line 31 Gardner starts a word, stops and crosses it out and then continues with what might be the same word, "thought".

On Line 35 Gardner appears to be doing a little editing on the fly as he uses the phrase "in Private Life", crosses it out and then uses it a little later in the same sentence. A similiar kind of change is made on Line 41 when he writes about manuscripts that "profess to only teach you good to do good", but then crosses out the first 'good', leaving the sentence to read "profess to only teach you to do good".

## Page 227

1. War[n] yo[u] ag[...]t using them - [th]is Making Talismans
- 2.
3. & c[a]lling up Demons to work Evil [g]ot t[he] Na[m]e of
- 4.
5. Black Magic, a much abused term," He[r]e is a
- 6.
7. Med[....] Eq[...]lant of [an] Atomic Bomb. a Talism[an]
- 8.
9. t[o] p[r]oduce Ea[r]thquake." No[w] What did t[he] usual
- 10.
11. P[ra]tioneer[r](sic) of Art Magic do? Well. [K]ipling tells us
- 12.
13. Fo[u]r things gr[e]ater than all th[...]gs [are]
- 14.
15. Lo[v]e, Mon[ey], Po[w]er & War, & t[h]is was wh[a]t
- 16.
17. th[e] A[v]erage Magician wanted, if we call Re[v]en[ge]
- 18.
19. P[r]ivate War. In those days th[ere] we[...] really (sic) only 2

- 20.
21. ways [to] get easy mo[.]y, find[.][g] Hid[en] (sic) Tr[....]e, & ga[....]
- 22.
23. t[h]e fa[vour] of Princes and [Gr]eat Men. ([.] g[ett][..])
24. appropriate (sic)
25. a cushy jobs) so you cons[t]ut[e]d (sic) th[e] ~~& appr[el]opriate~~ (sic)
- 26.
27. Talisma[n] Jupite[r], or the S[u]n p[.]f[....]d th[e] Rites
- 28.
29. End[...]d [to] establ[is]h a Magical Link & told t[he]
- 30.
31. An[g]els & D[e]mons [to] [ge]t [b]usy. But Es[t](...)[ing] th[.] [-]
32. thrusting
33. Link [went] ~~& thunting~~ ~~&~~ y[...].s[e]lf forward into [the] Persons Notice
34. ca[nd]idate
35. [&] in ev[.]y way show[in]g t[hat] you we[r]e a fit ~~& candidit~~
- 36.
37. f(or) [this] job so th[e] Mag[...].n [o]fte[n] got th[is] M[...].y & Po[wer]
38. Reasonable
39. [h]e wanted. But, what you tried to do m[us]t [be] ~~Reasonbl~~ &
- 40.
41. Th[ey] t[.].ght [You] ca[nn]ot ma[k]e a Th[....]sto[rm] [u]nle[s](sic) [the]
- 42.
43. Mat[er]ials exist in the [Air] [a]t the Time, The M[agician]

## Page 227

Keeping to the existing pattern of corrections: on Line 25 Gardner replaces “appropriate” with the same word, on Line 33 he replaces “thrusting” with “thrusting” and then removes the word “forward” from the sentence without replacing it, on Line 35 he replaces “candidit” with “candidate” and on Line 39 he replaces “resonabl” with “Reasonable”.

This is one of those pages which helps to date the manuscript. On Lines 7 and 9 Gardner refers to a specific talisman for an earthquake as being the Medieval equivalent of an atomic bomb. This phrase serves to date this manuscript to after 1945, which is when the first atomic bomb was dropped on Hiroshima. Intriguingly there is also a reference to an “atom bomb” in *High Magic’s Aid*. “It is the fashion today to laugh at the magus and his pretensions, to picture him as either a charlatan or a doddering old fool, and bearing the slightest resemblance to the men who were in

fact, the scientists of the day, who gave us alcohol, but not the Atom Bomb" (p. 55, c. 3). The omniscient voice and the reference to the Atom Bomb are out of place in the novel but clearly the events of 1945 had a deep impact on him.

### Page 228

1. in the Desert. You might make a Talism[an] [th]at would
- 2.
3. win th[e] Love of a Pesent(sic) Girl, that would [fa]il f[or] [a]
- 4.
5. Co[nn]tes[.] or Vic[.] Ver[s]a. You could o[n]ly a[wa]ke
- 6.
7. what w[as] alr[ea]dy Lieng(sic) dorm[an]t the[r]e, If s[he] w[as]
- 8.
9. In[ca]pable of lo[vin]g you, it [was] [hop]less (sic) b[u]t if she
- 10.
11. w[a]s, Oh Bo[y]!! I th[in]k the Jews w[ho] mad[e]
- 12.
13. t[h]ese Ri[t]uals up W[er]e good [P]sy[c]holi[g]ist[s], [&] [knew]  
14. say
15. a lot a[b]out sugestion (sic) & Hypto[...], th[ey] ^ say
- 16.
17. If th[e] Magic[a]n & the D[e]mon [are] connect[ed](sic) by the  
18. his
19. P[ro]per symb[.]ls It is only N[.....]y to infl[a]me ^ this
- 20.
21. Will [to] th[e] Pr[o]pe[r] Pi[t]c[h] & issue com[man]ds. Bu[t] [the]
- 22.
23. Mind [m]ust [be] e[x]alt[e]d(sic) untill(sic) it \_looses cons[...]s
- 24.
25. [o]f self. the must be c[a]rry[e]d f[or]ward bl[in]dly
- 26.
27. by a force wh[ic]h is through him [&] of him but is
- 28.
29. [n]ot his Natur[a]l Self. [As] [the] Pact & [his] [-]
- 30.
31. is carried out of himself by f[ren]zy, so [must]

32. I think  
33. Th[e] Magician  $\wedge$  the Rit[u]al Mak[es] k[new] [that] if  
34.  
35. Yo[u] could Make ot[her] P[eo]ple believe you had  
36.  
37. Power o[v]er them, you could influence th[em], &  
38.  
39. the [b]est way to create this belief was [to] e[.]nstly  
40.  
41. belie[v]e it yo[u]rself. So all the Rituals[ are] ~~concerned~~  
42. concerned with strength[ening] yo[ur] will. With ~~Stargthing your will.~~

#### Page 228

The first sentence on this page continues the sentence started on the previous page making the link between the two pages clear. As with the previous several pages this one is written double spaced in a casual loose hand. The left side of the page again shows signs of being uneven, as if it has been torn or cut out of a center bound notebook of some type. There is another page partially visible along the entire length of the left hand edge of this photocopied page. When the words are compared to other pages of the manuscript the partial visible page is identifiable as page 224.

On this page Gardner has carried on with his pattern of crossing out words and replacing them with the same word; on Line 15 “say” replaces “say” and on Line 19 “this” becomes “his”. On Line 33 Gardner uses the  $\wedge$  symbol to indicate the insertion of the phrase “I think”. The last word on Line 41 “concerned” is crossed out and replaced with the same word as the first word of the next line. The final line of this page reads awkwardly because it repeats the same phrase twice and then Gardner appears to cross out the second set of words. Most likely Gardner wrote the words at the right edge of the page first and then crossed them out and replaced them with the words he wrote on the left side of the page.

#### Page 236 – 239

These four pages are sequential in the manuscript but they do not seem to be thematically linked and there are no sentences that carry over between the pages to link them. Page 236 is about magical books, page 237 is about the black-hilted knife, page 238 is about getting started in magic and page 239 is about ritual tools.

**Page 236**

1. In the [.]st c[en]t[ury]
2. Flavius Josephus says a book was in
- 3.
4. The Hands of a Jew Named Elazar in Vespasianu
- 5.
6. Presen[ce] deliver[e]d tho[s]e p[ossess]ed of D[e]vils by Magi[c]
- 7.
8. With a Magi[c] Ring. Reci[ing] w[or]ds from a [B]ook
- 9.
10. Write[n](sic) by King Solom[a]n. In th[.] 11[th] C[en]tury [an] Rab  
Tretis
11. M[ic]hael Psellus sp[...]s of the Tret[.]s on Stones
12. Pres[uma]bly Magical Stones or Talismens
13. & Demons comp[...]d by Solomon ^
14. In the 13[th]
- 15.
16. C[.]t[...], Nicetas Choni[.]tes in Book IV P[...] 7
- 17.
18. a[.] his Hist[or]y of th[.] Eup[...] Monai[.]l Com[.en..]
- 19.
20. M[e]nt[i]on a [boo]k o[w]n]ed by AR[on] Isaac Int[....]
- 21.
22. [to] th[.] Eup[...] say[ing] Re who heads the b[oo]k
- 23.
24. c[a]n make Legi[on] of Demons app[...] it w[.]
- 25.
26. [-] th[.] King of Solomon. P[o]pe Honorius |||
- 27.
28. 1216 was supp[ose]d to ha[ve] publi[s]hed a V[.rs]ion(sic)
- 29.
30. of it. He toge[th]er with Leo ||| John XXII
- 31.
32. P Silvest[r]o || were all comm[..t]y thought(sic) to be s[orc....]
- 33.
34. The [Chr]onique of [G]illm[an] de Nongis cites a list of Demons
35. From who[m] you could o[btain] W[ealth] or o[ther] Benefits(sic); Rog(er)

36. Bacon who died 1294 had a kn[ow]ledge of th[...] book bec[a...]
37. He Depsies (sic) that Solomon [w]rote th[ese] wor[k]s on de[m]onology
38. [A]bot(sic) Tritham also denies Solm[on]s [au]th[o]rship, A l[ar]ge
39. B[oo]k. Le Le[v]in de Soloman(sic) filled with e[v]ocations
40. & Rules for e[v]oking Damo[n]s was b[.....]d [b]y {P}ope [] nocen[t] (sic)
41. 1[.]50, a P[r]i[n]te[d] E[d]ition app[eare]d in Roma in 1629, [-]
42. [-] Req[...]d a self {R}esp[...]g Sorc[....] sh[ou]ld ha[v]e th[...] Key in M.S.[.]

#### Page 236

This page is about magic books and rings, and romps through the names of several individuals who either possessed such items or wrote about those who possessed them. It mentions the ancient historian Flavius Josephus, the Emperor Vespasian, scholars Michael Psellus (11th century) and Necates Choniates (12th century), among others. I was not able to identify a source for this material. Towards the bottom of the page, starting at Line 34, Gardner begins writing on every line of the page as if he is running out of room, which does suggest it is an excerpt from something but I have not been able to identify its source.

This material does not come from the KoS but ironically on the last line of this page Gardner writes “a self respecting sorcer should have the Key in MS (I’m guessing that is a shortform for manuscript).

#### Page 237 continued – (the top portion of the page is from KoS, already covered)

13. As f[a]r as I can
- 14.
15. make out, from the Ritual, ~~Most~~ It was not ne[sse]cary (sic)
- 16.
17. to have all of these, To sta[rt] with, it s[eems]
- 18.
19. nesses[r]y (sic) to have a sword, or a knife with a Black
20. Or Staff [or] W[an]d
21. Hilt ^ To ma[r]k out Circles & Int....] Sp[iri]ts with
- 22.
23. These & a knife with a white hilt. To make ot[her]
- 24.
25. tools with, [r]it[ua]ly(sic) a so[r]t of Magic P[e]n K[nife] to f[as]t[en]
- 26.

27. Pens with. ~~Ca[...]~~ carv Magic C[....]es, Etc. with you ca[n]  
 28. The Magic E[n]g[raver]  
 29. ma[ke] [the] Burin, & by Ca[rvin]g th[.] Ne[....y] Magic C[....]  
 30.  
 31. o[n] th[.] Handl[e] & Cons[....]t[ing] it, Wi[th] this alone can  
 32.  
 33. Me[t]alic(sic) Tal[is]mans be engraved, pr[.]pf[.]r Parchment Etc.  
 34.  
 35. The Lance, th[.] staff or th[.] wa[n]d se[e]m to hav[e] b[...]  
 36.  
 37. Sub[s]titutes f[or] th[e] Swo[r]d, All tools {Etc} must b[.] made  
 38.  
 39. i[n] a Circle, which [mus]t trad[italy](sic) b[e] made with a  
 40.  
 41. Magic S[wor]d or Athame, which[h] mu[s]t h[ave] b[een] cons[...]ted  
 42.  
 43. In a c[ir]cle. It se[e]ms it[.] [no] use just gett[in]g th[.] Book &

## Page 237

The first 12 lines of this page are from KoS and are discussed in the first pages of this chapter. (see pages 85-89) Gardner begins with the phrase “As far as I can make out” (Lines 13 and 15) which suggests this is also a speaking piece, a presentation of some sort. The focus of this portion of the page appears to be a presentation about the importance of the black hilted knife and/or the sword. He also points out the challenge of getting started – “All tools . . . must be made in a circle, which must traditionally be made with a magic sword or Athame, which must have been consecrated in a circle”.

## Page 238

1. St[arting on your own You [-] [even] [get] [Magic]
- 2.
3. Wa[f]ers f[rom] some whe[re] or b[e] initated (sic) by [an] Adept
- 4.
5. you couldnt(sic) make a ci[r]cle wi[thout] th[.] Req[uisite]
- 6.
7. In[s]t[rument], & y ou couldnt (sic) make th[.] In[....]t wi[th]out
- 8.

9. th[.] C[irc]le. A case of whch (sic) comes f[irs]t the Chick[en]  
 10. I cantt(sic) find in  
 11. or th[e] Egg?  $\wedge$  The Old Rituals [may] use for th[e]  
 12.  
 13. Dagger, Poinyard (sic) [or] scimatar (sic) & the only use I can  
 14.  
 15. find for the [C]i[rc]le, is it should [be] M[....]ed in  
 16.  
 17. [the] [G]r[...]d a 9 foot C[or]d att[at]ch[e]d, & with[in] th[.] th[.]  
 18.  
 19. [-] f[.] says the [C]ircle(sic) can be used [-] of the Atherm  
 19. C[irc]l[e] is M[...]t[...]d out  $\wedge$  In p[ra]ctice [] th[in]k, a Ma[g....n]  
 20.  
 21. [.]s [on]ly had a N[um]ber [of] Compa[n]ion, & each of th[em]  
 22.  
 23. if th[ey] hadntt(sic) got Ma[g]ic Swords was gi[ven] one o[f]  
 24.  
 25. th[em] as a Protection, because then seinces(sic) were  
 26.  
 27. always held in [lonely] & dis[er]ted(sic) Places, With[in] th[.]  
 28. told you w[ere] [as]  
 29. Circle you were as saife(sic) as a c[as]tle, when it  
 30.  
 31. [was] [over], Altthough(sic) you'd told th[.] sp[iri]ts [to] go h[om]e  
 32.  
 33. ([G]o to H[e]) so t[o] sp[ea]lk) you co[u]ldntt (sic) b[e]  
 34.  
 35. Sure o[n]e w[...]t wa[i]t[ing] to Po[un]ce on you, & Well  
 36.  
 37. You all waited to go home you[ur]self, & we m[us]t  
 38.  
 39. Rememb[er] th[ese] th[in]gs were s[e]rio[u]sly p[r]acticed for [...]y  
 40. th[...]t  
 41. Cintu[.]ys(sic) b[y] a l[ar]ge No [o]f P[...]ple & so  $\wedge$  m[us]t have  
 42. b[een]  
 43. larg c[...]t of Pap[a] kn[ow]l[e]dge. a[b...]t th[e]

## Page 238

This page does not offer the obvious link of a carried over sentence but the commentary on the importance of knives and swords continues on this page, as does the focus on the problems involved with starting to do magical work and the necessity of these tools. On Lines 5 and 7 he writes "You couldn't make a circle without the requisite instrument, & you couldn't make the instrument without the circle". His sense of humour peaks through on Line 33 with a comparison between humans going home after ritual and demons going back to hell. Overall the casualness of the language and the phrasing continue to suggest that Gardner is writing a presentation or speech.

## Page 239

1. [-] A [b]oo[k] on Mo[t]or Racing gives you [-] [sor]ts
- 2.
3. of tips. But doesn't tell you to [-] to win you mu[s]t
- 4.
5. put s[ome] Petrol in th[.] tank, so In Magic, I th[in]k [-]
6. .
7. ~~ever~~ it may kn[ow]ll[e]dge was ta[k]en for granted, & o[n]ly  
8. for th[e] folklorist
9. special tips [were]giv[en] & [un]f[.]t[....]ly ^ all that o[r]dinary k[now]e[le]dge
- 10.
11. has b[een] f[or]gotten N [...] All I have to s[h]ow you
- 12.
13. i[s] 2 Magic Sw[o]rds. An Athame, t[his] Bl[a]ck Hil[ted]
- 14.
15. knife, sometimes(sic) called the Witches' Knife, I [have a
- 16.
17. Pri[v]ate Notion [that] a Magician Man Usully(sic) used a Sw[or]d
- 18.
19. & a Witch woman th[e] knife, th[ou]gh that is not been out by Mentioned in
- 20.
21. th[.] [R]ituals, a Sickle(sic), a staff, & a Wand or Staff
- 22.
23. Were [inter]ch[a]ngable(sic) with these, & were C[he]aper to make
- 24.
25. & a f[e]w P[en]ticals(sic), which we[r]e to be used acc[or]d[ing] to
- 26.

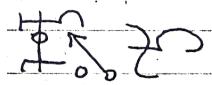
27. The Obj[ec]t in V[iew], & by Wealth Pow[er] L[aw]
- 28.
29. Or d[is]tr[..]tion, I [have] only br[ou]ght a f[ew] [as] | h[ope]
- 30.
31. To talk on t[his] at g[....]ter Length [a]noth[er time],
- 32.
33. The *Grimorim*(sic) *Verum* tells you to make 2 Wands
- 34.
35. Of Wo[o]d which has ne[ve]r b[...] f[..]al. Th[e] f[..]t of
- 36.
37. E[lder cut in th[.] Day or Hom of ♀ 2nd of Hazel E[.]y[way] on th[.]
38. Th[.] Sail or Ch[.]acter of Frimasl Klippalt for the 2nd
39.  Frmost has Power o[ver] W[.]ves & Maids & will help [-]
40. To enjoy th[em] Th[.] Old Sco[t]s Me[n]to w[h]
41. Gone o[u]t the Prayer, Gold Bless th[.] British
42. P[a]rlament(sic) that it Do No Harm.

#### Page 239

The emphasis on swords and the athame as ritual tools continues on this page as does the humour when Gardner writes " A book on motor racing gives you all sorts of tips but doesn't tell you that to win you must put some petrol in the tank" (Lines 1-5).

On Line 11 he uses the phrase "all I have to show you is" once again suggesting that this piece of writing is a draft of some sort of presentation. The objects he is displaying are 2 magic swords and an athame. In an important aside to this speech, the fact that he uses the word athame in this speech, and if, possibly, this is the speech he gave to the Folk Lore Society in 1946, that helps to narrow down the arrival of this word in the Wiccan vocabulary.

Starting on Line 17 he speculates that the sword was used by a male witch and the smaller knife was used by a female witch. Is this just a touch of male bravado? In *Witchcraft Today* he points out that traditionally the High Priestess can step into the role of the Priest by strapping on the sword (Gardner 44).



This sigil, which appears on Line 39, is from the *Grimorium Verum* which is included in A.E. Waite's *Book of Ceremonial Magic*. It is the seal of an important

"subordinate spirit" named Frimost who has "power over wives and maids" (Waite, 154). Gardner does mention this Grimoire on Line 33 of page 239.

### **Summary - Gardner's Writings**

Aside from the occasional inserted comment in Text A there are only three multi-page sections where Gardner appears to be writing one or more presentations, all generally centered around amulets and talismans. Two of these presentations focus on the making of talismans and, because Gardner repeats some anecdotes he uses, it is possible they are different drafts of the same presentation. The third segment focuses on the process of getting started in Witchcraft with a specific focus on the ritual tools of the sword and the athame.

These pages are identifiable as presentations because Gardner uses phrases such "Here is a talisman" (page 214) and "I don't have one of those to show" (page 216), and "here is a very interesting cross..." (page 221). As well, he uses a very casual style with phrases like "makes me think it cannot have all been fake" (page 213) and "I personally think this has been done to..." (page 222). Bits of humour peak through with phrases like "I warn you girls I am a married man" (page 215) and anecdotes comparing demons and Methodists. These pages contain two versions of one of my favourite Gardner anecdotes. On page 214 he refers to the telephone as a magical instrument and wonders whether the two individuals who arrive with a delivery from the liquor store as a result of the use of that instrument, might in fact be under-demons or possibly wicked Methodists. He uses a slightly different version of the same metaphor on page 226.

Heselton's suggestion that this is a presentation to the Folk Lore Society (Cauldron 286) seems to be confirmed on page 221 where he writes "here is a very interesting cross belonging to Dr. Hildbrough" (sic). It was a Dr. Walter Hildburgh who proposed Gardner for membership in the Folk Lore Society (Heselton, *Witchfather* V.2, 337).

Several items on these pages play a role in dating parts of the manuscript to the early and mid 1940s. On page 215 he tells of a conversation with a regimental commander – "4 years ago at Highcliffe" about the protective amulets worn by soldiers of different ethnicities during the war. In addition, on page 227 Gardner likens a medieval talisman for earthquakes to an atom bomb. The first atomic bomb was dropped on Hiroshima in 1945 which means that Gardner could not have written that phrase until after that point.

The identity of Gardner as author of this document is also confirmed on these pages. One page 221 he makes a reference to "when I was a boy in Maderia". In *Witchfather*, a biography of

Gardner, Heselton writes that because of his asthma, as a child Gardner was shipped off to warmer climes during the winter months. He maintained this habit until his death on a cruise ship in the winter months of 1964. Gardner wintered on Madeira from 1891 until 1900 (Witchfather V.2, 649).

Of particular interest in this section is the use of the word athame. It appears on several pages: 37, 217, 237 and 239. The athame is a black-hilted ritual dagger. Its counterpart is a white-hilted dagger. Gardner was fascinated by knives from an early age and he brought this love of sharp pointy items into the ritual reality of his Wiccan tradition but the source of the actual word itself has long been a point of curiously. In *Triumph of the Moon*, Hutton theorizes that it may have come from a couple of books which dealt with different versions of *The Key of Solomon - The Mysteries and Secrets of Magic* by C.J. S Thompson in 1927 or *Witchcraft, Magic and Alchemy* by Grillot de Givry in 1931 (Hutton, Triumph 230). Both of these books are included in the inventory of Gardner's library, available online at the website of The New Wiccan Church International (<http://newwiccanchurch.org/library.htm>). The spelling used is slightly different in these texts and so it cannot be proven definitely that they are the source of the term. It is impossible to prove either way. What the presence of the word here in Text A does prove, however, is the presence of the word in Wiccan vocabulary as early as the middle 1940s.

## **Conclusion - Magic – Ancient and Ceremonial**

Gardner devotes nearly one fifth of his manuscript (33 pages) to a compilation of a wide-ranging historical overview of magic. His notes include biblical precedents, profiles of historical personages such as King Solomon and Merlin, rituals such as the sabbat, instructions for such preparatory ritual elements as bathing and the exorcism of items for ritual use.

Working through the manuscript, I identified excerpts from 9 different books which I categorized into the topic of Magic – Ancient and Ceremonial. Several of these books are listed as being among Gardner's personal collection, as evidenced by the inventory published on the Wiccan Church International website. Their presence in the inventory is not proof positive that Gardner read the books because after the Wilson's inherited Gardner's collection they continued to add to the library, books such as Valiente's *An ABC of Witchcraft Past & Present* which was published nine years after Gardner's death. The inventory is too lengthy to include as an appendix to this thesis but it is easily accessible at <<http://newwiccanchurch.org/library.htm>>.

The books identified as sources for Gardner's notes are:

- 1.- 2. *The Key of Solomon the King*, in two versions: 1 ) the translation compilation of S.L.

- MacGregor Mathers (1888), 2) and an additional unidentified version.
3. A book on Biblical divination, author unknown<sup>106</sup>
  4. *Magic and Divination* (1941) by Robert Gleadow
  5. *An Analysis of Magic and Witchcraft* (1928) by Charles Olliver
  6. "The Witch's Pyramid" by Eliphas Levi, excerpted from *A Star in the West* (1907) by J.F.C. Fuller, originally from Levi's *Transcendental Magic* (1896)
  7. *What You Should Know About The Golden Dawn* (1936) by Israel Regardie
  8. *The Black Arts* (1927), an essay by J.F.C. Fuller
  9. *The Book of Ceremonial Magic* (1913) by A.E. Waite (a compilation of excerpts from historical grimoires)

In addition to these books, there are several pages written by Gardner himself which appear to be 2 or perhaps 3 different oral presentations on magical subjects.

References to the Key of Solomon are spread widely throughout the entire 250-page manuscript. This suggests that Gardner viewed it as an authoritative source to which he regularly returned.

An early and continuing debate in contemporary Pagan research has been the source of the term "athame" (Hutton, Triumph, 229-230; Valiente quoted in Rabinovitch, Encyclopedia 273). Included as one of the most basic elements of the standard Pagan ritual tool kit, the athame is traditionally described as a black handled ritual dagger. Gardner includes it in *High Magic's Aid*, even going so far as to refer to it as the true Witches' weapon (p. 64, c.2). Of course, this is mitigated somewhat because in different parts of his novel Gardner refers to both the black-handled and the white-handled knife as the athame. The presence of the word in Gardner's manuscript, and its probable identification as coming from the Key of Solomon, suggests that the presence of the word in Wiccan vocabulary can be dated to the mid to late 1940s, the date range within which Text A was written.

A second important item found amongst The Key of Solomon excerpts is an addition that Gardner makes to a single line of text. On page 234, Line 26 he uses the phrase "consecrated sword or knife" where the original reference is only to a consecrated knife. Gardner is well remembered for his love of knives of various sizes and styles, and especially for his ritual sword, and this change supports the belief of some scholars (Baker; Hutton, Triumph) that the special Wiccan emphasis on the knife and sword as ritual tools are contributions specific to Gardner.

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<sup>106</sup> One singularly unresolved portion of Text A is included among the pages on Biblical divination. On page 60 Gardner includes a mysterious grid of capitalized letters. I have not been able to break the code or identify a source for this chart.

Gardners' emphasis on the sword extends to one odd detail whose absence in Text A I find fascinating. He gives great importance to the presence of a sword in the ritual circle, and in his 1954 publication *Witchcraft Today*, Gardner writes that during a ritual the Priestess can replace the Priest by strapping on the sword , but that the reverse is not possible – the Priest cannot replace the Priestess (44). This detail is not included anywhere in Text A, and yet by 1954 Gardner writes about this as being a tradition preserved from antiquity.

Building on the Biblical references provided by The Key of Solomon, Gardner also assembles a multi- page collection of excerpts that focus on Biblical forms of divination. Gardner never identifies the source of these excerpts, nor could it be identified through source analysis, but logic suggests a single source. Gardner may have read the Bible but these citations demonstrate an indepth and careful analysis of the Bible, as well as appearing in one single section of Text A. There are 30 citations regarding Biblical divination spread over six pages. The theme is consistant and yet wide ranging, including forms of divination mentioned in the Bible, forms of divination using the Bible as a tool, and social customs associated with Biblical era cultures. The overall impression one gets is that Gardner has found historical precedents for many forms of contemporary divination. The Umin and Thurmin, being black and white stones, bring to mind the image of flipping a coin for heads versus tails, while scrying in a container of water, interpreting signs or omens from the deity, the presence of household gods and the experience of organized events such as civic rituals to bless new buildings, are all things with parallels today.

Other excerpts in this section are suggestive of Gardner's personal point of view. From *Magic and Divination* he selects lines such as "it is not possible to affect by magic that which in cold blood you believe to be contrary to the laws of nature" (page 89). His attitude towards organized religion is hinted at with "what one man thinks of as being done by miracle beneath it is plain magic" (page 90). Similarly, among his notes from *The Book of Ceremonial Magic*, Gardner includes a personal comment to the effect that there is no difference between official church prayers and invocations used in rituals (page 241).

Gardner's inclusion of so much of Fuller's essay, *The Black Arts*, suggests much about his attitude towards organized religion. Fuller's entire essay comes across as a rant against organized religion and Gardner includes much of this 19-page document in Text A. Some of Fuller's language is very vivid and Gardner enthusiastically includes phrases like: "the black arts are in reality but a revolt against convention, . . . They are black because they are unknown, evil because they unfrock the commonplace and take the bread from the mouths of mumbling priests. Sometimes these arts are

terrible and infernal, sometimes they are sublime and celestial, but always they are powerful, compelling hostility or allegiance. Separating the goats from the sheep, they sound a "*Deus Vult*" and emblazon a new crusade; a crusade against ignorance and oppression, . . . As demons walk the earth, so do those who follow nearest become priests, and those who follow at a distance, the congregations of the creeds. Propitiations grow into rituals, for there is an art in giving food and in offering prayer. Canons are evolved and inexorable laws are written. Thus are the Great God and all his servitors, his forces in time, planted in Vedas, Bibles, Zend-Avestas and Korans, and the followers are spoon fed on the narcotics of faith . . ." (page 178 Text A).

Although nothing in Text A suggests that Gardner views witchcraft as a 'religion' many of the texts he worked with do position Witchcraft as a rebellious return to the 'old ways' in the face of Christianity as an imposed religion. This implies witchcraft is a 'religion' without actually labelling it as such.

Many aspects of contemporary Wicca, and even the larger movement of Contemporary Paganism are hinted at in Text A.

For example, one specific evocation from Fuller's essay on *The Black Arts* is still used in contemporary Pagan Chants - "Eko, Eko Azarak, Eko Eko Zornelak!"(page 178). It appears as an element of the first degree initiation ritual in both *The Witches' Way* (Farrars 17) and *High Magic's Aid* (Gardner p. 63, c. 2.), as well as a chant relating to the Cone of Power at contemporary Pagan rituals (DuFresne; Buckland 227).

Another example is a magical aphorism written by Eliphas Levi and then translated by Aleister Crowley - "To know, to dare, to will, to keep silent". Nowadays referred to as "The Witches Pyramid" (Active Pagan Discussion Group, Facebook) it is ubiquitous enough to be graven on jewellery and embroidered onto ritual garments.

Also present in Text A are bits and pieces of a longer piece of Wiccan lore known as The Craft Laws. In 1957 when Valiente and others hived off from Gardner's coven, the schism centered on issues of privacy and publicity (Valiente, Rebirth). Valiente and her supporters tried to get Gardner and his supporters to agree to a set of rules about publicity and sharing coven secrets. Gardner dismissed their suggestions for a code of conduct, saying there was a set of Craft Laws already in existence which had guided the behaviour of Witches and covens since antiquity. Although Valiente and her group were inclined to dismiss the document produced by Gardner as an ad hoc invention, versions of it can still be found in contemporary Books of Shadows. I have included a

copy of the “Craft Laws” in Appendix F. A careful reading of Text A makes it possible to identify some parts of these laws and trace them to their source. For example:

- on page 240, Lines 21-29, excerpted from *The Book of Ceremonial Magic*, referring to a book of magical knowledge “... making 3 copies at most ... being bound to destroy it before he died ... buried with him, unless he had handed it to a worthy and trusty successor”. = Craft Law E
- on page 99, Lines 9-14, excerpted from *An Analysis of Magic and Witchcraft*, “the Magus would never use what powers he might possess to increase his material prosperity or add to his well-being. To will without desire was the aim of magic and the secret of absolute power”.= Craft Law M

It is even possible to identify a thread of historical precedent for the creation of a book of magical knowledge, referred to as a ‘grimoire’ or a ‘book of spirits’, amongst the excerpts in Text A. From *The Book of Ceremonial Magic*, Gardner has pulled together a tale of a convocation of magic workers electing one individual to be responsible for creating a single document containing all their magical knowledge, and that from that point forward magic workers were to copy out this document by hand, as part of their apprenticeship (see page 159).

Overall, in this theme-line of Text A, Gardner compiles evidence for the historical legitimacy of Witchcraft. He reaches to the Bible for historical longevity and well known magical books (known as Grimoires) for pieces of magical knowledge. He searches out historical links to community gatherings such as Sabbats, and magical tools such as daggers and pentacles and swords. By accepting its characterization as oppositional to organized religion (Christianity), he even opens the door to Witchcraft becoming recognized as a religion in its own right.

### Speeches

The final group of pages I have included in this theme-line are several pages that Gardner wrote as some kind of public presentation, possibly an early draft, but since these are ‘loose’ pages it is hard to say if they were an early version or simply notes to guide himself.

Two sets of pages (pages 211-216 and 220-228) include phrasing indicating a kind of show and tell of pentacles and talismans. A third series (pages 238-239) focuses on the challenges of getting started in Witchcraft, especially acquiring such important ritual tools as the sword and the athame. One of the speeches includes personal information such as ‘when I was a boy in Madeira’ and all of them include anecdotes which no doubt caused his audience to smile and chuckle .... Comparing the

telephone to a magical instrument and government delivery men to sub-demons and/or Methodists and/or ‘wicked nudists.’ Hesleton suggests some of these pages are a draft of a presentation Gardner made to the Folk Lore Society in 1946 (Cauldron 286). If he is correct, this is further evidence that this document was finished in the middle to late 1940s.

## SIX, THE WRITINGS OF ALEISTER CROWLEY

Aleister Crowley (1875-1947) was a flamboyant (or scandalous depending on your point of view) Englishman from the turn of the century. He was a "presence" in the world of ceremonial magic and that gives him a role in the history of Wicca (Trove 296). Gardner met him in person in 1946 (Hutton 206) and is known to have purchased from him the rights to open a chapter of the Ordo Templi Orientis (O.T.O.) (Valiente, Rebirth 58), one of the many 'secret societies' that had flourished, since the 17<sup>th</sup> century in many parts of Europe, such as England, France and Germany (Hutton, Triumph).

Text A includes 65 pages of Crowley material; 9 pages of poetry and 55+ pages of magical instruction. Also included is Gardnerian editorial commentary. The three categories appear in multiple page segments which suggest a series of writing sessions, however, the handwriting does not vary much which makes it impossible to determine the breadth of time involved.

Within the Crowley material specific texts can be identified as original sources<sup>107</sup>. These are:

- 8 pages + 2 lines - poetry, mostly from Fuller's "A Star in The West"
- 1 page + 2 lines - Liber Libellum/Liber CL
- 3 pages - Liber CCXLI Aha!/Book 242
- 7 pages - Book 4, Magick (Elementary Theory)
- 9 pages + 24 lines over 2 pages - Book 4, Magick (Theory and Practice)
- 1 page + 25 lines - Gnostic Mass
- 3 pages - Liber Legis/ The Book of the Law
- 27 pages - The Equinox, assorted articles
  - The Key – 22 lines over 2 pages
  - Energized Enthusiasm – 10 pages + 41 lines over 2 pages
  - Evocation of Bartzabel - 8 pages + 28 lines
  - Two Fragments of Ritual – 3 pages
  - Editorial – 4 pages
- 2 pages - Mass of the Phoenix

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<sup>107</sup> Much of Crowley's writing appears in multiple publications, for example the poem "The Priestess of Panormita". It is published in The Equinox but also appears as a ritual speech in The Rites of Eleusis. It is impossible to know which of these sources Gardner used, only that the author was Crowley.

Gathering the Crowley material together is a way of determining the influence his writings might have had on Gardner. There are sixty-five plus pages of Crowley material in the two hundred and fifty pages of Text A, making up about twenty-six percent of Text A. Only three pages of Crowley ritual material is copied whole and written in the textual style that Gardner used for ritual text: an over large careful calligraphy which seems intended to appear both ancient and easy to read in the dim light of ritual space<sup>108</sup>. The overwhelming majority of the Crowley material is of an instructional nature.

In her writings, Valiente complained about Gardner's use of "Crowleyanity" in his early rituals (Rebirth 61). Text A makes clear the extent to which Gardner was originally borrowing from Crowley. According to Valiente, Gardner justified his use of Crowley's material by saying that he was empowered by Crowley to run an O.T.O. lodge and therefore also entitled to use the O.T.O. ritual material as he saw fit, in this case, as a way to augment the incomplete rituals he was privy to (Rebirth, 57).

One of the ongoing controversies in contemporary Paganism has been the rumour that Gardner may have paid Crowley to write rituals for him. Valiente and others have pointed out that Crowley was a sick and dying man by the time he met Gardner in 1946, but the rumour persists (Valiente, Rebirth 58, Howard 78). By examining the specific items copied from Crowley, it is possible to discern his initial influence on Wiccan ritual. Little of the material in Text A is written in the large style calligraphy that Gardner used specifically for ritual text. It is clear that Gardner was far more interested in Crowley's ideas on how to create rituals and do magic, and less on copying out any specific rituals.

## **POETRY - 13 and 14, 122 through 126, 140 and 141**

In all, Text A contains 42 poems and snippets of poems. They come from a wide range of sources: Kipling, Blake, Tennyson, as well as Scottish poet Fiona MacLeod/William Sharp, Russian poet Konstantin Balmont and American Nathalia Crane. These non-Crowley poems are not discussed in my thesis. Also not included in my thesis are the charms, chants and rhymes included under the category of "Folklore and Folk Bits".

Speaking of the poetry in general, Gardner clearly selected these pieces for their thematic content. The topics range over nature, magic, sensual love, reincarnation and death, seeing fae folk and appreciating nature. It is possible that he was searching out metaphors and images to use in

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<sup>108</sup> It is standard Wiccan practice to perform rituals by candlelight or out of doors by moonlight.

ritual. Some of the pieces have survived into contemporary usage, for instance variations of Kipling's "A Tree Song"<sup>109</sup> are still popular during Beltaine rituals today (Clifton, Paganism Reader 80), and I am told that versions of Tom O' Bedlam's song are sung around the campfire in south central Canada (DuFresne).

Crowley's poetry has been separated from the other poems because it is Crowley's work and thus it seemed more important to categorize it as such.

Valiente, in *Rebirth of Witchcraft*, mentions Gardner's admiration for Crowley's poetry. He thought it "splendid" (Valiente, Rebirth 57). She put it down to poor taste on Gardner's part.

With two exceptions (pages 13–14 and pages 140–141), all the Crowley poetry in Text A can be sourced from one document, a book length essay by J.F.C. Fuller<sup>110</sup> entitled "A Star in The West". In his 270 page essay, Fuller uses Crowley's poetry to illustrate his mastery of 'The Seven Seals'. 'The Seven Seals' is a concept related to the apocalyptic end of the world as described in the Biblical Book of Revelations. The essay does not appear in the inventory of Gardner's library<sup>111</sup> but that does not necessarily mean he did not have access to a copy.

#### Pages 13 – 14

These two pages contain the exception mentioned above. "Nekam, Adonia" or "The Preceptor's address to his Templars" appears to be a poem because it consists of short lines in an A-B-C-B rhyming pattern. It is also written in the pseudo-calligraphy style Gardner appears to reserve for poems and rituals. This material does not come from Fuller's essay but instead from the March 1919 issue of *The Equinox*, which means it was likely written by Crowley because Crowley wrote most, if not all, the material that appeared in *The Equinox*, working under a long string of pseudonyms as well as his own name (Thelemapedia website).

#### Page 13

Page 13	<i>The Equinox</i> , March 1919 pages 271 - 273
1. Nekam, Adonai 2. The Prece[p]tor's Address to his Templars	<b>Nekam, Adonia</b>

<sup>109</sup> This song is most often referred to as "Oak and Ash and Thorn".

<sup>110</sup> John Frederick Charles Fuller, then Captain but eventually Major General was an early follower of Crowley.

<sup>111</sup> An inventory of Gerald Gardner's library (at the time of the sale to Ripley's in 1973) is available at the website of The New Wiccan Church <<http://newwiccanchurch.org/libna.html>>.

(sic)	<b>The Preceptor's address to his Templars</b>
3. Love the s[a]viour of the world	<i>To Sir James Thomas Windram</i>
4. Must be sc[ou]rged with m[.]ny Rods	<b>Love, the saviour of the world</b>
5. ffrom (sic) his [p]lace in Heaven hu[.]led.	.... <b>Must be scourged with many rods,</b>
6. Outc[as]t before all the Gods.	<b>From its place in heaven hurled,</b>
7.	.... <b>Outcast before all the gods.</b>
8. Love that [c]lenses (sic) [a]ll must be	<b>Love, that cleanses all, must be</b>
9. Washed in its own blood & tears,	.... <b>Washed in its own blood and tears,</b>
10. Heir for all e[t]ernity	<b>Heir of all eternity</b>
11. Made a martyr of the years.	.... <b>Made the martyr of the years.</b>
12.	
13. Love, that fills the void with [b]liss,	<b>Love, that fills the void with bliss,</b>
14. Staunc[es] the e[t]ernal flood,	.... <b>Staunches the eternal flood,</b>
15. Heals the h[.]r[t] of the abyss	<b>Heals the hurt of the abyss,</b>
16. Blanches, beg[ar]ed (sic) of [i]ts blood.	.... <b>Blanches, beggared of its blood.</b>
17.	
18. Love, that w[ea]rs the Lau[r]el crown,	<b>Love, that wears the laurel crown,</b>
19. Tur[n]s [to] gain the lees of loss,	.... <b>Turns to gain the lees of loss,</b>
20. That from shame Retrieves re[n]own,	<b>That from shame retrieves renown,</b>
21. Is the carrion of the cross.	.... <b>Is the carrion of the cross.</b>
22.	
23. Through the heart & dagger-thrust	<b>Through the heart a dagger-thrust,</b>
24. On the mo[u]th a traitor kiss,	.... <b>On the mouth a traitor kiss, {271}</b>
25. [On] the brows the brand of L[.]st	<b>On the brows the brand of lust,</b>
26. In the eyes the [.].laze of bliss!	.... <b>In the eyes the blaze of bliss!</b>
27.	
28. Life the pim[p] of Malice d[r]ags	<b>Life, the pimp of malice, drags</b>
29. Love with rape of f[ing]ers rude,	.... <b>Love with rape of fingers rude,</b>
30. flings (sic) to dus[t] -heap death th[e] rags	<b>Flings to dust-heap death the rags</b>
31. of its bleeding m[a]idenhood.	.... <b>Of its bleeding maidenhood.</b>

Page 13

On Line 4 Gardner makes an odd substitution. He writes "From his place in Heaven" instead of "from its place in heaven". There is no way to misunderstand it – he is assigning a male gender to "Love".

<p>Page 14</p> <ol style="list-style-type: none"> <li>1. The[re]fore, we, the [.]laves of Love,</li> <li>2. Stand with trembling lips &amp; eyes:</li> <li>3. The[r]e is that shall reach above</li> <li>4. The soul's su[.]ied sanctu[a]ries</li> <li>5.</li> <li>6. Blasphemy be[n]eath o[.] touch</li> <li>7. Turns to pra[y]ers most [a]wed intent:</li> <li>8. The profaner's [v]ilest s[ma]ck (sic)</li> <li>9. [...] our [centr]al sacrament (sic).</li> <li>10.</li> <li>11. Triumph, Templars, that are sworn</li> <li>12. To [th]at v[e]ngence s[in]ister,</li> <li>13. Vigilant f[ro]m murk to morn</li> <li>14. By our [re]fl[ed] sepulchre (sic)</li> <li>15.</li> <li>16. Death to [s]uperstit[i]on swear!</li> <li>17. Death [to] tyranny, Respond!</li> <li>18. By the martyred Mas[t]er, dare</li> <li>19. Death, and what ma[y] lie beyond!</li> <li>20.</li> <li>21. He[al] (sic) on crucifi[x], deny!</li> <li>22. Mouth to dagger-blade, [...]ff[...]</li> <li>23. Po[in]t to throat, we stab the s[p]y!</li> <li>24. Hand on [k]nee we crush the worm.</li> <li>25.</li> <li>26. Every k[ní]ght [un]bar[e] the blade brand!</li> <li>27. Fling [a][.]o[f]t the gan[.]alon!</li> <li>28. By the oath and [o]rdeal, stand!</li> <li>29. By the bitt[e]r cup set on!</li> <li>30.</li> <li>31. Is Beausant forward [f]lung?</li> <li>32. Is V[ex]illum Bellisetz?</li> </ol>	<p><i>The Equinox</i>, March 1919 pages 271 - 273</p> <p><b>Therefore, we, the slaves of love, ... Stand with trembling lips and eyes; There is that shall reach above ... The soul's sullied sanctuaries.</b></p> <p><b>Blasphemy beneath our touch ... Turns to prayer's most awed intent; The profaner's vilest smutch ... Is our central sacrament.</b></p> <p><b>Triumph, Templars, that are sworn ... To that vengeance sinister, Vigilant from murk to morn ... By our rifled sepulchre.</b></p> <p><b>Death to superstition, swear! ... Death to tyranny, respond! By the martyred Master, dare ... Death, and what may lie beyond!</b></p> <p><b>Heel on crucifix, deny! ... Mouth to dagger-blade, affirm! Point to throat, we stab the spy; ... Hand on knee, we crush the worm. {272}</b></p> <p><b>Every knight unbare the brand! ... Fling aloft the gonfalon! By the oath and ordeal, stand! ... By the bitter cup, set on!</b></p> <p><b>Is Beausant forward flung? ... Is Vexillum Belli set? Onward, Templars, old and young, ... In the name of Baphomet! {273}</b></p>
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- |   |  |
|---|--|
| 33. Onward Templars, old and young,<br>34. [In] the name of B[o]P[h]omet (sic)! |  |
|---|--|

Page 14

On Line 38 Gardner catches himself in an error here when he writes “blade” then crosses it out and writes in “brand” as per the original.

**Page 122**

This page features several different pieces of poetry by Crowley and is written in a well spaced and careful albeit slightly ornate style that is easily read and contains relatively few spelling challenges.

Page 122

1. Fortun[a]
2. Hail, Tyche! From the Amathean(sic) horn
3. Pour forth the store of Love! I lowly bend
4. Before thee: I invoke thee at the end
5. When other Gods are fallen & put to scorn.
6. Thy foot is to my lips: my sighs unborn
7. Rise, touch, curl about thy [br]east: they spend
8. Pitiful love, lovelier pity descend
9. And bring me luck who am lonely and forlorn(sic).
- 10.

**La Fortune**

**"HAIL, TYCHE! FROM THE AMALTHEAN HORN  
POUR FORTH THE STORE OF LOVE! I LOWLY BEND  
BEFORE THEE: I INVOKE THEE AT THE END  
WHEN OTHER GODS ARE FALLEN AND PUT TO SCORN.**

**THY FOOT IS TO MY LIPS; MY SIGHS UNBORN  
RISE, TOUCH AND CURL ABOUT THY HEART; THEY SPEND  
PITIFUL LOVE. LOVELIER PITY, DESCEND  
AND BRING ME LUCK WHO AM LONELY AND FORLORN."**

Fortune sits idle on her throne. The scent Of honeyed incense wreathes her lips with pleasure For pure delight of luxury she turns, Smooth in her goddess rapture. So she spurns And crushes the pale suppliant. Softly bent, Her body laughs in ecstasy of leisure.

11. Crafty! Crafty!
12. That is the omen.
13. Fear not the foreigner!
14. Mine is the spoil
15. Of the grimy (sic) toil
16. Gloomy, gloomly (sic)

From “The God Eater”

**CRAFTY! CRAFTY!  
THAT IS THE Omen.  
FEAR NOT THE FOEMEN!**

**MINE IS THE SPOIL  
OF THE GRIMY SOIL  
GLOOMY, GLOOMY!  
AH! BUT I LAUGH,  
HE IS BUT A FOOL.**

<p>17. Ah, but I laugh,      18. He is a fool      19. He has lost      20. He has last      21. Take the staff      22. Tra[d]e the rule      23. Of the circle crossed!      24.      25. She has a lithe white body, slim      26. And limber, fairy like, a snake      27. Hissing in some Babaylonian (sic) hymn      28. Tingled in an Assyrian brake.      29.</p>	<p><b>He has lost!</b>  <b>He is lost!</b>  <b>Take the staff!</b>  <b>Trace the rule</b>  <b>Of the circle crossed.</b></p> <p>From <i>The Star and the Garter</i>  <b>She has a lithe white body slim</b>  <b>And limber, fairy like, a snake</b>  <b>Hissing in some Babylonian hymn</b>  <b>Tingled in an Assyrian brake.</b></p>
	<p>A Saint's Damnation      You buy my spirit with those peerless eyes      That burn my soul; you loose the torrent stream      Of my desire; you make my lips your prize,</p> <p>And on them burns the whole life's hope:      you deem      You buy a heart; but I am well aware      How my damnation dwells in that supreme</p>
	<p><b>Passion to feed upon your shoulders bare,</b>  <b>And pass the dewy twilight of our sin</b>  <b>In the intolerable flames of hair</b></p>
	<p>That clothe my body from your head; you win      The devil's bargain; I am yours to kill,      Yours, for one kiss; my spirit for your skin!</p>
	<p>O bitter love, consuming all my will!      O love destroying, that hast drained my life      Of all those fountains of dear blood that fill</p>
	<p>My heart! O woman, would I call you wife?      Would I content you with one touch divine      To flood your spirit with the clinging strife      Of perfect passionate joy, the joy of wine,      The drunkenness of extreme pleasure,</p>

	<p>filled From sin's amazing cup? Oh, mine, mine, mine,</p> <p>Mine, if your kisses maddened me or killed, Mine, at the price of my damnation deep, Mine, if you will, as once your glances willed!</p> <p>Take me, or break me, slay or sooth to sleep, If only yours one hour, one perfect hour, Remembrance and despair and hope to steep</p> <p>In the infernal potion of that flower, My poisonous passion for your blood! Behold! How utterly I yield, how gladly dower</p> <p>Our sin with my own spirit's quenched gold, Clothe Love with my own soul's immortal power, Give thee my body as a fire to hold — O love, no words, no songs — your breast my bower!</p>
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Page 122

On Lines 1 through 9 is a piece that has been titled "Fortuna" by Gardner. The actual title is "La Fortune". He has excerpted only the first of the two paragraphs Crowley wrote. It is an invocation of Tyche, the Greek goddess of luck and fortune, written specifically for Auguste Rodin to commemorate one of his sculptures. It was originally published in 1907 in *The Works of Aleister Crowley, Vol. III* (Woodling, web) but also appears in the Fuller document on page 37.

According to the Fuller essay, the piece on Lines 11 through 23 comes from *The God Eater, Vol. II*. He identifies it as a chant by Rupha, the hag of eternity. *The God Eater* is a play that Crowley wrote, categorizing it as a "tragedy of satire" (Monkeypress website, no page).

Fuller's essay identifies Lines 25 through 28 as a piece of a poem from section XXI of Crowley's book *The Star and the Garter*, a collection of poetry published in 1904. Fuller labels it as a love song/poem (31).

Lines 30 through 32 are from a poem entitled "A Saint's Damnation" contained in another Crowley collection entitled *Jezebel and Other Tragic Poems*, published in 1899. Fuller explains this piece as part of a tale of a thwarted lust that turns into necrophilia when Jezebel meets her untimely end, as per the Biblical tale (137). Fuller only includes five lines from this poem of which Gardner has picked up the three bolded lines.

### Page 123

#### Page 123

Lines 1 – 4 are from Fuller's essay, a piece of a poem entitled "To Lesbia", written by Caius Valerius Catullus (848BC to 54BC).

5.

6. Come, Love and kiss my shoulders! Sleepy lies

7. The [-] bosom Whence its fi[-] flies

8. The breathing life of thee, and swoons, and sighs

9. And dies

10. None but the dead can know the worth of love!

11.

12. Come Love, thy lips, curved h[.]llow as the moons!

13. Bring me thy kisses for the seaward(sic) tunes

14. The song that soars, and reads the st [...] runes

15. And swoons

16. None but the Dead can know tune the the(sic) Lyre of Love.

17.

18. I drew a hideous talisman of Lust

19. In m[e]ny (sic) colours where strong sigils shone

20. Crook'd mystic language of oblivion

21. Fitted to crack and scorch the terrene crust

22. And bring the sulphur steaming(sic) from the [th]rust

23. Of Satan's (sic) winepress, was ill written on

24. The accursed margin, and arison(sic)

25. Scrawled backwards, as a bad magacian (sic)

**Give me kisses a thousand fold  
Add to them a hundred more  
Other thousands still be told  
Other hundreds o're and o're**

**Come, love, and kiss my shoulders!**

**Sleepy lies**

**The tinted bosom whence its fire flies,  
The breathing life of thee, and swoons,  
and sighs,**

**And dies! None but the dead can know  
the worth of love!**

.....

**Come, love, thy lips, curved hollow as the moon's!**

**Bring me thy kisses, for the seawind  
tunes,**

**The song that soars, and reads the starry  
runes,**

**And swoons!**

**None but the dead can tune the lyre of  
love!**

**I drew a hideous talisman of lust  
In many colours where strong sigils  
shone;**

**Crook'd mystic language of oblivion,  
Fitted to crack and scorch the terrene  
crust**

**And bring the sulphur steaming from the  
thrust**

**Of Satan's winepress, was ill written on  
The accursed margin, and the orison  
Scrawled backwards, as a bad magician  
must.**

<p>must</p> <p>26.</p> <p>27. By these vile tricks, abominable spells,</p> <p>28. I drew foul(sic) horrors from a meny (sic) Hells -</p> <p>29. Though I had fathomed Fate: thought I had seen</p> <p>30. Chastity charm - proof arm and sea gray eyes</p> <p>31. And cl[ean] sweet body of my spirit's Queen</p> <p>32. Where nothing dwells that God did not devise.</p>	<p><b>By these vile tricks, abominable spells, I drew foul horrors from a many hells— Though I had fathomed Fate; though I had seen Chastity charm-proof arm and sea gray eyes And sweet clean body of my spirit's queen, Where nothing dwells that God did not devise.</b></p>
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### Page 123

Gardner seems to be working backwards through this essay. Perhaps he is just browsing and copying bits and pieces that catch his eye.

Lines 1 through 4 is a snippet that is not from Crowley but Fuller included it in his essay, identifying it as a poem entitled "To Lesbia", written by Caius Valerius Catullus (84BC to 54 BC) a Latin Poet during the Republic (119).

Lines 6 through 16 contain two separate verses from "Tannhauser" a dramatic play/opera written by Crowley and included in his *Collected Works, Vol. I*, published in 1906. In his essay Fuller includes both these stanzas on a single page with a dotted line separating them (103).

Crowley's "Alice, An Adultry" occupies Lines 18 through 32. Fuller includes it on page 81. Gardner has reversed two words, writing "clean sweet body" instead of "sweet clean body" on Line 31.

### Page 124

<p>Page 124</p> <p>Lines 1- 6 come from Eliphas Levi, The Witch's Pyramid</p> <p>Line 7 is empty</p> <p>Lines 8 – 14 excerpted from "Proverbs from Hell", <i>The Marriage of Heaven and Hell</i> by William Blake</p> <p>15.</p> <p>16. Rose of the World!</p> <p>17. Red glory of the secret heart of love!</p> <p>18. Red flame, Rose-Red, most subtly curled</p> <p>19. Into its own infinite (sic) flower, all flowers above!</p>	<p><b>Rose of the World!</b></p> <p><b>Red glory of the secret heart of Love!</b></p> <p><b>Red flame, rose-red, most subtly curled</b></p> <p><b>Into its own infinite flower, all flowers above!</b></p> <p><b>Its flower in its own perfumed passion,</b></p>
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<p>20. Its flower in its own perfumed passion</p> <p>21. Its faint sweet passion, folded and furled</p> <p>22. In flower fashion:</p> <p>23.</p> <p>24. The Rose of Dew, the Rose of Love and Night,</p> <p>25. The Rose of Silence(sic) , covering as with a vesture</p> <p>26. The solemn unity of things</p> <p>27. Beheld in the mirror of truth</p> <p>28. The rose indifferent to God's gesture</p> <p>29. The Rose on moonlight wings.</p>	<p><b>Its faint sweet passion, folded and furled In flower fashion;</b></p> <p>.....</p> <p><b>The Rose of Dew, the Rose of Love and Night, The Rose of Silence, covering as with a vesture</b></p> <p><b>The solemn unity of things Beheld in the mirror of truth, The Rose indifferent to God's gesture, The Rose on moonlight wings</b></p> <p>That flies to the House of Fire, The Rose of Honey-in-Youth! Ah! No dim mystery of desire Fathoms this gulf! No light invades The mystical musical shades Of a faith in the future, a dream of the day, When athwart the dim glade</p> <p>Page 121</p>
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Page 124

This page features four pieces of poetry, all taken from Fuller's essay. The first comes from a French magician named Eliphas Levi (1810-1875), the second is a stanza from "Marriage of Heaven and Hell" by William Blake (1757-1827), and the last two pieces excerpts from Crowley's "Rosa Mundi". This entire page is written in a fluid calligraphy like style that is easy to read but Gardner includes no identifying information about each of the selections. These pieces come from different parts of Fuller's essay and yet on this page Gardner only separates them from each other with a single blank line between each excerpt.

According to the "Active Pagan Discussion" group on Facebook the Levi piece on Lines 1 through 5 is known as "The Witch's Pyramid" (5 Dec 2011). It is discussed in more detail in Magic – Ancient and Ceremonial, see page 142.

The second item (Lines 8 through 14) comes from *The Marriage of Heaven and Hell* by William Blake (1757-1827).

Lines 16 through 29 are from Crowley's "Rosa Mundi". In his essay Fuller separates the two stanza's with a dotted line but Gardner simply leaves a single blank line between them.

Page 125

1. Dionysus
2. I bring ye wine from above
3. From the vats of the storied sun:
4. For every one ye love
5. And life for every one,
6. [.]e shall sing in hollows and height
7. In festal mystical revel
8. The rapturous Bacchanal rite!
9. The rocks and trees are yours.
10. And the waters under the Hill,
11. By the might of that which endures
12. The holey (sic)heaven of will!
13. I kindle a flame like a torrent
14. To rush from star to star!
15. Your hair [i]s a comet's horrent,
16. You shall see things as they are!
17. I lift the mask of matter!
18. I open the heart of m[e]n!
19. For I am of force to shatter
20. The cast that hideth Pan!
21. Your loves shall lap up slaughter
22. And dabbled with rose of blood
23. Each desperate darling daughter
24. Shall swim in the fervid flood,
25. I bring ye laughter and tears,
26. The kisses that foam and bleed.
27. The joys of a million years.
28. The flowers that bear no seed
29. My life is bitter and sterile
30. Its flame is a wandering star.
31. Ye shall pass in pleasure and peril
32. Across the mystical bar
33. That is set for wrath and Weeping
34. Against the children of earth

## DIONYSUS

**I bring ye wine from above,  
From the vats of the storied sun;  
For every one of yer love,  
And life for every one.**  
 Ye shall dance on hill and level;  
**Ye shall sing in hollows and height  
In the festal mystical revel,  
The rapturous Bacchanal rite!  
The rocks and trees are yours,  
And the waters under the hill,  
By the might of that which endures,  
The holy heaven of will!**  
**I kindle a flame like a torrent  
To rush from star to star;  
Your hair as a comet's horrent,  
Ye shall see things as they are!**  
**I lift the mask of matter;  
I open the heart of man;  
For I am of force to shatter  
The cast that hideth – Pan!  
Your loves shall lap up slaughter,  
And dabbled with roses of blood  
Each desperate darling daughter  
Shall swim in the fervid flood.**  
**I bring ye laughter and tears,  
The kisses that foam and bleed,  
The joys of a million years,  
The flowers that bear no seed.**  
**My life is bitter and sterile,  
Its flame is a wandering star.  
Ye shall pass in pleasure and peril  
Across the mystical bar  
That is set for wrath and weeping  
Against the children of earth;**

## Page 125

According to the Fuller essay this poem is from "Orpheus" (13), which appeared in Vol. III of Crowley's *Collected Works*. Gardner found it on page 12 of Fuller's essay. On pages 140 and 141 of Text A, Gardner has sought out and included other pieces from Crowley's "Orpheus: A Lyrical Legend", specifically a long excerpt about an Egyptian goddess, Nuith (also known as Nuit or Nut).

On Line 4 Gardner has made one slight copy error. He has written "on" instead of "one" in the line which should read "For every one of yer love". He is working in his very best and most careful hand on this page so the error is definitely his and not a case of poor handwriting making the words difficult to read.

Between Lines 6 and 7 Gardner has dropped a line of the text, "Ye shall dance on hill and level". Given how closely it resembles the adjacent line it is entirely plausible that the omission is a simple error of losing track of what line he was copying.

There are two large bracket like lines drawn on the right hand side of the poem linking Lines 13 to 17 and then Lines 25 to 28. Gardner gives no indication of why these lines of the poem are significant.

## Page 126

### Page 126

1. But ye in singing and sleeping
2. Shall pass in measure and mirth!
3. I lift my wand and wave you
4. Through hill to hill of delight
5. My rosey rivers lave you
6. The innermost lustral light.
7. I lead you, Lord of the maze
8. In the darkness free of the sun
9. In spite of the spite that is days
10. We are wed, we are wild, we are one

**But ye in singing and sleeping  
Shall pass in measure and mirth!  
I lift my wand and wave you  
Through hill to hill of delight;  
My rosy rivers lave you  
In innermost lustral light.  
I lead you, lord of the maze,  
In the darkness free of the sun;  
In spite of the spite that is day's,  
We are wed, we are wild, we are one!**

## Page 126

The top portion of this page carries the conclusion of "Dionysus" from the previous page. After that, starting from Line 12, the balance of this page and several that follow contain long passages from a Crowley essay entitled "Consumption of Elements". It is discussed in more detail under the section of Crowley's other writings, which will come later in this chapter.

<p>Page 140</p> <ol style="list-style-type: none"> <li>1. There shall rise a sweet song of the soul</li> <li>2. Far deeper than love or distress</li> <li>3. Beyond mortals and Gods shall it roll</li> <li>4. It shall find me, and c[r]a[.]re, and caress,</li> <li>5. Ah! Me it shall capture</li> <li>6. In torrents of rapture</li> <li>7. It shall flood me, and fill, and posses(sic)</li> <li>8.</li> <li>9. The magical aeon beginneth</li> <li>10. Of song in the heart of desire,</li> <li>11. That smileth(sic) and striveth and sinuets(sic)</li> <li>12. But burns up the <del>heart</del> soul of the lyre</li> <li>13. There is pain in the note:</li> <li>14. Of the sorcerers throat</li> <li>15. Is a sword, and his brain is afire</li> <li>16.</li> <li>17. There is one that hath sought me and found me</li> <li>18. In the heart of the sand and the snow</li> <li>19. He hath caught me, and held me and bound me,</li> <li>20. In the Lands where no flower may grow.</li> <li>21. His voice is a spell</li> <li>22. Hath enchanted me well!</li> <li>23. I am his, did I will it or no.</li> <li>24.</li> <li>25. Lovers! O Poets! O masters</li> <li>26. Of me, ye may ravish my frown!</li> <li>27. Aloof from my shocks and desasters (sic)!</li> <li>28. Impatient to kiss me and crown!</li> <li>29. I am eager to yield</li> <li>30. In the warrior field</li> <li>31. Ye shall fight me, and fasten me down.</li> </ol>	<p>NUIITH</p> <p>Enough. It is ended, the story Of magial æons of song; The sun is gone down in his glory To the Houses of Hate and of Wrong. Would ye see if he rise? In Hesperian skies Ye may look for his rising for long.</p> <p>(2) <b>The magical æon beginneth</b> <b>Of song in the heart of desire,</b> <b>That smiteth and striveth and</b> <b>sinneth</b> <b>But burns up the soul of the</b> <b>lyre:—</b> <b>There is pain in the note:—</b> <b>In the sorcerer's throat</b> <b>Is a sword, and his brain is afire!</b></p> <p>Long after (to men: but a moment To me in my mansion of rest) Is a sundawn to blaze what the glow meant Seen long after death in the west; A magical æon! Nor love-song nor pæan, But a flame with a silvery crest.</p> <p>(1) <b>There shall rise a sweet song of</b> <b>the soul</b> <b>Far deeper than love or distress;</b> <b>Beyond mortals and gods shall it</b> <b>roll;</b> <b>It shall find me, and crave, and</b> <b>caress.</b> <b>Ah! me it shall capture</b> <b>In torrents of rapture</b> <b>It shall flood me, and fill, and</b> <b>possess.</b></p> <p>(5) <b>For brighter from age unto age</b> <b>The weary old world shall renew</b> <b>Its life at the lips of the sage,</b> <b>Its love at the lips of the dew.</b> <b>With kisses and tears</b></p>
<p>Page 141</p>	<p>227</p>

- 1.
2. For brighter from age unto age
3. The weary old world shall renew
4. It is life from the lips of the sage
5. Its love at the lips of the dew,
6. With kisses and blows
7. We shall banish our woes
8. As sure as the starlight is true.
- 9.
10. For the drift of the stars is to beauty
11. To strength and to infinite pleasure,
12. The toil and worship and duty
13. Shall turn them to laughter and leisure.
14. Were the World understood
15. Ye would see it was good
16. As a dance to a delicate measure.
- 17.
18. Ye fools, interweaving in passion
19. The lyrical light of the mind!
20. Go on, in your drivelling fashion!
21. Ye shall seek long and not find
22. For without ye may see
23. All the beauty of me,
24. And the ro[d], and its kisses are kind.
- 25.
26. We are lulled by the [-] of the stars!
27. We are [downed] by the swift lashes wind!
28. When wer(sic) bound t[-] breakable bars,
29. When we love with spirit and mind
30. The infinite powers
31. Of rapture are ours
32. We are one one, and our kisses are kind.
- 33.
34. [B]ut no dear love, the trespass I'll repeat
35. Since you have made my punishment so sweet

The return of the years  
**Is as sure as the starlight is true.**

**(6)**  
 Yet **the drift of the stars is to beauty,**  
**To strength, and to infinite pleasure.**  
**The toil and the worship and duty Shall turn them to laughter and leisure.**

**Were the world understood**  
**Ye would see it was good,**  
**A dance to a delicate measure.**

**(7)**  
**Ye fools, interweaving in passion**  
**The lyrical light of the mind!**  
**Go on, in your drivelling fashion!**  
**Ye shall surely seek long and not find.**

**From without ye may see**  
**All the beauty of me,**  
 And my lips, that their **kisses are kind.**

For Eurydice once I lamented;  
 For Orpheus I do not lament:  
 Her days were a span, and demented;  
 His days are for aye, and content.  
 Mere love is as nought  
 To the love that is Thought,  
 And idea is more than event.

**(4)**  
**O lovers! O poets! O masters**  
**Of me, ye may ravish my frown!**  
**Alloof from my shocks and disasters!**

**Impatient to kiss me, and crown!**  
**I am eager to yield.**  
**In the warrior field**  
**Ye shall fight me, and fasten me down.**

O poets! O masters! O lovers!  
 Sweet souls of the strength of the sun!  
 The couch of eternity covers  
 Our loves, and our dreams are as

done.

Reality closes  
Our life into roses;  
We are infinite space: we are  
one.

(3)

**There is one that hath sought me  
and found me**

**In the heart of the sand and the  
snow;**  
**He hath caught me, and held me,  
and bound me,**  
**In the land where no flower may  
grow.**

**His voice is a spell,  
Hath enchanted me well!  
I am his, did I will it or no.**

But I will it, I will it, I will it!  
His speck of a soul in its cars  
Shall lift up immensity! fill it  
With light of his lyrical bars.  
His soul shall concentrate  
All space; he shall enter  
The beautiful land of the stars.

He shall know me eternally wedded  
To the splendid and subtle of  
mind;  
For the pious, the arrogant-  
headed,  
He shall know they nor seek me  
nor find.

O afloat in me curled!  
Cry aloud to the world  
That I and my kisses are kind!

O lover! O poet! O maiden  
To me in my magical way!  
Be thy songs with the wilderness  
laden!

Thy lyre be adrift and astray:—  
So to me thou shalt cling!  
So to me thou shalt sing  
Of the beautiful law of the day!

I forbid thee to weep or to  
worship;

	<p>I forbid thee to sing or to write! The Star-Goddess guideth us her ship;     The sails belly out with the light.     Beautiful head!     We will sing on our bed     Of the beautiful law of the Night!</p> <p><b>(8)</b> <b>We are lulled by the whirr of the stars;</b>     We are fanned by the whisper,     the <b>wind</b>;     We are locked in <b>unbreakable</b> <b>bars,</b>     The <b>love of the spirit and mind.</b>     The <b>infinite powers</b>     <b>Of rapture are ours;</b>     <b>We are one, and our kisses are kind.</b></p>
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Pages 140 and 141

I've combined these two pages in the same table because Gardner has excerpted several non-contiguous stanzas from one poem. Keeping it together in a single panel makes it easier to see what choices Gardner made.

The poem is from Crowley's "Orpheus," specifically the section labelled "Nuith" near the finale of the piece. It is included in Crowley's *Collected Works*, Vol. III, published in 1907. Gardner has selected stanzas 4, 2, 11, 9, 5, 6, 7 and 16, in that order. This is the only poem not included in Fuller's essay. That means Gardner deliberately sought out the longer version in order to include it here in Text A. In addition, the last two lines on page 141 are not part of the poem and I have not been able to identify their source.

There are two stanzas of this poem which contain significant changes, both on Page 141. Gardner has completely changed Lines 6 and 7, writing "With kisses and blows" (6) "We shall banish our woes" (7) in place of the original "With kiss and tears" "The return of the years". In a similar kind of change Gardner has altered Line 24 where he writes "And the rod, and its kisses are kind" as a replacement of the original "and my lips, that their kisses are kind". It is certainly suggestive of Gardner's reputed fondness for the switch or rod as part of sex play. This accusation came out of Kelly's interpretation of Gardner's inclusion of whipping or scourging in Gardnerian ritual (Kelly, Crafting).

## **Summary - Poetry**

It was reading the poetry that first gave me a hint that this document had not been compiled by a woman as I had originally been led to believe by Dr. DuFresne. There are many other pieces of poetry in Text A but it was the descriptions of women, the stark sensuality of many of the passages (primarily the ones written by Crowley) that made it increasingly clear the person writing these pages had to be male. The tone of Crowley's poetry is very different from the other non-Crowley pieces with their gentle romanticism, filled with images of hidden sacred places in the wildwood, of the bells of fairyland, of moonlight and remembrances of past lives.

These excerpts offer hints of what Gardner was seeking. When crafting the rituals used by his own covens Gardner rejects the Egyptian and Roman pantheons that Crowley favours . When Gardner initiates Valiente in 1954, instead of using Nuit (Egyptian) and Dionysus (Roman), he uses Aradia (Italian through Leland) and Cernunnos (Celtic) (Valiente, Rebirth 52). In 1949 when he writes *High Magic's Aid*, he refers to "the Old Gods" but the only deity name that appears is 'Janicot', tentatively identified as a Basque word (Michael Harrison quoted in Valiente, Rebirth 52). In addition, on Line 21 of page 229 of Text A, Gardner used the word "Abracadabra" as the name of the deity, even though Crowley's used "Abrahadabra". This is discussed in more detail later in this section.

Of minor interest is a change Gardner makes on page 13 when he either deliberately or accidentally assigns a male gender to "Love". On Line 4 of this page he writes "From his place in Heaven" instead of "from its place in heaven". There is no way to misunderstand it – he is assigning a male gender to "Love". Of course it is entirely plausible that he is simply harking to the social convention that identifies the Roman Eros as male, as is the diminutive pudgy Cupid.

By itself, Crowley's poetry offers no more than tantalizing hints of where Gardner's imagination is taking him. It is the material that follows that provides a fuller and fascinating picture of what Gardner was to develop.

## **Crowley's Other Writings**

Although Gardner included selections from Crowley's ritual material, he was far more interested in Crowley's magical how-to's. It is this material which takes up the most space in Text A, 44 pages in all.

Crowley was a prodigious writer and Gardner copied out excerpts from several of his books; specifically – *Liber Al* also known as *The Book of the Law* (1909), several sections of *Book 4* (1913),

and *The Mass of the Phoenix*, as well as several issues of *The Equinox*, which was published between 1909 and 1998. The amount of material Gardner had to comb through to select these items suggests that he was very interested in the material. Nonetheless his selections also indicate he had his own agenda and priorities in retaining what he did. For example, it is evident he was not at all interested in the theology or philosophy behind Crowley's writings, nor in the cautions and discipline required in order to effectively work magic.

### **Liber CL (de Lege Libellum) (1919) pages 11-12**

Roughly translated, *Liber CL de Lege Libellum* means "Little Book of the Law". Closely associated with Crowley's *Book of the Law* this text, consisting of only a few pages, is described as "A further explanation of the *Book of the Law*, with special reference to the Powers and Privileges conferred by its acceptance" (website O.T.O. USA). Gardner also includes excerpts from *The Book of the Law* in Text A (pages 153-155, 188).

#### **Pages 11 and 12**

<p>Page 11</p> <p>1. Of Liberty</p> <p>2. It is of liberty I would first write unto you, for except for ye be free to act you cannot act.</p> <p>3. The great bond of all bonds is ignorance. How</p> <p>4. should man be free to act if he knows not his own</p> <p>5. purpose? You must first of all discover which</p> <p>6. star of all other stars you are, and your relation to</p> <p>7. the other stars about you, or your relation to &amp; identity</p> <p>8. with the whole. Now there are many roads and</p>	<p>Liber CL (de Lege Libellum) Part I "of Liberty"</p> <p><b>IT IS OF LIBERTY</b> that I would first write unto you, for except ye be free to act, ye cannot act. Yet all four gifts of the Law must in some degree be exercised, seeing that these four are one. But for the Aspirant that cometh unto the Master, the first need is freedom.</p> <p><b>The great bond of all bonds is ignorance. How shall a man be free to act if he know not his own purpose? You must therefore first of all discover which star of all the stars you are, your relation to the other stars about you, and your relation to, and identity with, the Whole.</b></p> <p>II "Of Love" ... <b>Now in this method there are many roads and ways, some simple and</b></p>
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ways.

9. Some simple & direct, some hidden & mysterious,
10. even as it is with human love: For love is infinite
11. in diversity even as the stars. For this cause do I
12. leave love himself master in the heart of every one
13. of you: and for he shall teach you rightly if you serve
14. him with diligence and devotion even to abandonment.

15. Nor shall you take umbrage or surprise at the
16. strange pranks that he shall play: for he is a
17. wayward boy & wanton, wise in the wiles of
18. Aphrodite Our Lady. He's sweet Mother: and [all]

19. his jests and crudties(sic) are spice in a confection
20. cunning as no art many may match. Rejoice therefore
21. in all his play, not remitting in any wise your own
22. ardour, but glowing with the sting of his whips, and
23. making of laughter itself a sacrament adj[.]v[.]t to
24. love, even as the wine of Rhe[m]s is sparkle &
25. bite like as they were ministers to the High
26. Priest of its intoxication, It is also fit that I
27. write to you of the importance of purity in
28. love, now this matter concerneth not in any wise
29. the object or method of the practice; for know

30. that all things are masks or symbols of the One
31. Truth, & nature serveth always to point out the
32. higher perfection under the veil of [-] perfection,

**direct, some hidden and mysterious, even as it is with human love whereof no man hath made so much as the first sketches for a Map: for Love is infinite in diversity even as are the Stars. For this cause do I leave Love himself master in the heart of every one of you: for he shall teach you rightly if you but serve him with diligence and devotion even to abandonment.**

**Nor shall you take umbrage or surprise at the strange pranks that he shall play: for He is a wayward boy and wanton, wise in the Wiles of Aphrodite Our Lady His sweet Mother: and all His jests and cruelties are spices in a confection cunning as no art may match.**

**Rejoice therefore in all His play, not remitting in any wise your own ardour, but glowing with the sting of His whips, and making of Laughter itself a sacrament adjuvant to Love, even as in the Wine of Rheims is sparkle and bite, like as they were ministers to the High Priest of its Intoxication.**

**It is also fit that I write to you of the importance of Purity in Love. Now this matter concerneth not in any wise the object or the method of the practice: the one thing essential is that no alien element should intrude. And this is of most particular pertinence to the aspirant in that primary and mundane aspect of his work wherein he establisheth himself in the method through his natural affections.**

**For know, that all things are masks or symbols of the One Truth, and nature serveth alway(sic) to point out the higher perfection under the veil of the lower perfection. So then all the Art and Craft of human love shall serve you as an hieroglyphic: for it is written that That which is above is like that which is below: and That which is below is like that which is above.**

33. so then all the Art & Craft of [-] Love shall

Page 12

1. Serve you as a hieroglyphic: for it is written that
2. that which is below is like that which is above,

Page 11

The first eight lines of page 11 are from Part I – “Of Liberty”. Then, in mid line, without indicating any kind of break, Gardner begins to copy several continuous paragraphs from Part II – “Of Love”.

He starts his excerpt from “Of Love” 13 paragraphs into the passage.

This material carries over onto the first two lines of page 12 and then ends abruptly.

It is perhaps of minor note that Crowley (and thus Gardner) identifies “Love” as male, see page 11, Line 12.

Page 12

This excerpt, carried over from page 11, intriguingly ends with a comma. This suggests Gardner may have been interrupted and then, after a period of time, came back to the blank page but was no longer working with the same book. After skipping a line he then begins a page of notes (Lines 4 through 34) that are about Bacchus, Buddha, Adonis, Morduk and other phallic gods. There is no subtitle, nor is any source indicated. This material is not discussed in my thesis as it falls under the theme-line of “Goddesses, Gods and Heroes”. The excerpts are so fragmentary that I have been unable to link them to any specific source. Furthermore, they are not written by Crowley.

The concept expressed on Lines 1 and 2 of page 12, “That which is below is like that which is above,” has come to be deeply important to the Wiccan value system. It is an ancient concept that can be found in the Chinese Tao, Celtic legend and even The Lord’s Prayer (“Thy will be done on earth as it is in heaven”). According to Myer’s *A Pagan Testament* (2008) it is one of the most widespread and best loved of the Pagan wisdom teachings (224). It also appears in a longer version in “The Temple of Solomon the King, Book II”, part I (*The Equinox*, September 1919).<sup>112</sup>

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<sup>112</sup> That which is below is like  
that which is above, and  
that which is above is like  
that which is below, for the  
performance of the miracles  
of the ONE SUBSTANCE.

*Hermes. (Equinox, Sept 1919)*

## **Summary – *Liber CL***

It is very intriguing that the excerpt from this book ends two lines into the second page, with a comma. Both details are very suggestive that Gardner intended to write further but was somehow prevented or interrupted.

*Liber CL (de Lege Libellum)* which means *Little Book of the Law* was published as a further explanation of the *Liber AL* or *The Book of the Law*, which Crowley claimed had been dictated to him and not written by him (a more detailed discussion of the origins of *Liber AL* appears later in this document). The excerpts Gardner wrote down have to do with liberty and love, these apparently being two of the benefits of committing one's self to the religious philosophy outlined in *Liber AL*.

Included among the excerpts from *Liber CL* is a well known piece of philosophical wisdom – “for it is written that That which is above is like that which is below: and That which is below is like that which is above” which Gardner has shortened into “As above, so below”. If this was to be a philosophical discussion much could be made of Gardner’s choice of phrase, however that is outside the scope of my thesis.

## ***Liber CCXLII Aha!* pages 83, 85, 86**

Crowley’s *Liber CCXLII Aha!* or *Book 242* is subtitled "The Sevenfold Mystery of the Ineffable Love; the Coming of the Lord in the Air as King and Judge of this corrupted World". It is a lengthy piece but Gardner excerpts only from a very early section of the document. Originally written as a dialogue between Marsyas, an Adept and Olympus, his pupil, Gardner turns it into a monologue by strategically omitting bits and pieces of text. The message of the piece , according to Crowley, details “the Whole Secret of the Way of Initiation . . . from the Beginning to the End; for the Instruction of the Little Children of the Light”. In the prologue Crowley identifies the approach used in this treatise as “the doctrine of Passive Attention or Waiting” (<http://hermetic.com/crowley/libers/lib242.html>).

## **Page 83**

Page 83	Liber CCXLII – Aha!
1. 2. Ere, the ruby Dawn 3. Gild the dew of leaf and l[..]n. 4. Bidding the petals to unclose	OLYMPAS. Master, ere the ruby Dawn Gild the dew of leaf and lawn, Bidding the petals to unclose Of heaven's imperishable Rose, Brave heralds, banners flung afar

<p>5. Of heaven's imperishable Rose.      6. Brave heralds, banners flung afar      7. Of the loan(sic) and secret star,      8. I come to greet thee, Here I bow      9. To earth this consecrated brow!      10. As a lover woos the Moon      11. Aching in a silver swoon,      12. I reach my lips towards thy shoon      13.</p>	<p><b>Of the lone and secret star,</b>  <b>I come to greet thee. Here I bow</b>  <b>To earth this consecrated brow!</b>  <b>As a lover woos the Moon</b>  <b>Aching in a silver swoon,</b>  <b>I reach my lips towards thy shoon,</b>      Mendicant of the mystic boon!</p>
Lines 14-34 are not written by Crowley	

### Page 83

The top part of this page features what appears to be several lines of poetry. The first lines (2 through 12) are actually lines of dialogue between Marsyas, an Adept and Olympus, his pupil, excerpted from Crowley's *Liber CCXLI*. Gardner returns to this material on page 85.

The balance of this page and the entirety of the next, page 84, is information about the triple goddess. It was not written by Crowley. It appears to have been written by Robert Graves (a closer examination is required to fully confirm this) and is categorized under the theme "Goddesses, Gods and Heroes", putting it beyond the parameters of this thesis.

The entire page is written in a careful, very stylized hand. It resembles the handwriting Gardner uses for his ritual pages, except that it is not oversized. He clearly considers these passages from Crowley important. Perhaps he is capturing images and concepts for his own rituals, and yet the majority of the page contains material that is clearly not from a ritual.

Page 84 – is not from Crowley.

### Page 85

<p>Page 85</p>	<p><i>Liber CCXLII – Aha!</i></p>
<p>1. Ah Ah(sic)</p>	<p>MARSYAS. Do what thou wilt! is the sole word      Of law that my attainment heard.      Arise, and lay thine hand on God!      Arise, and set a period      Unto Restriction! That is sin:      To hold thine holy spirit in!      O thou that chafest at thy bars, (sic)</p>

2. Invoked Nuit beneath her stars
3. With pure heart (Her incense burned
4. Of gums & woods, in gold inured(sic) )
5. And let the serpent flame therin(sic)
6. A little of my soul shall win
7. To lie within her bosom. Lo!
8. Thou wouldst give all – and she cries: No!
9. Take all, and take me! Gather spice
10. And virgins and great pearls(sic) of price!
11. Worship me in a single rube(sic)
12. Crowned richly! Girdle of the globe.
13. I love thee!. Pale and purple, veiled
14. Voluptuous, swam silver sailed.
15. I love thee, I am drunkenness
16. Of the inmost sense: My soul's caress
17. Is toward thee! Let my priestess stand
18. Bare and rejoicing, softly fanned
19. By smooth-lipped acolytes, upon
20. Mine iridescent altar-stone,
21. And in her love-chant swooningly
22. Say evermore: To me! To me!
23. I am the azure-lidded daughter
24. Of sunset: the all-girding(sic) water!
25. The naked brilliance of the sky
26. In the voluptuous night am I!
27. With song, with jewel, with perfume.
28. Wake a[ll] n my rose's blush and bloom!
29. Drink to me! Love me! I love thee.
30. My love, my Lord – to me! to me!
31. There is the snake that gives delight
32. And knowledge, stires(sic) the heart aright
33. With drunkenness, strange drugs are thine
34. Hadit And draughts of wizard wine!
35. These do no hurt. Thine hermits dwell

**Invoke Nuit beneath her stars**  
**With a pure heart (Her incense burned**  
**Of gums and woods, in gold inurned),**  
**And let the serpent flame therein**  
**A little, and thy soul shall win**  
**To lie within her bosom. Lo!**  
**Thou wouldest give all \_\_\_ and she cries:**  
**No!**

**Take all, and take me! Gather spice**  
**And virgins and great pearls of price!**  
**Worship me in a single robe,**  
**Crowned richly! Girdle of the globe,**  
**I love thee! Pale and purple, veiled,**  
**Voluptuous, swan silver-sailed,**  
**I love thee. I am drunkenness**

**Of the inmost sense; my soul's caress**  
**Is toward thee! Let my priestess stand**  
**Bare and rejoicing, softly fanned**  
**By smooth-lipped acolytes, upon**  
**Mine iridescent altar-stone,**

**And in her love-chaunt(sic) swooningly**  
**Say evermore: To me! To me!**  
**I am the azure-lidded daughter**  
**Of sunset; the all-girdling water;**

**The naked brilliance of the sky**  
**In the voluptuous night am I!**  
**With song, with jewel, with perfume,**  
**Wake all my rose's blush and bloom!**  
**Drink to me! Love me! I love thee,**  
**My love, my lord \_\_\_ to me! to me!**  
**OLYMPAS. There is no harshness in the**  
**breath**  
**Of this \_\_\_ is life surpassed, and death?**  
**MARSYAS. There is the Snake that gives**  
**delight**  
**And Knowledge, stirs the heart aright**  
**With drunkenness. Strange drugs are**  
**thine,**  
**Hadir, and draughts of wizard wine!**  
**These do no hurt. Thine hermits dwell**

## Page 85

Continuing with the material he started on page 83, Gardner writes in the space above the top line. Since the excerpt on page 83 Gardner has skipped several pages of the dialogue between Olympas and Marsyas. This section comes from very near the end of the interaction between the two characters, whereas the excerpt on page 83 is from the early part of their dialogue. I located this text on the “Sacred Text” website where it is entered as one long piece, consequently there are no page numbers to place it within the body of the longer text. The breaks in the Crowley text are ones I have inserted to help keep the two texts parallel for comparison purposes.

There are few changes or self-corrections on this page, However , on Line 4 he does write “inured” instead of “inurned” . Being a matter of a dropped letter this gives every indication of being a careless slip of the pen rather than a deliberate change. Gardner’s overall page gives the impression of being either poetry or ritual as it is written in the careful calligraphy that Gardner reserved for poems and ritual material.

On Line 6 he makes one change, writing “my soul” in place of Crowley’s “thy soul”. This is one of those changes that could lead to interesting conversations about his intention.

On Line 15 Gardner uses the word “drunkenness” where the original says “drunkness”. It is arguable that this changes the meaning of the line but to what end?

Between Lines 30 and 31, Gardner omits a brief interjection by Olympas and thus turns a dialogue into a monologue.

## Page 86

Page 86	<i>Liber CCXLI – Aha!</i>
<ol style="list-style-type: none"><li>1. Not in the cold-secreutive cell.</li><li>2. But under purple canopies</li><li>3. With mighty-breasted mistresses</li><li>4. Magnificent as Lionesses –</li><li>5. Tender and terrible caresses!</li><li>6. Fire lives and light, in eager eyes:</li><li>7. And massed huge hair about them lies.</li><li>8. They lead their hosts to victory!</li><li>9. In every Joy they are Kings: then see</li><li>10. That secret serpent coiled to spring</li><li>11. And win the world! A priest and king.</li></ol>	<p><b>Not in the cold secretive cell, But under purple canopies With mighty-breasted mistresses Magnificent as lionesses —</b></p> <p><b>Tender and terrible caresses! Fire lives, and light, in eager eyes; And massed huge hair about them lies. They lead their hosts to victory:</b></p> <p><b>In every joy they are kings; then see That secret serpent coiled to spring</b></p>

<p>12. Let there be feasting, foining, fighting.      13. A revel of lusting, singing, smiting!      14. Work: be the bed of work! Hold! Hold!      15. The stars kiss is as molten gold.      16. Harden! Hold thyself up! Now di[e]      17. Ah! Ah! Exceed! Exceed!      18. My sta[.]ue shall surpass the stars!      19. He hath said it! Men shall worship      20. In hidden woods, on barren scaurs (sic),      21. Henceforth to all eternity</p>	<p><b>And win the world! O priest and king,</b>  <b>Let there be feasting, foining<sup>113</sup>,</b>  <b>fighting,</b></p> <p><b>A revel of lusting, singing, smiting!</b>  <b>Work; be the bed of work! Hold!</b>  <b>Hold!</b>  <b>the stars' kiss is as molten gold.</b>  <b>Harden! Hold thyself up! now die ---</b>  <b>OLYMPAS. And I?</b></p>
<p>22. Her sweet lithe body arched for love,      23. Her feet a Zepher(sic) to the flowers,      24. She calls my name – she gives the sign      25. That she is mine, supremely(sic) mine,      26. And clinging to the infinite girth      27. My soul gets perfect joy thereof      28. Beyond the abysses and the hours!      29. So that I kiss her lovely brows:      30. She baths my body in perfume      31. Of sweat --- O thou my secret spous(sic),      32. Continuous One of Heaven &amp; Illume</p>	<p><b>MARSYAS. My stature shall surpass</b>  <b>the stars:</b>  <b>He hath said it! Men shall worship</b>  <b>me</b>  <b>In hidden woods, on barren scaurs<sup>114</sup>,</b>  <b>Henceforth to all eternity.</b></p> <p>...</p> <p><b>MARSYAS: Yonder, faintly luminous,</b>  <b>The yellow desert waits for us.</b>  <b>Lithe and eager, hand in hand,</b>  <b>We travel to the lonely land.</b>  <b>There, beneath the stars, the smoke</b>  <b>Of our incense shall invoke</b>  <b>The Queen of Space; and subtly She</b>  <b>Shall bend from Her infinity</b>  <b>Like a lambent flame of blue,</b>  <b>Touching us, and piercing through</b>  <b>All the sense-webs that we are</b>  <b>As the aethyr penetrates a star!</b>  <b>Her hands caressing the black earth,</b>  <b>Her sweet lithe body arched for</b>  <b>love,</b>  <b>Her feet a Zephyr to the flowers,</b>  <b>She calls my name — she gives the</b>  <b>sign</b>  <b>That she is mine, supremely mine,</b>  <b>And clinging to the infinite girth</b>  <b>My soul gets perfect joy thereof</b></p> <p><b>Beyond the abysses and the hours;</b></p>

<sup>113</sup> According to the Free Online Dictionary “foining” means to thrust with a sharp pointed weapon, probably from Old French foine meaning a fish spear.

<sup>114</sup> According to the Free Online Dictionary a “scaur” is from the Middle English skerre meaning bare rocky place on a mountainside or other steep slope.

33. My so[ul] with this arcane delight, 34. Voluptuous(sic) Daughter of the Night.	<b>So that ___ I kiss her lovely brows;          She bathes my body in perfume          Of sweat . . . O thou my secret spouse,          Continuous One of Heaven! Illume</b>  <b>My soul with this arcane delight,          Volumptuous Daughter of the Night!</b>
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Page 86

Gardner starts on the very first line of the page and continues copying to the very bottom of the page, writing in his careful quasi-calligraphy style. As on the previous page, the breaks in the Crowley text were inserted in order to allow easier comparison of the two texts. Gardner has again omitted the portions of dialogue spoken by Olympas, specifically between Lines 17 and 18. In addition, between Lines 20 and 21 Gardner has omitted several pages of speech. As with page 85 he is turning a dialogue into a monologue.

On Line 19 he makes a fascinating change, perhaps accidental, perhaps deliberate. Spread over Lines 19 and 20 he writes “Men shall worship (19) in hidden woods ... (20)”, as opposed to Marsyas’ statement “Men shall worship me in hidden woods. . .”.

Gardner makes what appears to be another slip of the pen on Line 34, writing “voluptuous” where Crowley wrote “volumptuous”. Ironically this particular slip suggests that the error may have been with Crowley rather than Gardner.

### **Summary – *Liber CCXLII Aha!***

Given that this is intended to offer an outline of an initiation, the sections Gardner has excerpted are remarkably sensual as well as uninformative. That he has written it in the same format as other pages where he has written poetry and rituals leads to the notion that Gardner saw these lines as potential ritual material.

### **Book 4, Part II, Magick (Elementary Theory) pages 109 – 111, 112, 146 – 148**

Gardner works his way through “Part II – Magick (Elementary Theory)” of Crowley’s *Book 4*, published in 1913, paying special attention to the details of the magical tools. Some, but not all, of this information is still extant in Wiccan and Pagan practice.

Also known as *Liber ABA* or *Liber 4*, Book 4 consists of four sections. The first contains Crowley’s principles of mysticism and yoga. The second consists of information about magical tools and

symbols. The third section is better known as the stand alone “Magick in Theory and Practice” and contains the principles of Crowley’s occult practice. A fourth section, known as “Thelema: The Law” is better known as “The Equinox of the Gods”.

Althought this book was published in the winter of 1912-13, Crowley claimed that in November of 1911 he had been commanded to write a book, to be called Book 4, by a discarnate entity named Abuldiz (Crowley, Confessions 677). It was dicated to several of Crowley’s students and they share credit as coauthors of the document - Soror Ouarda (Rose Edith Crowley, 1874-1932), Frater Per Ardua (Maj.-Gen. John Frederick Charles Fuller, 1878-1966), Soror Agatha (Leila Waddell, 1880-1932), Soror Virakam (Mary Desti aka Mary d’Este Sturges, 1871-1931), Soror Rhodon (Mary Butts, 1890-1937), Soror Alostrael (Leah Hirsig, 1883-1951) and Frater Volo Intelligere (Gerald Joseph Yorke, 1901-1983).

Despite the number of pages that Gardner used for this series of excerpts the handwriting remains consistent. It is a careful, reasonably readable pseudo calligraphy style that is similiar to the fancier style Gardner used for ritual pages, except that it is smaller and tidily kept to a single line. The constancy of the style suggest that these excerpts were made during a single session. The carefulness of the style also indicates the importance that Gardner places on this material.

It is interesting to note that in spite of the extent of the material Gardner copies from Crowley he does not adopt Crowley’s spelling of the word “magick”<sup>115</sup>. Given that this spelling is a major philosophical choice of Crowley’s this suggests that Gardner is more interested in the technical information of working magic, as opposed to the philosophy behind Crowley’s information.

## Page 109

Page 109	<p><i>Book 4, Part II – Magick (Elementary Theory)</i></p> <p><b>CHAPTER I – The Temple</b> pages 7- 9</p> <p><b>THE Temple represents the external Universe. The Magician must take it as he finds it, so that it is of no particular shape;</b> yet we find written, Liber VII, vi,</p>
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<sup>115</sup> The spelling of “magick” with the “k” was introduced by Crowley. He used it to distinguish between energy raised to create a genuine result and the slight of hand of a stage magician, ie magic (Crowley, Book 4 Introduction). A message posted to the Pagan Studies list offers a different way of distinguishing between the two: “ ...it largely depends on which scholarly audiences are being addressed. Working in anthropology, where ‘magic’ is discussed cross-culturally, and this spelling is the accepted standard, I would always spell it this way in my scholarly (and other ) work. ... But it is by no means unheard of to use the spelling ‘magick’ for scholarly purposes, especially...in writings about Crowley, Western Mystery traditions, etc.” (Morgain, message posted to Pagan Studies Yahoo 9 Aug 2012).

<p>may</p> <ul style="list-style-type: none"> <li>4. be of any shape. There may be however some choice</li> <li>5. of rooms, this refers to the power of the magician</li> <li>6. to reincarnate in a suitable body.</li> </ul>	<p>2: "We made us a Temple of stones in the shape of the Universe, even as thou didst wear openly and I concealed." This shape is the Vesica Piscis; but it is only the greatest of the Magicians who can thus fashion the Temple. <b>There may, however, be some choice of rooms; this refers to the power of the Magician to reincarnate in a suitable body.(9)</b></p>
<p>7. <i>The Circle</i></p> <ul style="list-style-type: none"> <li>8. The circle announces the nature of the Great Work.</li> <li>9. The circle should not be too small &amp; cramp his movements: It should not be large that he has long distances to traverse, once the circle is made</li> <li>10. &amp; consecrated the Magician must not leave it, or even</li> <li>11. lean outside, lest he be destroyed by hostile forces without.</li> </ul> <p>14. The centre of this circle is the [-]of the tau[u] of ten</p> <p>15. squares as shown in sketch (page 110). The tau[u] &amp; circle together make</p> <p>16. one form of the Rosy Cross, the uniting of subject object</p>	<p><b>CHAPTER II – The Circle</b> pages 11 - 17</p> <p><b>The Circle announces the Nature of the Great Work.</b></p> <p>Though the Magician has been limited in his choice of room, he is more or less able to choose what part of the room he will work in. He will consider convenience and possibility. His <b>circle should not be too small and cramp his movements; it should not be so large that he has long distances to traverse. Once the circle is made and consecrated, the Magician must not leave it, or even lean outside, lest he be destroyed by the hostile forces that are without.</b></p> <p>He chooses a circle rather than any other lineal figure for many reasons; e.g.,</p> <ul style="list-style-type: none"> <li>1. He affirms thereby his identity with the infinite.</li> <li>2. He affirms the equal balance of his working; since all points on the circumference are equidistant from the centre.</li> <li>3. He affirms the limitation implied by his devotion to the Great Work. He no longer wanders about aimlessly in the world.(13)</li> </ul> <p><b>The centre of this circle is the centre of the Tau of ten squares which is in the midst, as shown in the illustration. The Tau and the circle together make one form of the Rosy Cross, the uniting of subject and object which is the Great Work, and which is symbolized sometimes as this cross and circle, sometimes as the Lingam-Yoni,</b></p>

17. which is the Great Work, which is symbolised sometimes
18. as the L[in]gam-Yoni, cross and circle, spi[r]e & nave of a church,
19. sometimes as the marriage feast, mystic marriage, ch[e]mical
20. nuptials & a hundred other ways. Whatever form chosen,
21. it is the symbol of the Great Work.
22. This place of working therefore declares the nature
23. & object of the Work. The Ta[u] is composed of 10
24. squares for the 10 Sephiroth, about this Ta[u] is [-]scribed
25. a triangle only actually marked at the 3 corners, by
26. diamonds, a form of Yoni. On the circle are [in]scribed the

sometimes as the Ankh or Crux Ansata, sometimes by the Spire and Nave of a church or temple, and sometimes as a marriage feast, mystic marriage, spiritual marriage, "chymical nuptials," and in a hundred other ways. Whatever the form chosen, it is the symbol of the Great Work.

**This place of his working therefore declares the nature and object of the Work.** Those persons who have supposed that the use of these symbols implied worship of the generative organs, merely attributed to the sages of every time and country minds of a calibre equal to their own.

**The Tau is composed of ten squares for the ten Sephiroth.**

*Footnote: The Ten Sephiroth are the Ten Units. In one system of classification (see .777.) these are so arranged, and various ideas are attributed to them, that they have been made to mean any- thing. The more you know, the more these numbers mean to you.*

**About this Tau is escribed a triangle**, which is inscribed in the great Circle; but of the triangle nothing is actually marked but the three corners, the areas defined by the cutting of the lines bounding this triangle. This triangle is only visible in the parts which are common to two of the (14) sides; they have therefore the shape of the **diamond**, one form of the Yoni. The significance of this is too complex for our simple treatise; it may be studied in Crowley's "Berashith."

The size of the whole figure is determined by the size of one square of the Tau. And the size of this square is that of the base of the Altar, which is placed upon Maukuth. It will follow then that, in spite of the apparent freedom of the Magician to do anything he likes, he is really determined absolutely; for as the Altar must have a base

<p>27. names of God, the circle is green, the names flaming</p> <p>28. vermillion, as is the T<u>a</u>[u]. Without the circle are nine</p> <p>29. pentagrams equidistant, in the centre of each is a lamp [or] candle.</p> <p>30. (<del>Note</del>, these keep off those forces of darkness which otherwise</p> <p>31. might strive to break in. (Note, some Magicians use a</p> <p>32. number of lamps, according to the nature of the work I.<u>E.</u> 3</p> <p>33. for works of Saturn, 8 for Works Mercurial, 9 is the Moon</p> <p>34. but is catholic &amp; can be used for all.</p>	<p>proportionate to its height, and as that height must be convenient for the Magician, the size of the whole will depend upon his own stature. It is easy to draw a moral lesson from these considerations. We will merely indicate this one, that the scope of any man's work depends upon his own original genius. Even the size of the weapons must be determined by necessary proportion. The exceptions to this rule are the Lamp, which hangs from the roof, above the centre of the Circle, above the square of Tiphereth; and the Oil, whose phial is so small that it will suit any altar.</p> <p><b>On the Circle are inscribed the Names of God; the Circle is of green, and the names are in flaming vermillion, of the same colour as the Tau. Without the Circle are nine pentagrams equidistant,</b></p> <p><i>footnote: Some magicians prefer seven lamps, for the seven Spirits of God that are before the Throne. Each stands in a heptagram, and in each angle of the heptagram is a letter, so that the seven names (see "Equinox VII") are spelt out. But this is a rather different symbolism. Of course in ordinary specialised working the number of lamps depends on the nature of the work, "e.g., three for works of Saturn, eight for works Mercurial, and so on.</i></p> <p><b>in the centre of each of which burns a small Lamp;</b> these are the "Fortresses upon the Frontiers of the Abyss." See the eleventh Aethyr, Liber 418 ("Equinox V"). <b>They keep off those forces of darkness which might otherwise break in.</b></p> <p>... 3 paragraphs to the end of chapter</p>
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Page 109

Starting right at the beginning of the book, Gardner excerpts from Chapter 1 "The Temple", condensing one paragraph into three sentences spread over the first six lines. (The original chapter

consists of one paragraph on a single page.) The title appears one line above the top line of the page and the handwriting is careful and readable, indicating the importance Gardner attached to this information.

Over Lines 3 and 4 Gardner changes the phrasing of the sentence, writing “so it may be of any shape” in place of Crowley’s text which reads “so that it is of no particular shape”. The shift does not change the intent of the line.

Moving on to the next chapter, Lines 7 through 34 focus on the importance of the circle. This has remained an essential part of Wiccan ritual. Crowley’s version of the circle requires that the magician stays inside the circle to keep safe. This use of the circle originates from ceremonial magic. In contemporary Pagan practice the circle is used to contain the power of the participants until it can be focused and utilized, generally referred to as ‘raising power’ or the ‘cone of power’. Somewhere between Crowley and current practice, the concept of the circle shifted. The shift is not yet apparent in Text A nor in *High Magic’s Aid*.

Line 17 makes a reference to “the Great Work” which in Kabbalistic terms is the alchemical marriage. In Wiccan terms this equates to the Great Rite, the sexual union, either actual or symbolic, of the priestess and priest symbolizing the union of the goddess and god. In *Drawing Down the Moon* the Great Rite is described as a “sublime religious experience” (Adler 110), “the modern form of the sacred marriage, or ‘hierogamy’ that appears in many ancient religions”(Adler 110).

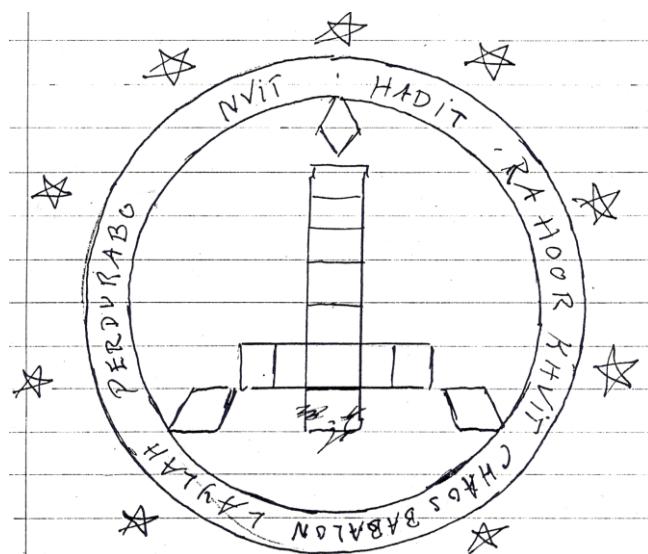
On Line 19 Gardner changes an article in the sentence, writing “the marriage feast” where Crowley wrote “a marriage feast”. The change likely means nothing but in a world of Christian symbolism it is fraught with subtle meaning.

Lines 31 through 34 come from a footnote detailing how some magicians work with a specific number of candles or lamps corresponding to the purpose of the ritual being performed. Gardner alters the wording slightly but it does not change the meaning. On Line 34 Gardner has editorialized regarding the number of lamps or candles used in a ritual, commenting that the number 9 is ‘catholic’, meaning universal, and suitable for most workings.

## Page 110

Page 110 1. The Altar	<i>Book 4, Part II – Magick (Elementary Theory) CHAPTER III – “The Altar” pages 19-23 The Altar represents the solid basis of</i>
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2. This represents the solid basis of the Work. The fixed
3. will of the magician & the Law under which he works
  
4. The Altar is connected (sic) with the Ark of the Covenant,
5. the Nave (Naris) of the Church & many other symbols
6. of Antiquity, as worked out in the C[ruo]n



14. (Note the Names round circle are as depicted by A.C. in

**the work, the fixed Will of the Magician; and the law under which he works.**

Within this altar everything is kept, since everything is subject to law. Except the lamp.

According to some authorities the Altar should be made of oak to represent the stubbornness and rigidity of law; others would make it of Acacia, for Acacia is the symbol of resurrection.

The Altar is a double cube, which is a rough way of symbolizing the Great Work; for the doubling of the cube, like the squaring of the circle, was one of the great problems of antiquity. The surface of this Altar is composed of ten squares. The top is Kether, and the bottom Malkuth. The height of the Altar is equal to the height above (21) the ground of the navel of the Magician. **The Altar is connected with the Ark of the Covenant, Noah's Ark, the nave ("navis," a ship) of the Church, and many other symbols of antiquity, whose symbolism has been well worked out in an anonymous book called "The Cannon,"**

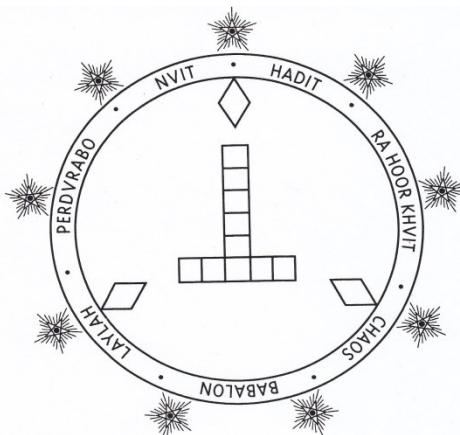


FIGURE 4. *The Circle*.<sup>31</sup>

Image from 2010 Reprint of Book 4<sup>116</sup>.

(Elkin Mathews), which should be

<sup>116</sup> This image comes from the 2010 Weiser reprint of Book 4, specifically Part 2, Chapter 2. It was shared with me by Pat Bellevance, message to the author 19 March 2012.

15. Liber 4, but there are many other & better names.)

studied carefully before constructing the Altar.

. . . 4 paragraphs to end of chapter

16. The Scourge, Dagger & Chain

**CHAPTER IV – The Scourge, the Dagger, and the Chain** pages 25-30

17. These represent the 3 Alchemical principals of Sulphur

The Scourge, the Dagger, and the Chain, **represent the three alchemical principles of Sulphur, Mercury, and Salt.** These are **not the substances** which we now call by these names; they represent "principles," whose operations chemists have found it more convenient to explain in other ways. But **Sulphur represents the energy of things, Mercury their fluidity, Salt their fixity.**

18. Mercury & Salt. That is, not the substances we call these

They are analogous to **Fire, Air and Water;** but they mean rather more, for they represent something deeper and subtler, and yet more truly active. An almost exact analogy is given by the three Gunas of the Hindus; Sattvas, Rajas, and Tamas. Sattvas is Mercury, equable, calm, clear; Rajas is Sulphur, active, excitable, even fierce; Tamas is Salt, thick, sluggish, heavy, dark.

19. names, but their principles, sulphur represents the energy

But Hindu philosophy is so occupied with the main idea that only the Absolute is worth anything, that it tends to consider these Gunas (27) (even Sattvas) as evil. This is a correct view, but only from above; and we prefer, if we are truly wise, to avoid this everlasting wail which characterizes the thought of the Indian peninsula: "Everything is sorrow," etc. Accepting their doctrine of the two phases of the Absolute, we must, if we are to be consistent, class the two phases together, either as good or as bad; if one is good and the other bad we are back again in that duality, to avoid which we invented the Absolute.

20. of things, Mercury fluidity, salt their fixity or Fire

**The Christian idea that sin was worth while because salvation was so much more worth while, that redemption is so splendid that innocence was well lost,** is more

21. Air & Water. The Christian idea that sin was worth

<p>22. while because salvation was so much more worth while,</p> <p>23. that redemption is so splendid that innocence (sic) is well lost,</p> <p>24. As St Paul says "Where sin abounded there did Grace</p> <p>25. much more abound. So these 3 weapons suggest (sic)</p> <p>26. the sacrament(sic) of Penance, the Scourge (sic) is sulphur, its Application</p> <p>27. excites our sluggish natures, it may further be used as an</p> <p>28. instrument of correction, [to] castigate rebellious(sic) vob[nto]nes(sic).</p>	<p>satisfactory. <b>St. Paul says:</b> "Where sin abounded, there did grace much more abound. Then shall we do evil that good may come? God forbid." But (clearly!) it is exactly what God Himself did, or why did He create Satan with the germ of his "fall" in him?</p> <p>Instead of condemning the three qualities outright, we should consider them as parts of a sacrament. This particular aspect of the Scourge, the Dagger, and the Chain, suggests <b>the sacrament of penance.</b></p> <p><b>The Scourge is Sulphur: its application excites our sluggish natures; and it may further be used as an instrument of correction, to castigate rebellious volitions.</b> It is applied to the Nephesh, the Animal Soul, the natural desires. (28)</p>
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Page 110

On Lines 1 through 6 Gardner moves on to Chapter III – "The Altar". Crowley focuses primarily on the size and shape of the altar but Gardner is interested in the significance of the altar. Nowhere in this section does Crowley mention the position of the altar. Much later, in Chapter XVI, on Magickal Fire, he does say the altar sits in the East, but that information does not appear in the actual chapter on the Altar. In early Wiccan traditions the altar is positioned at the north side of the circle (Farrars, Witches' Way 270). In many contemporary paths the altar is placed in the center of the circle<sup>117</sup>.

On Line 6 Gardner has used the word C[ruo]n. Crowley used the word Canon, which he identifies as a specific book credited to "Anonymous" that discusses the ancient meanings of

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<sup>117</sup> According to *Introduction to Pagan Studies*, "an altar is a place to keep ritual tools, and a surface to use in casting spells and conducting rituals. It often includes religious symbols, such as an object representing each of the four elements or directions. A rock or a bit of earth in a pot might represent north and the element of earth, for example. Incense often represents air and the east, and a candle often represents south and fire. Seashells sometimes represent water and the west on Pagan altars . . . practitioners often use the terms "shrine" and "altar" interchangeably and the two often are not distinguished in contemporary Pagan practice . . ." (Davy 59-60).

various symbols (Crowley, *Book 4* 22). Crowley includes the name “Elkin Mathews” in brackets after the title of the book. This appears to refer to the name of the publisher, Charles Elkin Mathews (1851-1921). As the publisher of such influential individuals as W.B. Yeats, James Joyce and Ezra Pound, Mathews became an important historical figure in the British publishing world (Wikipedia).

On Lines 7 through 13 Gardner has copied a diagram from Crowley. It is possible to discern, at the bottom of the shape in the center of the circle, where Gardner has drawn one square too many on the diagram and then scratched it out. With the help of a friend I was able to get a copy of the original diagram which appears on page 31 of the 2010 reprint of *Liber 4* (Bellevance, message to the author 19 March 2012). Just below the diagram, on Line 14, Gardner notes that “the names round circle are as depicted by A.C. in *Liber 4*”. This serves to confirm the identification of this book as the source of this material in Text A.

Moving on to the next chapter, “The Scourge, the Dagger, and the Chain”, Lines 16 through 28 focus on this trio of magical tools. Gardner brought the scourge and the dagger into Wicca and in many contemporary practices the dagger has a continuing presence as the athame. It is interesting to note that although Crowley offers detailed explanations and references to Hindu practices, Gardner omits all of this information. On Line 20 Gardner shortens his notes, writing “or” instead of the phrase “they are analogous with. . .”.

It must be noted that the use of the scourge in ritual is an issue of much debate in contemporary Pagan practice. Kelly claimed that Gardner used it as a sexual stimulant, associating its use with the Victorian culture of corporal punishment (*Inventing Witchcraft* 58-9). Valiente insisted on its historical legitimacy pointing to ancient Roman frescos and mystery cults as evidence of this (quoted in *Witches’ Way* 60). Despite saying this, when she and other individuals split from Gardner’s coven they quickly stopped including the scourge in their rituals (Fred Lamond quoted by Heselton, *Witchfather* V. 2, 541).

## Page 111

Page 111	<p><i>Book 4, Part II – Magick (Elementary Theory)</i> CHAPTER IV – “<b>The Scourge, the Dagger, and the Chain</b>” pages 25-30</p> <p>... 5 paragraphs omitted</p>
1. The Dagger is mercury: it is used to calm [-] great	

<p>heat</p> <p>2. by letting blood; this is the weapon plunged into the heart</p> <p>3. [or] side of the magician to fill the Holy Cup.</p> <p>4. The c[h]ain is salt: it serves to bind the wandering</p> <p>5. thoughts, for this reason it is placed about the ne[c]k of</p> <p>6. the Magician.</p> <p>7. These instruments remind us also, of pain, death &amp;</p> <p>8. bondage, the scourge(sic) keeps the aspiration keen, the</p> <p>9. dagger expresses determination to sacrifice all,</p> <p>10. the chain restricts any wandering.</p> <p>11. The Holy Oil is the Aspiration of the Magician.</p>	<p><b>The Dagger is Mercury: it is used to calm too great heat, by the letting of blood; and it is this weapon which is plunged into the side or heart of the Magician to fill the Holy Cup.</b></p> <p>Those faculties which come between the appetites and the reason are thus dealt with.</p> <p><b>The Chain is Salt: it serves to bind the wandering thoughts; and for this reason is placed about the neck of the Magician, where Death is situated.</b></p> <p><b>These instruments also remind us of pain, death, and bondage.</b> Students of the gospel will recollect that in the martyrdom of Christ these three were used, the dagger being replaced by the nails.</p> <p>The Scourge should be made with a handle of iron; the lash is composed of nine strands of fine copper wire, in each of which are twisted small pieces of lead. Iron represents severity, copper love, and lead austerity.</p> <p>The Dagger is made of steel inlaid with gold; and the hilt is also golden.</p> <p>The chain is made of soft iron. It has 333 links. (29)</p> <p>It is now evident why these weapons are grouped around the phial of clear crystal in which is kept the Holy Oil.</p> <p><b>The Scourge keeps the aspiration keen: the Dagger expresses the determination to sacrifice all; and the Chain restricts any wandering.</b></p> <p>We may now consider the Holy Oil itself. (30)</p> <p>CHAPTER V - "The Holy Oil" pages 31-35</p> <p><b>THE Holy Oil is the Aspiration of the Magician;</b> it is that which consecrates him to the performance of the Great Work; and such is its efficacy that it also consecrates all the furniture of the Temple and the instruments thereof. It</p>
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12. It is also the Grace or chrism; it is compounded of the 4

**is also the grace or chrism;** for this aspiration is not ambition; it is a quality bestowed from above. For this reason the Magician will anoint first the top of his head before proceeding to consecrate the lower centres in their turn.

This oil is of a pure golden colour; and when placed upon the skin it should burn and thrill through the body with an intensity as of fire. It is the pure light translated into terms of desire. It is not the Will of the Magician, the desire of the lower to reach the higher; but it is that spark of the higher in the Magician which wishes to unite the lower with itself.

Unless therefore the Magician be first anointed with this oil, all his work will be wasted and evil. (33)

13. substances, the basis is Olive Oil, in it is dissolved(sic) oil

14. of Myrrh, cinnamon oil & galangal.

**This oil is compounded of four substances. The basis of all is the oil of the olive.** The olive is, traditionally, the gift of Minerva, the Wisdom of God, the Logos. In this are dissolved three other oils; **oil of myrrh, oil of cinnamon, oil of galangal.** The Myrrh is attributed to Binah, the Great Mother, who is both the understanding of the Magician and that sorrow and compassion which results from the contemplation of the Universe. The Cinnamon represents Tiphereth, the Sun -- the Son, in whom Glory and Suffering are identical. The Galangal represents both Kether and Malkuth, the First and the Last, the One and the Many, since in this Oil they are One.

... 4 paragraphs to end of chapter

CHAPTER VI – The Wand pages 36-62  
... 13 paragraphs omitted

This Magical **Will** is the wand in your hand by which the Great Work is accomplished, by which the Daughter

	<p>is not merely set upon the throne of the Mother, but assumed into the Highest.</p> <p>... 31 paragraphs omitted</p> <p><b>It has been said earlier that the real Magical Will must be toward the highest attainment, and this can never be until the flowering of the Magical Understanding. The Wand must be made to grow in length as well as in strength; it need not do so of its own nature.</b></p> <p><b>The ambition of every boy is to be an engine-driver. Some attain it, and remain there all their lives.</b></p> <p><b>But in the majority of cases the Understanding grows faster than the Will, and long before the boy is in a position to attain his wish he has already forgotten it.</b></p> <p>In other cases the Understanding never grows beyond a certain point, and the Will persists without intelligence.</p>
<p>15. The Wand is the Will, the real Magical will must be</p> <p>16. towards the highest attainment; &amp; this can never be until</p> <p>17. the flowering of the Magical understanding, the wand must</p> <p>18. <del>grow</del> be made to grow in length &amp; in strength. It need not</p> <p>19. do so of its own nature. It is the ambition of most boys</p> <p>20. to be an engine driver, some attain it, &amp; remain so all</p> <p>21. their lives but usually the understanding grows ff[as]ter</p>	<p>CHAPTER VII - The Cup page 63-78</p> <p><b>AS the Magick Wand is the Will, the Wisdom, the Word of the Magician, so is the Magick Cup his Understanding.</b></p> <p>This is the cup of which it was written: "Father, if it be Thy Will, let this cup pass from Me!" And again: "Can ye drink of the cup that I drink of?"</p>

22. than the will, & before the boy can attain his wish  
 23. he has forgotten it.  
 24. As the Wand is the will, so the cup is his understanding.  
 25. It is the cup in the hand of our Lady Babylon, & the cup of
26. the Sacment, the cup can hardly be described as a  
 27. weapon, it is round like the pantacle - not straight like the  
 28. wand or dagger. Reception not projection is its nature.
29. This Cup must also be hiden (sic) from the profane. The wand must  
 30. be kept secret lest the profane, fearing it, should succeed (sic)  
 31. in breaking it. The cup lest they should defile it.  
 32. Yet the sprink[ing] of its water not only purifies the  
 33. Temple, but blesseth them that a[re] without: freely must it  
 34. be poured! But let no one know your real p[u]rp[ose] let  
 35. no one know the secret of your strength.

**And it is also the cup in the hand of OUR LADY BABALON, and the cup of the Sacment.**

... 11 paragraphs omitted

**The Cup can hardly be described as a weapon. It is round like the pantacle -- not straight like the wand and the dagger. Reception, not projection, is its nature. (66)**

... 33 paragraphs omitted

**This cup must also be hidden from the profane. The Wand must be kept secret lest the profane, fearing it, should succeed in breaking it; the Cup lest, wishing to touch it, they should defile it.**

**Yet the Sprinkling of its water not only purifies the Temple, but blesseth them that are without: freely must it be poured! But let no one know your real purpose, and let no one know the secret of your strength.** Remember Samson! Remember Guy Fawkes!  
 ... (72)

Page 111

On this page Gardner moves through four different chapters over the space of 34 lines. He gives no indication when he is switching topics and it often happens midway through a line.

Lines 1 through 10 conclude the material from the previous page regarding the scourge, dagger and chain. Then Gardner condenses the 7 paragraphs of the chapter on holy oil into less than four lines (Lines 11 through 14). He focuses on the components of the oil. He keeps the mention of galangal as one of the elements of this oil. Galangal is a rhizome from the same family as ginger but with a milder flavour. It is also known as blue ginger or siamese ginger. According to *The Witches'*

Way Gardner's coven always used pure olive oil while in Alexandrian covens custom was that it should include a touch of the sweat of the High Priestess and High Priest (Farrar 16).

Part way through Line 14 Gardner moves to Chapter VI - "The Wand", however , he begins his excerpt at the 13<sup>th</sup> paragraph of Crowley's text. This takes up Lines 15 through 23. In Crowley's original the first portion of the section on the wand actually focuses on the will or discipline of the magic worker. Gardner omits all mention of this.

Lines 24 through 34 are from Chapter VII – "The Cup". In contemporary Pagan useage the cup is most often referred to as a chalice. Although it is an important element of the Third Degree Rite (the wine blessing) <sup>118</sup> none of the details of that usage are mentioned by Crowley or Gardner here. Several of the 33 paragraphs Gardner omits from the middle of this section make references to the Hindu symbolism associated with a ritual cup.

Between Lines 28 and 29 there are 33 paragraphs omitted but intriguingly these paragraphs make up whole pages, 67 through 71.

## Page 112

Page 112	<p><i>Book 4, Part II – Magick (Elementary Theory)</i> Chapter VII –"The Cup" con't pages 73 -78</p> <p><b>Mediaeval(sic) philosophers went hopelessly astray because their theology necessitated the reference of all things to the standard of men's welfare.</b></p> <p><b>They even became stupid: Bernardin de St. Pierre (was it not?) said that the goodness of God was such that wherever men had built a great city, He had placed a river to assist them in conveying merchandise. But the truth is that in no way can we imagine the Universe as devised. If horses were made for men to ride, were not men made for</b></p>
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<sup>118</sup> On Page 9 of the Text A manuscript, as a stand alone piece, there is a portion of ritual which would today be recognized as the "Wine Blessing". It is a symbolic representation of the union of female and male à la The Great Rite or Sacred Marriage, which is part of the Third Degree Initiation. It involves plunging the blade of the athame point first into the wine filled chalice, a blatantly sexual symbolic act. Aidan Kelly titles it "Cakes and Ale" and dates it to 1949 in his version of the Gardnerian BoS.

	<p><b>worms to eat? (73)</b></p> <p>... 10 paragraphs</p> <p><b>Therefore the Cup is placed upon the Altar, which is foursquare, will multiplied by will, the confirmation of the will in the Magical Oath, its fixation in Law. (75)</b></p> <p><b>It is easy to see when water is muddy, and easy to get rid of the mud; but there are many impurities which defy everything but distillation and even some which must be fractionated unto 70 times 7.</b></p> <p><b>There is, however, a universal solvent and harmonizer, a certain dew which is so pure that a single drop of it cast into the water of the Cup will for the time being bring all to perfection.</b></p> <p><b>This dew is called Love. Even as in the case of human love, the whole Universe appears perfect to the man who is under its control, so is it, and much more, with the Divine Love of which it is now spoken.</b></p> <p>For human love is an excitement, and not a stilling, of the mind; and as it is bound to the individual, only leads to greater trouble in the end.</p> <p>This Divine Love, on the contrary, is attached to no symbol.</p> <p>It abhors limitation, either in its intensity or its scope. And <b>this is the dew of the stars</b> of which it is spoken in the Holy Books, for NUIT the Lady of the Stars is called "the Continuous One of Heaven," and it is that Dew which bathes the body of the Adept "in a sweet-smelling perfume of sweat."</p> <p>... 10 paragraphs</p> <p><b>This mystery is all too complex to be elucidated in these fragments of impure thought; it is a suitable</b></p>
<p>7. Therefore the Cup is placed on the Altar, which is</p> <p>8. four square, will multiplied by will, the conf[.]rmation of</p> <p>9. the Will in the Magical Oath, its fixation in law.</p> <p>10. It is easy to see when water is muddy, so easy to</p> <p>11. get rid of the mud, but there are some impurities</p> <p>12. which defy all but distillation (sic)even to 70 times 7.</p> <p>13. There is however, a universal solvent &amp; harmonizer</p> <p>14. a certain dew which is so pure that a single drop of</p> <p>15. it cast into the water of the cup will bring all to</p> <p>16. perfection, this dew is called love, even as in</p> <p>17. the case of human love, that whole universe appe[a]rs</p> <p>18. perfect to the Man who is under its control, so is</p> <p>19. it &amp; much more, with the Devine (sic)love of which</p> <p>20. is now spoken this is the dew of the Stars, spoken</p> <p>21. of in the Holy Books, for Nuit the Lady of the Stars is</p> <p>22. called "the Continuous One of Heaven"</p>	

	<b>subject for meditation. (78)</b>
<p>23. This mystery is all too complex to be elucidated in these</p> <p>24. fragments of impure thought, it is a suitable subject for</p> <p>25. meditation</p> <p>26.       The Sword</p> <p>27. As the Wand is "chokmah" the Will, the Father, &amp; the</p> <p>28. Cup "Binah", the Mother, the understanding so the</p> <p>29. Magic Sword is Rua[t]h(sic), Rea[s]on, the Son, [&amp;] th[e] Pantacle</p> <p>30. Malkath(sic), the Daughter. The Magic Sword is the</p> <p>31. analytical faculty: directed against any demon it attacks</p> <p>32. his complexity. It is only in the lower forms of</p> <p>33. Magic the purely human forms that the sword is</p> <p>34. so important, in the Higher the dagger will suffice.</p> <p>35.       Note, Go to [ af]t[er] the Egg shell</p> <p>(The Egg Shell poem is on page 145, and the Crowley excerpts on the Sword pick up on page146).</p>	<p><b>CHAPTER VIII - THE SWORD</b> pages 93-113</p> <p>"THE word of the Lord is quick and powerful, and sharper than a two-edged sword."</p> <p><b>As the Wand is Chokmah, the Will, "the Father," and the Cup the Understanding, "the Mother," Binah; so the Magick Sword is the Reason, "the Son," the six Sephiroth of the Ruach, and we shall see that the Pantacle corresponds to Malkuth, "the Daughter."</b></p> <p><b>The Magick Sword is the analytical faculty; directed against any demon it attacks his complexity.</b></p> <p>Only the simple can withstand the sword. As we are below the Abyss, this weapon is then entirely destructive: it divides Satan against Satan. <b>It is only in the lower forms of Magick, the purely human forms, that the Sword has become so important a weapon. A dagger should be sufficient.</b></p> <p>... (95)</p>

Page 112

The excerpts from Chapter VII "The Cup" continue over Lines 1 through 22. Gardner omits long multi-paragraph passages of this chapter. The omitted material relates to God and how to expand the soul through expanding consciousness.

On Lines 23 through 34 Gardner moves onto Chapter VIII "The Sword". He only has a few lines on the page left, approximately one quarter of a page, before running out of room. It is intriguing that Gardner makes a slight amendment to the very last line of this page. He writes that the sword is preferred for lower, human forms of magic but the dagger will suffice for higher. "Will suffice" is

much more emphatic than the original “should be sufficient”. This is an intriguing amendment because Gardner placed great emphasis on the sword in his personal practice, and yet here he links the smaller blade to the higher magic. It is possible that the word ‘suffice’ in fact denigrates ceremonial magic relative to witchcraft. In the same line he also drops the reference to the sword and dagger as ‘weapons’. Is this a clue about how he perceives Wicca, as being less confrontational with magical spirits in comparison to the commanding role a ceremonial magician takes with regards to the spirit world?

On the last line of the page Gardner writes “ Note, Go to [ af]t[er] the Egg shell “ which turns out to be an indication that he continues his excerpts from *Book 4* on page 146 of Text A, following a poem by Kipling entitled “The Egg Shell “. This suggests that the pages between 112 and 146 have already been filled.

## Page 146

<p>Page 146</p> <ol style="list-style-type: none"> <li>1. The Sword</li> <li>2. But the mind of Man is such that the sword is important,</li> <li>3. happy is he who can make the d[a]gger suffice.</li> <li>4. The Hilt should be made of copper[r]. The guard</li> <li>5. is com[p]osed of two cr[e]scents of the waxing &amp; w[a]ning</li> <li>6. moon, placed back to back, sp[h]eres are placed</li> <li>7. between them, forming a t[r]iangle with the [-]</li> <li>8. of the Pom[. .].</li> <li>9. The blade is straight, sharp, made of steel, &amp; equilibrate</li> <li>10. with the Hilt, for steel is Mars [as] copper is Venus.</li> <li>11. T[h]es[e] t[w]o pl[ane]ts are male &amp; fe[m]ale &amp; thus reflect</li> <li>12. the wand &amp; cup, though in a [-] sense.</li> <li>13. The hilt is Venus, for Love is the moti[f] of</li> </ol>	<p><i>Book 4, Part II – Magick (Elementary Theory) Chapter VIII – “The Sword” pages 93-113</i></p> <p><b>But the mind of man is</b> normally so important to him <b>that the sword is</b> actually the largest of his weapons; <b>happy is he who can make the dagger suffice!</b></p> <p><b>The hilt of the Sword should be made of copper.</b></p> <p><b>The guard is composed of the two crescents of the waxing and the waning moon -- back to back. Spheres are placed between them, forming an equilateral triangle with the sphere of the pommel.</b></p> <p><b>The blade is straight, pointed, and sharp</b> right up to the guard. It is <b>made of steel, to equilibrate with the hilt, for steel is</b> the metal of Mars, as <b>copper is of Venus.</b></p> <p><b>Those two planets are male and female -- and thus reflect the Wand and the Cup, though in a much lower sense.</b></p> <p><b>The hilt is of Venus, for Love is the</b></p>
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<p>this</p> <p>14. ruthless analysis - if this were not so the sword</p> <p>15. would be a Black Magical weapon.</p> <p>16. The Pommel of the sword is D[e]ath, the gua[rd] starts</p> <p>17. To [...]sed &amp; Geburah, the po[in]t is Malknith (sic), some</p> <p>18. Magi make the three spheres of lead <b>h</b>, <b>T</b>in <b>2I</b> &amp;</p> <p>19. gold <b>O</b>: the moons silver <b>D</b> &amp; the grip conta[in]s <b>M</b>[...]y <b>♀</b></p> <p>20. but this is[a] phantasy &amp; affectation.</p> <p>21. On the blade is etched A.G.L.A A Na[.]rion of the E[n]li[.]ts</p> <p>22. of Aleh Gibor Leo[!]ahm Adonai, "To thee be the Power unto the</p> <p>23. Ages O Lord." The Acid which eats the steel sho[u]ld be Vitriol</p> <p>24. [&amp;] Nolarion [of] Visita Interiora Terrae Rectificandu</p> <p>25. Inv[e]nies[ G]ecull[un]g Lapid[er]y. By inve[s]tigating everything</p> <p>26. &amp; bringing into harmony &amp; prop[or]tion yo[u] will find th[e]</p> <p>27. hidden stone. "the stone of the Philosophers."</p> <p>28. It is Written, "So [an] acid [e]ats into ste[e]l - - so an <b>T</b> [u]nto the</p> <p>29. the sp[iri]t of Man," Also "Let the woman be girt with a</p> <p>30. sword before me."</p>	<p><b>motive of this ruthless analysis -- if this were not so the sword would be a Black Magical weapon.</b></p> <p><b>The pommel of the Sword is in Daath, the guard extends to Chesed and Geburah; the point is in Malkuth. Some magi make the three spheres of lead, tin, and gold respectively; the moons are silver, and the grip contains quicksilver, thus making the Sword symbolic of the seven planets. But this is a phantasy and affectation.</b></p> <p>... 30 paragraphs</p> <p><b>On the blade of the Magick Sword is etched the name AGLA, a Notariqon formed from the initials of the sentence "Ateh Gibor Leolahm Adonai," "To thee be the Power unto the Ages, O my lord."</b></p> <p><b>And the acid which eats into the steel should be oil of vitrol. Vitrol is a Notariqon of "Visita Interiora Terrae Rectificando Invenies Occultum Lapidem."</b> That is to say: By investigating everything and bringing it into harmony and proportion you will find the hidden stone, the same <b>stone of the philosophers</b> of which mention has already been made, which turns all into gold. This oil which can eat into the steel, is further that which is written, Liber LXV, i, 16: "As an acid eats into steel . . . so am I unto the Spirit of Man."</p> <p>... 3 paragraphs about the magical symbolism of the sword.</p> <p>It is also written, Liber CCXX, iii, 11: "<b>Let the woman be girt with a sword before me.</b>" But this refers to the arming of Vedana with Sanna, the overcoming of emotion by clarity of perception.</p> <p>... 63 paragraphs</p>
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31.           The Pantacle
32.   As the Magic cup is the heavenly f[oo]d of  
the Magus
33.   so is the Magic Pan[t]acle his earthl[y] food.
34.   The W[an]d his De[v]ine (sic) force, the  
sw[r]d his h[uma]n f[orc]e/
35.   The name implies an image of the [A]ll, [...] in  
p[aro].
36.   The Wan[d] was the Will of Man, the Cup  
his [un]derstand[in]g the

Chapter IX – The Pantacle  
pages 115 - 129

**As the Magick Cup is the heavenly  
food of the Magus, so is the Magick  
Pantacle his earthly food.**

**The Wand was his divine force,  
and the Sword his human force.**

The Cup is hollow to receive the  
influence from above. The Pantacle is  
flat like the fertile plains of earth.

**The name Pantacle implies an  
image of the All, "omne in parvo;"**  
but this is by a magical  
transformation of the Pantacle. Just  
as we made the Sword symbolical of  
everything by the force of our  
Magick, so do we work upon the  
Pantacle. That which is merely a piece  
of common bread shall be the body  
of God!

**The Wand was the will of man,  
his wisdom, his word; the Cup was his  
understanding, the vehicle of grace;**

Page 146

As per Gardner's notation on page 112, on page 146 he resumes copying from Crowley's *Book 4 Part II – Magick (Elementary Theory)*. In fact, he picks up right where he left off, working with material regarding the sword . This suggests the excerpt was transcribed in one continuous sitting. A title, “The Sword”, is positioned slightly above the first line of the page. It is not typical of Gardner to include such a title but perhaps he felt it was necessary given the large gap between the two pages.

Lines 1 through 30 conclude the excerpts from the section about the sword. The first 20 lines focus on the physical characteristics of the sword, what it should be made of, the significance of the metals, and the markings that should be on the blade and handle. Between Lines 20 and 21 Gardner omits 30 paragraphs which are about the nature of the sword as a weapon, how it is the tool of the beginner and that it frightens demons, and that if the magician uses it incorrectly it can be a danger to him. Lines 21 through 29 focus on etching the anagram AGLA into the blade. In keeping with his fondness for coded information (he used symbols in the rituals themselves – see sample pages in Appendices A and B) on Line 18 Gardner has inserted the alchemical symbols as an addition to Crowley's listing of the metals associated with the construction of the ritual sword.

Similarly, on Line 19 Gardner has substituted “mercury ♀” where Crowley originally wrote “quicksilver”. The two words are interchangeable.

Line 29 contains the last words of the section about the etching. Gardner then omits 3 entire paragraphs to pick up a single interesting line, “Let the woman be girt with a sword before me”. This might be the source of a reference to the acceptability of the High Priestess as a substitute for the High Priest in ritual Gardner mentions in *Witchcraft Today*, “...there are certain rites where a man must be the leader, but if a man of requisite rank is not available, a chief priestess belts a sword on and is thought of as a man for the occasion. But although woman can on occasion take man’s place, man can never take woman’s place” (44).

After Line 30 Gardner omits the next 63 paragraphs, a long meandering treatise about the symbolism of the sword. Crowley links the sword used in magic to the flaming sword guarding the gates of Eden. He then touches on the sword of the Tarot, linking it to the cup and wand and then linking it to the Biblical “Adonai”. Crowley concludes this section with a line that reveals his own position towards organized religion: “The religious taunt the scientific man with this open-mindedness, with this adaptability. ‘Tell a lie and stick to it!’ is ‘their’ golden rule”.

No doubt Gardner omitted this material because it provided no information about the working of magic.

On Lines 31-36 Gardner starts an excerpt from the next Chapter IX - “The Pantacle”. This carries over to the following page. In the context of this portion of Text A Gardner and Crowley are referring to the pantacle as an amulet or talisman which can be charged with power for magical purposes. According to Marquès-Rivière, in a footnote in his introduction, it is a little more complicated than that: “... (pantacle) dérive du grec *pan* (tout) et provient de l’idée d’un objet qui contient *tout*, qui renferme le *Tout*, synthèse du Macrocosme”. Italics in the original. (Amulettes, Talismans 10). My translation of that is: pantacle derives from the Greek “pan” meaning “all” and derives from the idea of an object containing the “All” of the Macrocosm.

## Page 147

Page 147	<p><i>Book 4, Part II – Magick (Elementary Theory)</i> Chapter IX – The Pantacle pages 115 – 129</p> <p>the <b>Sword was his reason; and the Pantacle shall be his body, the temple of</b></p>
1. sword his [re]ason: the Pen[t]acle (sic) his body,	

<p>the t[em]ple of the Hol[y] Ghost.</p> <ol style="list-style-type: none"> <li>2. Wh[.]at is the leng[th] of this Temple?</li> <li>3. ffrom (sic) North [to] South, wh[.]t is its bredth (sic) ffrom (sic) [E]ast</li> <li>4. to [W]est, Wh[.]t [is] its Hight (sic)? ffrom Abyss to Abyss</li> <li>5. Th[ere]fore, nothing m[ov]able or imm[ov]able [under] the whole</li> <li>6. formament (sic) of heaven is not included in the Pantacle.</li> </ol>	<p><b>the Holy Ghost.</b></p> <p><b>What is the length of this Temple?</b> <b>From North to South.</b></p> <p><b>What is the breadth of this Temple?</b> <b>From East to West.</b></p> <p><b>What is the height of this Temple?</b> <b>From the Abyss to the Abyss.</b></p> <p>There is, therefore, nothing movable or immovable under the whole firmament of heaven which is not included in this pantacle, though it be but "eight inches in diameter, and in thickness half an inch."</p>
<ol style="list-style-type: none"> <li>7. All phenomena are sacr[e]ments (sic), every fact &amp; even ev[er]y</li> <li>8. Falsh[oo]d (sic), mu[s]t enter into the P[.]ntacle: it is the great st[ore]ho[u]se</li> <li>9. from which the Mag[ici]an [d]raws. Karma is the l[aw] of ca[u]se</li> <li>10. &amp; E[ffect], There is no prop[or]tion in its operations. [O]nce an acade[en]t (sic)</li> <li>11. occurs it is impossible (sic) to say what m[ay] ha]ppen &amp; the U[nverse] (sic) is a</li> <li>12. s[tu]pan[d]ous (sic) acc[re]dent. We go out a tho[u]sand tim[es], &amp; not[h. .g.] happ[ens]</li> <li>13. &amp; the tho[us. ]d &amp; f[...].t time m[ee]t somo[n]e who cha[n]ges r[.]d[.ca]lly th[.]</li> <li>14. Co[ur]se of o[ur] lives for E[ver]. But one mi[ght] kill a thou[sa]nd</li> <li>15. Lice in [.].n Hour, it would be foolis[h] [to] th[in]k i[s] this</li> <li>16. Th c[.].mplets this invol[ves] b[ein]g killed by a</li> </ol>	<p>Fire is not matter at all; water is a combination of elements; air almost entirely a mixture of elements; earth contains all both in admixture and in combination.</p> <p>So must it be with this Pantacle, the symbol of earth.</p> <p>And as this Pantacle is made of pure wax, do not forget that "everything that lives is holy."</p> <p>All phenomena are sacraments. Every fact, and even every falsehood, must enter into the Pantacle; it is the great storehouse from which the Magician draws.</p> <p>... 34 paragraphs</p> <p><b>Karma is the Law of Cause and Effect.</b> <b>There is no proportion in its operations.</b> <b>Once an accident occurs it is impossible to say what may happen; and the Universe is a stupendous accident.</b></p> <p>We go out to tea a thousand times without mishap, and the thousand-and-first time we meet some one who changes radically the course of our lives for ever.</p> <p>There is a sort of sense in which every impression that is made upon our minds is the resultant of all the forces of the past; no incident is so trifling that it has not in some way shaped one's disposition. <b>But</b> there is none of this crude retribution about it. <b>One may kill a hundred</b></p>

<p><u>L</u>o[u]se a tho[usan]d      17. times. If we eat too much tin[ne]d salmon we          ge[t] nightmare[es]      18. but it[s] silly t[.] think a s[o]lmon will eat t[inne]d          us &amp; find      19. us disag[r]e (sic).</p>	<p><b>thousand lice in one brief hour</b> at the foot of the Baltoro Glacier, as Frater P. once did. <b>It would be stupid to suppose,</b> as the Theosophist inclines to suppose, that <b>this action involves</b> one in the doom of <b>being killed by a louse a hundred thousand times.</b></p>
	<p>This ledger of Karma is kept separate from the petty cash account; and in respect of bulk this petty cash account is very much bigger than the ledger.</p> <p><b>If we eat too much salmon we get</b> indigestion and perhaps <b>nightmare. It is silly</b> to suppose that a time will come <b>when a salmon will eat us, and find us disagree</b>(sic).</p>
	<p>... 18 paragraphs to end of chapter skips Chapters - The Lamp(X), The Crown (XI), The Robe (XII), The Book (XIII), and the Bell (XIV).</p>
<p>20.                 The Lamen (sic)</p> <p>21.          The brest plate (sic), the lamen of the Magician is an</p> <p>22. important symbol, a simple plate w[or]n over the heart.</p> <p>23. [s]ymbolizes {..}iphereth, it con[.]cts naturally (sic) with circle &amp;</p> <p>24. Pantacle, the l[am]en (sig[.])l of the S[piri]t one wishes to [ev]oke</p> <p>25. is b[.]th plac[ed] in the triangle &amp; is wo[m]n on the Breast.</p>	<p><b>CHAPTER XV - THE LAMEN</b>      pages 157-162</p> <p><b>The breastplate or Lamen of the Magician</b> is a very elaborate and <b>important symbol.</b> In the Jewish system we read that the High Priest was to wear a plate with twelve stones, for the twelve tribes of Israel (with all their correspondences), and in this plate were kept the Urim and Thummim.</p>
<p>26. In this Lamen the Magician <u>must place th[.]</u>  <u>sec[.]t keys</u></p>	<p>The modern Lamen is, however, a <b>simple plate</b> which (being <b>worn over the heart</b>) <b>symbolizes Tiphereth</b>, and it should therefore be a harmony of all the other symbols in one. <b>It connects naturally</b> by its shape <b>with the Circle and the Pentacle</b>; but it is not sufficient to repeat the design of either.</p> <p><b>The Lamen of the spirit whom one wishes to evoke is both placed in the triangle and worn on the breast;</b> but in this case, since that which we wish to evoke is nothing partial, but whole, we shall have but a single symbol to combine the two. The Great Work will then form the subject of the design.</p>

27. of his power.

**In this Lamen the Magician must place the secret keys of his power.**

The Pentacle is merely the material to be worked upon, gathered together and harmonized but not yet in operation, the parts of the engine arranged for use, or even put together, but not yet set in motion. In the Lamen these forces are already at work; even accomplishment is prefigured.

In the system of Abramelin the Lamen is a plate of silver upon which the Holy Guardian Angel writes in dew. This is another way of expressing the same thing, for it is He who confers the secrets of that power which should be herein expressed. St. Paul expresses the same thing when he says that the breastplate is faith, and can withstand the fiery darts of the wicked. This "faith" is not blind self-confidence and credulity; it is that self-confidence which only comes when self is forgotten.

It is the "Knowledge and Conversation of the Holy Guardian Angel" which confers this faith. The task of attaining to this Knowledge and Conversation is the sole task of him who would be called Adept. An absolute method for achieving this is given in the Eighth Aethyr (Liber CDXVIII, Equinox V).

28.           The Magic (sic) fire,. Thurible,  
ch[arcoa]l i[n. .]nce

**Chapter XVI – The Magick Fire;** with considerations of the **Thurible**, the **Charcoal**, and the **Incense**  
pages 163-172

29. T[. .]te the Magic fire all things are cast.

**Into the Magick Fire all things are cast.** It symbolizes the final burning up of all things in Shivadarshana. It is the absolute destruction alike of the Magician and the Universe.

30. The Thurible sta[n]ds on the Altar, should be [of]

**The Thurible stands upon a small altar.** "My altar is of open brass work: burn thereon in silver or gold!"

31. brass, as this cont[ai]ns the metals of ♀ and ♀  
(Bronze ?)

This altar stands in the East, as if to symbolize the identity of Hope and Annihilation. This brass **contains the**

32. symbolical of Devine (sic) Love & it is ope[n]  
Bra[ss] W[ork]

<p>33. because[e] this Love is not []imited in direction &amp; extent</p>	<p><b>metals of Jupiter and Venus fused in a homogeneous alloy. This is then symbolical of divine love, and it is "open brass work" because this love is not limited in direction or extent;</b></p>
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Page 147

This page is a straightforward continuation of the material from the previous page. There are references in the Crowley material to 'this Temple' which sound very much like Freemason ritual elements. This introduces the possibility that some of the Freemason material linked to Gardner comes to him through Crowley, although Gardner was in fact a Freemason (Heselton, Cauldron 194). This is a topic which would benefit from a closer examination but does not fit within the parameters of my own thesis.

Lines 1 through 19 are the continuation of the chapter on the Pantacle. Between lines 9 and 10 Gardner skips 34 paragraphs, moving from the potency of the Pantacle to karma. The largest segment of omitted passages are about the recommended educational background of a well-rounded magician. He should have the classics, math, science, history and geography. A lengthy section on the karma of the Magician is also omitted. Gardner rephrases the text of Line 15 slightly, writing 'it would be foolish to think' where Crowley wrote "It would be stupid to suppose". The change does not really change the meaning of the line.

After Line 19 Gardner skips over another 18 paragraphs (mostly about karma) to the end of the section on the Pantacle, then entirely omits the chapters on the lamp, the crown, the robe, the book, and the bell. He moves directly down to the section on the Lamen, or breastplate, worn by the Magician. The gist of the entire section seems to be that, for Crowley, the Laman, as a Pantacle, is the repository of the karmic energy of the Magician.

Lines 20 through 27 are from the chapter on the Laman, a magical pendant worn on the breast of the magician to cover the heart. From this section Gardner selects a handful of lines about the garb of the magician. On Line 26 Gardner has underlined several words , "must place the secret keys of his power". Presumably he felt this was important enough to emphasize.

With Lines 28 through 33 Gardner moves onto the next section of Crowley's book, Chapter XVI "The Magick Fire; with considerations of the Thurible, the Charcoal, and the Incense". This material carries over onto the next page. He makes an omission in this section which changes the meaning of the sentence, and this has magical implications. He writes "The Thurible sta[n]ds on the Altar, should be [of] brass...". Crowley's original makes it clear it is the altar that should be made of

brass. Gardner also omits the detail that the altar should be in the East. Traditional Wiccan practice puts it in the north (Farrars, Witches' Way 270) or, in my personal experience, in the center.

It is fascinating that Gardner leaves out Chapter XIII "The Book", otherwise referred to as the Book of Conjurations. Perhaps at this point he has not yet come to the idea that such a book might be of use to a group of witches.

### Page 148

Page 148  <ol style="list-style-type: none"><li>1. The c[.]ns[.]r may be of silver or gold for these a[re] the</li><li>2. perfect Metals, burn i[n] it charcoal i[m]pregn[.]ted w[.]th</li><li>3. Nitre, whose potassium has the violet flame of 24</li><li>4. F[a]ther of all. Into this fi[r]e c[a]st incense symbol[ic]al</li><li>5. of prayer .[B]ut Prayer is the expr[.]ssion of the Low[er]</li></ol>	<p><i>Book 4, Part II – Magick (Elementary Theory)</i> Chapter XVI – <b>The Magick Fire; with considerations of the Thurible, the Charcoal, and the Incense</b> con't pages 163-172</p> <p>it is not particularized, it is universal. Upon this altar stands the Censer proper; it has three legs symbolical of fire. Its cup is a hemisphere, and supported from its edge is a plate pierced with holes. This <b>censer</b> is <b>of silver or gold</b>, because there were called <b>the perfect metals</b>; it is upon perfection that the imperfect is burned. Upon this plate burns a great fire of <b>charcoal</b>, <b>impregnated with nitre</b>. This charcoal is (as chemists now begin to surmise) the ultimate protean element: absolutely black, because it absorbs all light; infusible by the application of any known heat; the lightest of those elements which occur in the solid state in nature; the essential constituent of all known forms of life.</p> <p>It has been treated with nitre, <b>whose potassium has the violet flame of Jupiter, the father of all</b>, whose nitrogen is that inert element which by proper combination becomes a constituent of all the most explosive bodies known; and oxygen, the food of fire.</p> <p>This fire is blown upon by the Magician; this blaze of destruction has been kindled by his word and by his will.</p> <p><b>Into this Fire he casts the Incense,</b></p>
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6. Asp[.]ring [to] the higher[.] we [c]annot do witho[u]t incense,
7. unless [and] [asp. .]ation took form it co[u]ld not infl[...]ce
8. form. This also is the mystery of incarnation.
9. This in[cen]se is based upon [G]libanum
10. mixed with half its weight of Storax, this ag[ai]n
11. with half its weight of Lignum aloes.
12. In burning this things arize (sic) in o[u]r imagination
13. those terifyng (sic) or alluring phant[a]sms which thro[ng]
14. the "Astral plane"
15. (Note: A.C. sa[y]s The w[ort]s (sic) of all [p]hantasms [are] Moral

**symbolical of prayer**, the gross vehicle or image of his aspiration. Owing to the imperfection of this image, we obtain mere smoke instead of perfect combustion. **But** we cannot use explosives instead of incense, because it would not be true. Our **prayer is the expression of the lower aspiring to the higher**; it is without the clear vision of the higher, it does not understand what the higher wants. And, however sweet may be its smell, it is always cloudy.

In this smoke illusions arise. We sought the light, and behold the Temple is darkened! In the darkness this smoke seems to take strange shapes, and we may hear the crying of beasts. The thicker the smoke, the darker grows the Universe. We gasp and tremble, beholding what foul and unsubstantial things we have evoked!

Yet **we cannot do without the Incense!** Unless our **aspiration took form it could not influence form. This also is the mystery of incarnation.**

**This Incense is based upon Gum Olibanum**, the sacrifice of the human will of the heart. This olibanum has been **mixed with half its weight of storax**, the earthly desires, dark, sweet, and clinging; and **this again with half its weight of lignum aloes**, which symbolizes Sagittarius, the arrow, and so represents the aspiration itself; it is the arrow that cleaves the rainbow. This arrow is "Temperance" in the Taro(sic); it is a life equally balanced and direct which makes our work possible; yet this life itself must be sacrificed!

In the **burning** up of these **things arise in our imagination those terrifying or alluring phantasms which throng the "Astral Plane."** This smoke represents the "Astral Plane," which lies between the material and the spiritual. One may now devote a little attention to the consideration of this "plane," about which a great deal of nonsense has been

<p>16. &amp; [r]elgio[.]s ideas, s[an]ity [c]ons[is]ts in the fac[u]lty of</p> <p>17. ajusting (sic) ideas in [.] [ro]per p[. .]psiton (sic), [an]yo[ne] who foll[ow]s</p> <p>18. a moral [or] religio[.]s truth wi[t]hout [un]derstandi[ng] is only kept</p> <p>19. ou[t] of the a[s]ylum because he does not f[.]llow it out l[o]gically.</p> <p>20. If o[n]e rea[ll]y believed C[hr]istia[n]ity, if one really thought</p> <p>21. t[h]at the majority o[f] mankind was doomed [to] eternal</p> <p>22. p[.]nismen[t] one would go r[a]ving abo[u]t the w[or]ld t[r]yi[ng]</p> <p>23. [to] "save" people, sleep would not be possible</p> <p>24. [u]ntil the horror of the mind left the body ex[h]usted,</p> <p>25. which of [u]s can sleep if one we love [is] [i]n dan[ge]r of</p> <p>26. near[m].]re death? Who th[en] can live in Lo[n]don</p> <p>27. &amp; reflect of all its 8 million so[u]ls, all but a</p> <p>28. th[ou]sand Plymo[.]th Bretheren (sic) will be dam[.]ed?</p> <p>29. Yet those tho[u]sand Plymouth Bretheren (sic) who [lou]dly</p> <p>30. Procl[...] th[.] fact tha[t] they only will be saved</p> <p>31. get on <u>very well thank you.</u></p> <p>32. App[....]tly the worship of sex by all pr[. .]itive races</p> <p>33. Orig[...].ted in the [p]j[.].asu[re] of coitus, &amp; not ma[n]y clea[r]ly</p> <p>34. Conc[...].ed notion that it wou[l]d produce children, the sex</p>	<p>written.</p> <p>... 6 paragraphs</p> <p><b>But the worst of all phantasms are the moral ideas and the religious ideas. Sanity consists in the faculty of adjusting ideas in proper proportion. Any one who accepts a moral or religious truth without understanding it is only kept out of the asylum because he does not follow it out logically. If one really believed in Christianity, if one really thought that the majority of mankind was doomed to eternal punishment, one would go raving about the world trying to "save" people. Sleep would not be possible until the horror of the mind left the body exhausted.</b> Otherwise, one must be morally insane. <b>Which of us can sleep if one we love is in danger of mere death?</b> We cannot even see a dog drown without at least interrupting all our business to look on. <b>Who then can live in London and reflect upon the fact that of its seven million souls, all but about a thousand Plymouth Brethren will be damned?</b> Yet the thousand Plymouth Brethren (who are the loudest in proclaiming that they will be the only ones saved) seem to get on very well, thank you. Whether they are hypocrites or morally insane is a matter which we can leave to their own consideration.</p> <p>All these phantoms, of whatever nature, must be evoked, examined, and mastered; otherwise we may find that just when we want it there is some idea with which we have never dealt; and perhaps that idea, springing on us by surprise, and as it were from behind, may strangle us. This is the legend of the sorcerer strangled by the Devil!</p>
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Throughout this page Gardner makes minor changes as he is copying the material but nothing that causes substantial changes to the meaning.

On Line 3 Gardner inserts the alchemical symbol ♃ which stands for Jupiter. Crowley uses the word not the symbol in his text.

Between Lines 14 and 15 Gardner omits 6 paragraphs which are about the ‘eyes of imagination’ necessary to see on the Astral plane, as well as discussing the distortions of reality and comprehension that can come of obsessive behaviour whether it is smoking opium, eating too much or devoting too much attention to the scientific study of a problem.

On Line 15, although he starts the line with the phrase “(Note: Crowley says . . .”, Gardner is really continuing to excerpt from this document. Yes, Gardner does start with a bracket, but typically he fails to include the second closing bracket.

Gardner makes an interesting change on Line 27 where he writes there are 8 million souls in London. Crowley’s original says 7 million. Is he updating the information or is it a simple copy error?

On Line 29 Gardner has rearranged the words slightly in reference to the Plymouth Brethren “loudly proclaiming” vs Crowley’s Plymouth Brethren who are “loudest in proclaiming”. It is a minor change that has no impact on the meaning of the sentence. The Plymouth Brethren is an ultra conservative Evangelical Christian movement with roots in 19<sup>th</sup> century Ireland. Crowley’s parents were of this sect and scholars have speculated that this was the cause of his negativity towards organized religion (Trobe 292, Rabinovitch, Encyclopedia 62).

On Line 31 Gardner has underlined three words “get on very well thank you”. This emphasis is not indicated in the original material that I had access to.

Lines 32 through 34 refer to primitive races and the worship of sex being caused by the pleasure of sex, and not related to fertility and procreation. These sentences do not appear in the Crowley original. I think they come from a different source and that Gardner has simply moved on to a new subject, starting near the bottom of this page and without giving any indication of the change. There is a book *Phallic Worship: A History of Sex and Sexual Rites* by George Ryley Scott, published in 1941 which Gardner appears to allude to on page 152. On Line 34 of that page is a notation reading “from Phallic (sic) W [...] [hip] Ge [...] ge Ryley S[c]ot[t]” This suggests that starting from Line 32 of page 148 through to page 152 Gardner is excerpting from this book by Scott. I have not been able to access a copy of the book and so cannot be certain that these pages are excerpted from there. Therefore these pages are not discussed in my thesis.

## **Summary – Book 4, Part II Magick (Elementary Theory)**

Gardner identifies his use of Book 4 very specifically on page 110 (Line 14), referring to it as *Liber 4*. He does not grant that courtesy to all of the authors or the books he worked with. The excerpts from Book 4, specifically this portion of the book (Part II), account for 7 pages of the Crowley material.

Are these excerpts proof of Crowley's writings as the point of origin for the circle, the altar, the scourge, sacred oil, the cup aka chalice, the dagger vs the sword, and/or 'the great rite'? Probably not. Gardner was well travelled and well read and his influences were myriad. The parts of Crowley that Gardner chose to omit also have value, for example the chapters on the Book of Conjurations and the chapter on the Robe. Gardner's omission of them from this source raises the question of how they did come to be part of Wicca.

On page 109 of Text A Gardner is making notes about the ritual circle. At this point in time Gardner is picking up from Crowley that during a ritual the magic worker must remain inside the circle in order to be protected from the power he works with. This is standard practice for ceremonial magic and is the mirror opposite of what has become standard practice for Wiccans and Pagans. In contemporary praxis ritual work is done inside a circle in order to contain the power created. This power is then focused and released towards a specific goal, be it healing magic for a specific person, grounding it into the earth in a gesture of enhancing the power of "Mother Earth" or some similar general "good intent". The circles used for magic in Gardner's 1949 novel *High Magic's Aid* are very much in line with the notions of ceremonial magic. At some point after 1949, however, Gardner's use of the ritual circle and his notions about "power" changed. When and how still need to be determined.

On this page the use of the scourge in ritual also appears. This is one of those hot button issues of contemporary praxis. Crowley advocated it as a means of enhancing trance. Kelly theorized Gardner favoured it as a sexual stimulant (Inventing Witchcraft 58-9). Valiente supported it as a technique to achieve an altered state of consciousness for ritual purposes but noted that when she and her supporters left their original coven with Gardner, it soon disappeared from their ritual practice (Rebirth 59).

Page 109 also mentions "the Great Work" (Line 17). This is a Kabbalistic term referring to the alchemical marriage which has a parallel in Wicca known as the Great Rite. This ritual involves the actual or symbolic union of the elemental forces of male and female, the God and the Goddess, as

represented by the High Priest and High Priestess. It can also be symbolically performed as the Wine Blessing.

On page 110 a fascinating omission comes to light – Crowley makes no mention of the location of the altar anywhere in this chapter. He goes into great detail about the size and shape of it but does not mention its position. Much later, in Chapter XVI, on Magickal Fire, he writes that the altar sits in the East, but that information is not included in the chapter about the Altar. In *High Magic's Aid* the altar is located in the East, within the circle (p. 32, c. 3.). In *The Witches' Way* the altar is positioned in the north portion of the room and /or the circle, as dictated by the size of the room in relation to the number of people in the ritual. (Farrars 270).

On page 111 Gardner copies from Crowley a recipe for the oil used in ritual. The recipe includes myrrh, cinnamon oil and galangal. Valiente points out that when she was initiated in the mid 1950's Gardner's coven was using plain olive oil (Farrar, *Witches' Way* 16). In *The Witches' Way* the Farrars mention that in their tradition (Alexandrian) the practice is to use olive oil to which a drop of sweat from the High Priest and High Priestess had been added (Farrar 16).

Page 111 also contains references to the cup used in ritual. It is primarily for sharing of the ritual wine but also for the symbolic enactment of The Great Rite. There are further references to this specific ritual, and the symbolic version of it known as the Wine Blessing on pages 9 and 190 of Text A. Being an element of ritual these specific pages are not discussed in my thesis.

Information about the use of the sword in ritual begins on page 111 and here Gardner actually makes a significant change when he notes that the sword is used for some magic and the dagger is used for others (Lines 23 through 34).

At the end of page 112 Gardner includes a note directing the reader to the next part of the excerpt from Book 4, writing "go to after the Egg shell". This is a specific poem, "The Egg Shell" by Kipling and it is found on page 145. The nature of this directive suggests that when Gardner was writing this excerpt he had not yet numbered the page. Otherwise, surely, he would have simply written "Go to page 146". This jump from page 112 to page 146 involves a considerable number of pages and makes it clear that the in-between pages are already filled. It also suggests that, by this point, Gardner was using the 'ledger' as a notebook rather than a ritual tool.

On page 146 Gardner continues his excerpts from the chapter on the sword. This includes a fascinating statement by Crowley, "Let the woman be girt with a sword before me." This might be the source of a comment by Gardner in *Witchcraft Today*, ". . . there are certain rites where a man must be the leader, but if a man of requisite rank is not available, a chief priestess belts a sword on

and is thought of as a man for the occasion. But although woman can on occasion take man's place, man can never take woman's place" (44). Intriguingly absent from this topic are any and all references to the philosophy of the use of the sword. Gardner leaves out quotes like "symbolizing that thought has become one with the single aspiration" (98) and "Those Magicians, who have attempted to make the Sword the sole or even the principal weapon, have only destroyed themselves" (99). Gardner has also consistently left out references Crowley made throughout Book 4 to Hindu philosophy and magic.

Page 147 is one of those pages that are important for what Gardner left out. On this page, between Lines 19 and 20 Gardner skips five entire chapters from Crowley's text. These chapters include the Lamp (X), The Crown (XI), The Robe (XII), The Book (XIII) and The Bell (XIV). Of particular note is that Gardner did not include a single reference to 'The Book of Conjurings'. He includes material from other magical books, such as the KoS, and includes instructions on binding or protecting a magical book (page 243 of Text A) so why did this magical book get left out of his notes? It isn't a matter of space, just a few pages prior to this one he condensed one entire chapter down to six lines (The Temple) so why would he so utterly overlook this particular item? Also curious is that he left out chapters on the Robe and the Bell. Did he deliberately leave out any reference to ritual robes because he had already determined that the rituals should be done 'skyclad' or naked? Gardner was an enthusiastic 'nature-ist' and had been for years (Heselton, Wiccan Roots). The Bell is of less importance although it has a continuing presence in contemporary ritual where, in my experience, it is frequently used to represent the element of air.

Among the other Crowley material from this portion of Book 4 that Gardner leaves out is an entire section on the education of a well-rounded magician, "he should strive to excel in some sport ... have a thorough grounding in classic, mathematics, and science; ... modern language.. History and geography" (120). Perhaps Gardner was sensitive on this topic because of his own uneven education.

### ***Book 4, Part III Magick (in Theory and Practice)*** pages 117, 161 – 168

Published privately in 1929 this is considered to be one of Crowley's better books. It is geared to beginners, includes fundamental magical theorems, information about the essential components of ritual, and general practices such as banishings, consecrations, invocations, divinations, etc. It also includes useful graphs and charts.

Page 117 of Text A contains a standalone excerpt from Chapter XIX “Of Dramatic Rituals”. It is impossible to know if it is just an accident of filling in blank pages that situates this excerpt from a chapter about dramatic rituals immediately before an excerpt from “The Gnostic Mass”, a well known Crowley ritual production.

The first 20 lines of page 161 are from Chapters 4 and 5 of Israel Regardie’s *What You Should Know About The Golden Dawn* (1936). This is a continuation of the material on page 160 of Text A. Then Gardner skips a line and returns to excerpts from Crowley’s *Book 4*, this time to “Part III: Magick (In Theory and Practice). The Regardie excerpt is included in the chapter on “Magic- Ancient and Ceremonial” (see pages 143-149).

Gardner jumps around within Part III of Book 4 but pages 161 through 165 of Text A focus primarily on various aspects of successful invocations. Page 161 is from Chapter IX, and then on page 162 he moves backwards to Chapter I and then abruptly returns to Chapter IX. Page 165 is an intriguing puzzle. On this page Gardner completes his excerpts from Chapter XIV and moves on to Chapter XX, omitting several chapters. On pages 166 through 168 he continues with his sequential mining of the document, concluding with Chapter XXI “Of Black Magic of the Main types of the Operations of Magick Art and of the Powers of the Sphinx”. Excluding several appendices, this is the end of Part III of Book 4.

Within the pages of Text A there are duplicate excerpts from this book. On pages 163 and 230 Gardner has repeated material he copied from Chapter XII – “Of the Bloody Sacrifice: and Matter Cognate, Part I” and on pages 166 and 167, material from Chapter XXI: Of Black Magic of the Main Types of Operations of Magick Art and of the Powers of the Sphinx, Part III is repeated on pages 231. I have used a highlight to demonstrate the duplicated material. His transcriptions are not exactly the same but they are very similar, hinting that Gardner found them especially valuable or interesting.

### Page 117

Page 117	
1. [J]ing[o] R[ing] 2. Religion 3. The process of binding is connected with sacrifice. 4. Religion is derived from Re-Ligare. To bind backwards.	

5. i.e. on an alter or stone of sacrifice.
6. Castigate, means literally to purify by whipping.
7. In the earley(sic) days of may it is the custome (sic) for Boys in
8. Sterling to run naked round certain natural & [ar]tificial
9. circles, Gomm says. This is the last stages of an old
10. rite before its abolition, & thinks it is conected (sic) with the
11. Godiva rite at coventry, & another at Southam.
12. Also to the fertility rite at Carnac, Breton Women
13. go there to get children. They & their husbands strip
14. naked, she runs round stones, the wife striving to
15. elude the husbands p[u]rsuit. There was probably
16. such a rite at St[er]ling, but the kirk stoped (sic) it, so the
17. boys kept it up for luck.
- 18.
19. Apparently ritual dancing is actualy (sic) forcing the hands of
20. the Gods, dictating what they must do. Man considers them
21. lazy, tardy, a little worn out, seeks to spur them to action, to
22. rouse them to the task of quicking (sic) growth & fertility.
23. (Note, but [may] it also, in the case of fertility Rites, a way
24. of giving pleasure to the Gods, also giving them strength.

*Magick (In Theory and Practice),  
Chapter XIX – “Of Dramatic Rituals”*

The Wheel turns to those effectual methods of invocation employed in the ancient Mysteries and by certain secret bodies of initiates to-day. The object of them is almost invariably

Fn: The word is unwarrantably universal. It would not be impracticable to adopt this method to such operations as Talismanic Magick. For example, one might consecrate and charge a Pantacle by the communication by AIWAZ to the Scribe of the BOOK of the LAW, the Magician representing the Angel, the Pantacle being the Book, and the person on whom the Pantacle is intended to act taking the part of the Scribe.

the invocation of a God, that God conceived in a more or less material and personal fashion. These Rituals are therefore well suited for such persons as are capable of understanding the spirit of Magick as opposed to the letter. One of the great advantages of them is that a large number of persons may take part, so that there is consequently more force available; but it is important that they should all be initiates of the same mysteries, bound by the same oaths, and filled with the same aspirations.

They should be associated only for this one purpose.

Such a company being prepared, the story of the God should be dramatised by a well-skilled poet accustomed to this form of composition. Lengthy speeches

and invocations should be avoided, but action should be very full. Such ceremonies should be carefully rehearsed; but in rehearsals care should be taken to omit the climax,

25. Praying is realy (sic) an attempt to change the Gods

26. intentions, without giving him help or Pleasure?)

27..

which should be studied by the principal character in private. The play should be so arranged that this climax depends on him alone. By this means one prevents the ceremony from becoming mechanical or hackneyed, and the element of surprise. {177} assists the lesser characters to get out of themselves at the supreme moment. Following the climax there should always be an unrehearsed ceremony, an impromptu. The most satisfactory form of this is the dance. In such ceremonies appropriate libations may be freely used.

The Rite of Luna (Equinox I. VI) is a good example of this use. Here the climax is the music of the goddess, the assistants remaining in silent ecstasy.

In the rite of Jupiter the impromptu is the dance, in that of Saturn long periods of silence.

It will be noticed that in these Rites poetry and music were largely employed

--- mostly published pieces by well-known authors and composers. It would be better

Fn: "PERHAPS! One can think of certain Awful Consequences". "But, after all, they wouldn't seem so to the authors!" "But --- pity the poor Gods!" "Bother the Gods!"

to write and compose specially for the ceremony

FN:A body of skilled Magicians accustomed to work in concert may be competent to conduct impromptu Orgia. To cite an actual instance in recent times; the blood of a Christian being required for some purpose, a young cock was procured and baptized into the Roman Catholic Church by a man who, being the son of an ordained Priest, was magically an incarnation of the Being of that Priest, and was therefore congenitally possessed of the powers thereto appurtenant. The cock, "Peter Paul," was consequently a baptized Christian for all magical purposes. Order was then taken to imprison the bird; which done, the Magicians assuming respectively the

<p>28. On a point of theology, I doubt whether Dom Gorenfot</p> <p>29. successfully avoided eating meat in Lent by baptizing the</p> <p>30. pullet a carp, for as the sacrament - by its intention, despite</p> <p>31. its defect of form - could not fail of efficacy,</p> <p>the</p> <p>32. pullet must have become a Christian, &amp; therefore a human</p> <p>33. being, carp was only baptized name -e.g. Polycarp</p> <p>34. &amp; so Dom Gorenfot ate human flesh in Lent,</p> <p>35. so that for</p> <p>36. all he became a bishop, he is damned.</p>	<p>characters of Herod, Herodias, Salome, and the Executioner, acted out the scene of the dance and the beheading, on the lines of Oscar Wilde's drama, "Peter Paul" being cast for the part of John the Baptist. This ceremony was devised and done on the spur of the moment, and its spontaneity and simplicity were presumably potent factors in its success.</p> <p><b>On the point of theology, I doubt whether Dom Gorenfot sucessfully avoided eating meat in Lent by baptizing the pullet a carp. For as the sacrament --- by its intention, despite its defects of form --- could not fail of efficacy, the pullet must have become a Christian, and therefore a human being. Carp was therefore only its baptized name --- cf. Polycarp --- and Dom Gorenfot ate human flesh in Lent, so that, for all he became a bishop, he is damned.</b></p>
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Page 117

On this page, Gardner starts writing two lines above the first line. The first three quarters of this page (Lines 1 through 26) are something of a mystery as I have not been able to find an external source for the material and yet at Line 27 Gardner skips a line to start a new paragraph and moves right into an excerpt from Crowley's *Magick in Theory and Practice*, specifically from Chapter XIX, "Of Dramatic Rituals". The handwriting is consistent through the entire page suggesting a single session of writing. It is written in a careful but slightly stylized script. Interestingly, despite the care Gardner takes with making these excerpts legible, and occasionally using the initials A.C. to suggest Aleister Crowley as the source, again he does not spell magick with Crowley's trade mark "K".

The first few lines are about religion. Line 1 is a mysterious phrase that seems to read "Jingo Ring?" The next line reads "Religion" and the next two lines suggest the etymology of the word religion as 'to bind backwards' which Gardner then links to binding something and laying it on an altar to sacrifice. Images of Abraham binding Isaac come to mind (Genesis 22).

He then moves on to references of lingering fragments of fertility rituals in Sterling, Coventry, Southam and Carnac. The section concludes with a comment that "praying is really an attempt to change the Gods (sic) intentions". It is a fascinating passage but I have not been able to trace it to an external source.

Lines 28 through 36 come from Crowley's *Magick in Theory and Practice*, specifically Chapter XIX, "Of Dramatic Rituals". This section actually contains one of my favorite Crowley anecdotes –

the story of a church leader who tries to get around the proscription against eating meat at Lent by baptizing a chicken into a carp. Crowley delights in the notion that by baptising the pullet the Bishop in fact makes it human and is thus guilty of cannibalism and is certain to go to hell. Gardner copies this anecdote but makes a minor change on the top line. On Line 28 he changes "the point" to "a point". Whether he intended to change the nuance of the excerpt or if it was an accident is impossible to know. This excerpt comes from a footnote towards the end of a very short chapter.

Overall this chapter is about rituals. Near the bottom of the Crowley material is a line of information which I have underlined: "One of the great advantages of them is that a large number of persons may take part, so that there is consequently more force available . . ". I find it perplexing that Gardner would leave this tidbit of information out. It has certainly become standard wisdom when working ritual for a specifical purpose, i.e. sending healing energy to an injured community member (Rabinovitch, Encyclopedia 56; Bonewits, "Fire in the Hearth").

## Page 161

<p>Page 161</p> <p>26. It is found by experience, (confirming Zoroaster) that</p> <p>27. the most potent conjurations are those in an Ancient &amp; perhaps</p> <p>28. forgotten language, or even those couched in a corrupt &amp; (to the user) meaningless jargon the "preliminary invocation in the</p> <p>29. "Goetia consists principally of Greek &amp; Egyptian names, the</p> <p>30. conjurations of Dr. Dee are in a language he called An[g]elic</p> <p>31. or Enochian, its source has hitherto baffled research, but it is a</p> <p>32. language, not a jargon, for it possesses a structure of its own &amp; has</p> <p>33. grammar (sic) &amp; syntax(sic). However this may be, it works, even the</p> <p>34. beginner finds "things happen" when he</p>	<p>Chapter IX – "Of Silence and Secrecy: And of the Barbarous Names of Evocation"</p> <p><b>It is found by experience (confirming the statement of Zoroaster) that the most potent conjurations are those in an ancient and perhaps forgotten language, or even those couched in a corrupt and possibly always meaningless jargon.</b> Of these there are several main types. The "<b>preliminary invocation</b>" in the "<b>Goetia</b>" consists principally of corruptions of <b>Greek and Egyptian names</b>. For example, we find "Osorronnophris" for "Asor Un-Nefer".</p> <p><b>The conjurations given by Dr. Dee (vide Equinox I, VIII) are in a language called Angelic, or Enochian. Its source has hitherto baffled research, but it is a language and not a jargon, for it possesses a structure of its own, and there are traces of grammar and syntax.</b></p> <p><b>However this may be, it "works". Even the beginner finds that "things happen" when he uses it:</b> and this is an advantage — or disadvantage! — shared by no other type of language,. The rest need skill. This needs</p>
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uses it. It may be	Prudence!  . . . 5 paragraphs omitted  <b>It may be</b>
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## Page 161

This page is a straight forward copy job with no mistakes or changes. It begins at the beginning of the chapter and is written in Gardner's most careful script and is easy to read. Line 25 contains a reference to "Goetia". This is a reference to the manuscript known as *The Lesser Key of Solomon*, a document separate from the better known *The Greater Key of Solomon the King* most often referred to as *The Key Solomon* (KoS). On Line 30 there is a gap of 5 paragraphs and then the sentence breaks and carries immediately over onto the next page.

## Page 162

Page 162	<b>Chapter IX – “Of Silence and Secrecy: And of the Barbarous Names of Evocation”</b>  conceded in any case that the long strings of formidable <b>words which roar and moan through</b> so many conjurations <b>have a real effect in exalting the consciousness of the magician to the proper pitch</b> — that they should do so is no more extraordinary than music of any kind should do so.
1. [-----] 2. words which [.oar & m[o]an through the conjurations have a real effect 3. in exalting the consciousness of the Magician to a proper pitch.   4. There are three main methods of evoking any Deity. 5. The first is devotion to that Deity, & is mainly mystical. 6. The second is the straight forward ceremonial invocation. 7. . 8. It is the method usually employed in the Middle Ages. 9. Its advantage is its directness. Its disadvantages are	<b>Chapter I – “Principals of Ritual”</b>  ... 6 paragraphs  <b>There are three main methods of invoking any Deity.</b> <b>The "First Method"</b> consists of <b>devotion to that Deity, and, being mainly mystical</b> in character, need not be dealt with in this place, especially as a perfect instruction exists in Liber 175 ("See" Appendix). <b>The "Second method" is the straight forward ceremonial invocation. It is the method which was usually employed in the Middle Ages. Its advantage is its directness, its disadvantage its crudity.</b>

11. the crudity, the Goetia gives clear instructions, as do
12. many other rituals, black & white
13. The third method is the dramatic, the most attractive
14. of all, its disadvantage lies principally in its performance
15. by a single person. This is the method of Catholic
16. Christianity, consisting in dramatization of the Legend(sic)
17. of God, (the Baache(sic) of Euripides is a magnificent
18. example of such a ritual. Also though in a less degree is the
19. Mxes(sic)). Also some Masonic degrees, particularly (sic)the Third.
- 20.
21. Conjurings should be recited not read, if possible.
22. According to tradition, there is a certain advantage in these
23. being in more than one language & probably the reason being
24. that such a change spurs the flagging attention,

**The "Goetia" gives clear instruction** in this method, and so **do many other rituals, white and black**. We shall presently devote some space to a clear exposition of this Art.

In the case of Bacchus, however, we may roughly outline the procedure. We find that the symbolism of Tiphareth expresses the nature of Bacchus. It is then necessary to construct a Ritual of Tiphareth. Let us open the Book 777; we shall find in line 6 of each column the various parts of our required apparatus. Having ordered everything duly, we shall exalt the mind by repeated prayers or conjurations to the highest conception of the God, until, in one sense or another of the word, He appears to us and floods our consciousness with the light of His divinity.

**The "Third Method is the Dramatic,"** perhaps **the most attractive of all**; certainly it is so to the artist's temperament, for it appeals to his imagination through his aesthetic sense.

**Its disadvantage lies principally** in the **difficulty of its performance by a single person**. But it has the sanction of the highest antiquity, and is probably the most useful for the foundation of a religion. **It is the method of Catholic Christianity, and consists in the dramatization of the legend of the God.** **The Bacchae of Euripides is a magnificent example of such a Ritual;** so also, **through (sic)in a less degree, is the Mass.** We may **also** mention many of the **degrees in Freemasonry, particularly the third.** The 5'=6' Ritual published in No. III of the Equinox is another example.

Chapter IX – “Of Silence and Secrecy: And of the Barbarous Names of Evocation”

... 21 paragraphs

**It is, according to tradition, a certain**

	<p><b>advantage in</b> conjurations to employ <b>more than one language.</b> In all <b>probability the reason</b> of this is than any <b>change spurs the flagging attention.</b> A man engaged in intense mental labour will frequently stop and walk up and down the room — one may suppose for this cause — but it is a sign of weakness that this should be necessary. For the beginner in Magick, however, it is permissible to employ any device to secure the result.</p> <p><b>Conjurations should be recited, not read:</b> and the entire ceremony should be so perfectly performed that one is hardly conscious of any effort of memory. The ceremony should be constructed with such logical fatality that a mistake is impossible.</p>
25.	The principal movement in the circle is circumambulation,
26.	this has definite (sic) results, but difficult to describe, an analogy
27.	is the Dynamo, it should never be omitted unless there
28.	is some special reason against it. Another movement is the
29.	spiral, of which there are two forms, one inward, one outward.
30.	If performed deosil they invoke - if widdershins, they banish.
31.	The step is light & tripping, almost a dance. revolving
32.	on his own axis it is easier to attain ecstasy in this way

... 23 paragraphs

Chapter X "Of the Gestures, Part II"

... 3 paragraphs

**The principal movement in the circle is circumambulation.**

**This has a very definite result, but one which is very difficult to describe. An analogy is the dynamo.**

Circumambulation properly performed in combination with the Sign of Horus (or "The Enterer") on passing the East is one of the best methods of arousing the macrocosmic force in the Circle. **It should never be omitted unless there be some special reason against it.**

A particular tread seems appropriate to it. This tread should be light and stealthy, almost furtive, and yet very purposeful. It is the pace of the tiger who stalks the deer. The number of circumambulations should of course correspond to the nature of the ceremony.

**Another important movement is the spiral, of which there are two principal**

33. than generally supposed. As invoking Hathor, Goddess

**forms, one inward, one outward.** They can be performed in either direction; and, like the circumambulation, if performed deosil they invoke — if widdershins they banish

In the spiral **the tread is light and tripping, almost approximating to a dance:** while performing it the magician will usually turn **on his own axis**, either in the same direction as the spiral, or in the opposite direction. Each combination involves a different symbolism.

There is also the dance proper; it has many different forms, each God having his special dance. One of the easiest and most effective dances is the ordinary waltz-step combined with the three signs of L.V.X. **It is much easier to attain ecstasy in this way than is generally supposed.** The essence of the process consists in the struggle of the Will against giddiness; but this struggle must be prolonged and severe, and upon the degree of this the quality and intensity of ecstasy attained may depend.

With practice, giddiness is altogether conquered; exhaustion then takes its place and the enemy of Will. It is through the mutual destruction of these antagonisms in the mental and moral being of the magician that Samadhi is begotten.

#### Chapter X "Of the Gestures, Part III"

... 4 paragraphs

34. of Love to descend on the Altar, make your invocation to
35. Her, then dance an inward deosil, ending at the foot of
36. the Altar, where you sink on your knees, with your arms
37. raised above the altar as if inviting her embrace.

To show how these positions may be used in conjunction with the spirals, suppose that you are **invoking Hathor, Goddess of Love, to descend upon the Altar.** Standing on the square of Netzach you will **make your invocation to Her, and then dance an inward spiral deosil ending at the foot of the altar, where you sink on your knees with your arms raised above the altar as if inviting Her embrace.**

	... 3 paragraphs
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Page 162

The first three lines on this page come from Chapter IX – “Of Silence and Secrecy: And of the Barbarous Names of Evocation”. They are carried over from the previous page (161). This is followed, on Lines 4 through 19, by an excerpt from Chapter I. Then, on Line 20, Gardner abruptly returns to Chapter IX with four more lines before leaping ahead to Chapter X which then continues onto page 163.

Gardner makes a huge error on Line 4 when he writes “evoking any deity” instead of “invoking”. These are two very different acts. In *Neo Pagan Rites*, Bonewits differentiates between the two by defining ‘evocation’ as “external communication with entities from either inside or outside oneself, said entities seeming to be outside of oneself during the communication process” and ‘invocation’ as “internal communication with entities from either inside or outside oneself, said entities seeming to be inside oneself during the communication process”. The nuance of what he means is that “although exactly the same psychic/magical/spiritual processes may be involved, the perceptions of the participants are different” (21).

Gardner’s excerpt from Chapter 1 begins 6 paragraphs in. Crowley opens this chapter with a rational for ritual, “There is a single main definition of the object of all magical Ritual. It is the uniting of the Microcosm with the Macrocosm. ... All other magical Rituals are particular cases of this general principle . . . ”. Again Gardner has no interest in Crowley’s logic or rational. He is looking for the mechanics of creating rituals.

In the sentence that spans Lines 13 through 15 Gardner drops the word “difficulty” and this does subtly change the meaning of the sentence. He writes that the third method is dramatic and the disadvantage of this method is its performance by a single person. This suggests that the ritual’s flaw is being a one person effort. In contrast, the Crowley original places the disadvantage in the difficulty of ritual when attempted by one person. In the Gardner version the ritual’s disadvantage is it requires multiple performers to achieve its full potential, but according to Crowley the challenge is its difficulty when performed by one person. That still has the potential to mean that the ritual can be performed by a single individual.

In Crowley’s original Line 21 comes before Line 20, but Gardner’s shifting of the two sentences does not make any appreciable difference to the meaning of the lines.

Between Lines 24 and 25 Gardner omits the 23 remaining paragraphs in this chapter of Crowley's text. With Line 25 Gardner has moved onto the next chapter, X "Of the Gestures, Part II" which Crowley introduces by stating that the chapter is broken into four sections: 1. Attitudes, 2. Circumambulations, 3. Changes of Position, 4. The Knocks or Knells. Gardner drops the first three paragraphs of the chapter, thereby omitting this list.

Line 30 contains a reference to a detail that has become standard in contemporary ritual: "If performed deosil they invoke - if widdershins, they banish". This is a reference to the directionality of ritual movement and the appearance of this information in Text A suggests that Crowley was the source of this terminology.

In the middle of Line 33 Gardner skips down 4 paragraphs, picking up his train of thought in the middle of the next section of text, Part III: "Changes of Position".

### Page 163

A portion of this page, the excerpts from Chapter XII – "Of the Bloody Sacrifice: and Matter Cognate, Part I" are duplicated on page 231 of Text A. I have used a highlight to indicate the material Gardner excerpted on page 231. It is very close to being the same material, suggesting its importance to Gardner.

Page 163	Chapter X "Of the Gestures, Part IV"
<ol style="list-style-type: none"> <li>1. The most useful battary (sic) is composed of 11 strokes.</li> <li>2. The principal reason is this. Firstly (sic) 11 is the [nu]mber of</li> <li>3. Magick itself, secondly it is the sacred number par excellen[.]</li> <li>4. of the New Aeon. As it is written in the Book of the Law</li> <li>5. "Eleven, [.]s all their number who are of us." Thirdly it is the</li> <li>6. number of letters of the word Abrahadabra which is the</li> <li>7. Word of the Aeon.</li> </ol>	<p>... 12 paragraphs</p> <p><b>The most generally useful and adaptable battery is composed of 11 strokes. The principal reasons for this are as follows: "Firstly", 11 is the number of Magick in itself.</b> It is therefore suitable to all types of operation. <b>"Secondly", it is the sacred number par excellence of the new Aeon. As it is written in the Book of the Law: ". . . 11, as all their numbers who are of us."</b> <b>"Thirdly", it is the number of the letters of the word ABRAHADABRA, which is the word of the Aeon.</b> The structure of this word is such that it expresses the great Work, in every one of its aspects. <b>"Lastly", it is possible thereby to express all possible spheres of operation, whatever their nature.</b> This is effected by making an equation between</p>

	<p>the number of the Sephira and the difference between that number and 11. For example, 2 Degree=9 Square is the formula of the grade of initiation corresponding to Yesod. Yesod represents the instability of air, the sterility of the moon; but these qualities are balanced in it by the stability implied in its position as the Foundation, and by its function of generation. This complex is further equilibrated by identifying it with the number 2 of Chokmah, which possesses the airy quality, being the Word, and the lunar quality, being the reflection of the sun of Kether as Yesod is the sun of Tiphareth. It is the wisdom which is the foundation by being creation. This entire cycle of ideas is expressed in the double formula 2 Degree = 9 Square, 9 Degree = 2 Square; and any of these ideas may be selected and articulated by a suitable battery.</p> <p>... 1 paragraph to end of chapter</p> <p>Chapter XII – “Of the Bloody Sacrifice: and Matter Cognate, Part I”</p> <p>... 7 paragraphs</p> <p>For evocations it would be more convenient to place the blood of the victim in the Triangle — the idea being that the spirit might obtain from the blood this subtle but physical substance which was the quintessence of its life in such a manner as to enable it to take on a visible and tangible shape.</p> <p>Those <b>magicians who abject(sic) to the use of blood</b> have endeavored to <b>replace it with incense</b>. For such a purpose the <b>incense of Abramelin</b> may be burnt in large quantities. <b>Dittany of Crete</b> is also a valuable medium. Both these incenses <b>are very catholic in their nature, and suitable for almost any materialization</b>.</p> <p><b>But the bloody sacrifice, though more dangerous, is more efficacious;</b> and for</p>
<p>8. Magicians who object to the use of blood may replace</p> <p>9. it with incense. Incense of Abramelin or Dittany of [Crete]</p> <p>10. are Catholic in nature &amp; suitable for almost any</p> <p>11. materialization . But the blood sacrific[i]e, though mo[re]</p>	

12. [d]angerous is more efficacy[.]ous (sic). Hum[e]n (sic) is be[s]t, But the
13. truly great Magician will use his own blood, or that of a
14. disciple without sacrificing [human] life. The Mass of the
15. Phoenix for example, there is another sacrifice
16. with regard (sic) to which the Adepts have always
17. maintained (sic) the most profound secrecy, its na[m]e is
18. the Formula of the Rosy Cross . It is the supreme
19. mystery of practical Magic, in this case, the victim
20. is always - in a certa[in] sense - the Magician himself
21. & the sacrifice must coincide with the utterance
22. of the most sublime & secret name of the God
23. whom he wishes to invoke. Properly performed it
24. never fails in its effect, but it is difficult (sic) for the
25. beginner to do it satisfactorily, because it is a great
26. effort the mind to remain concentrated upon the purpose
27. off (sic) the cermony (sic). The overcoming of this difficulty
28. lends most powerful aid to the Magician.
29. In evocations the danger is not g[r]eat, as the Circle
30. forms a protection, but if you are easily disturbed or
31. alarmed, or have not yet overcome the tendency of the

nearly all purposes **human sacrifice is the best. The truly great Magician will be able to use his own blood, or possibly that of a disciple, and that without sacrificing the physical life** irrevocably.

... 3 paragraphs to end of chapter

Chapter XII – “Of the Bloody Sacrifice: and Matter Cognate, Part II”

**There is another sacrifice with regard to which the Adepts have always maintained the most profound secrecy. It is the supreme mystery of practical Magick. Its name is the Formula of the Rosy Cross. In this case the victim is always --- in a certain sense --- the Magician himself, and the sacrifice must coincide with the utterance of the most sublime and secret name of the God whom he wishes to invoke.**

**Properly performed, it never fails of its effect. But it is difficult for the beginner to do it satisfactorily, because it is a great effort for the mind to remain concentrated upon the purpose of the ceremony. The overcoming of this difficulty lends most powerful aid to the Magician.**

... 5 paragraphs

**In evocations the danger is not so great, as the Circle forms a protection; but the circle in such a case must be protected, not only by the names of God and the Invocations used at the same time, but by a long habit of successful defence.**

**If you are easily disturbed or alarmed, or if you have not yet overcome the tendency of the mind to wander, it is not advisable for you to perform the "Bloody Sacrifice".**

**Yet it should not be forgotten that**

<p>32. mind to wander, it is not advisable for you to pe[r]form the</p> <p>33. Bloody Sacr[i]fice, [ye]t it should not forgotten that this, &amp;</p> <p>34. the other art which we have dared darkly to hint, a[re] the</p>	<p><b>this, and that other art at which we have dared darkly to hint, are the</b></p>
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Page 163

This page continues the excerpt from Chapter X “Of the Gestures” and then moves on to Chapter XII which is about blood sacrifice.

The first line comes from the 13<sup>th</sup> paragraph of Part IV of Chapter X, “Of the Gestures”. The previous page ended with an excerpt from part III of the same chapter. The first 12 paragraphs are instructional on the nature of the knells or knocks incorporated into a ritual, those being the sounds accompanying the ritual, be they clapping of hands or stamping of feet. The Magician makes noises to indicate his domination of the ritual space. He is announcing his magical intent through a code that is based on what strikes which object i.e., hand slapping the dagger or the wand tapping the cup.

The next excerpt comes from Chapter XII – “Of the Bloody Sacrifice: and Matter Cognate”. He has omitted entirely chapter XI which is entitled “Of Our Lady Babalon and Of the Beast Whereon She Rideth: Also Concerning Transformation”. The chapter is about the transformation of the magician into a being of light with a presence in the astral planes.

Lines 1 through 8 stress the importance of the count of 11 in ritual knocks. Lines 8 through 14 explain how the scents used in ritual contribute to the result – incense, or blood burned on the altar.

Line 8 contains an interesting change. Gardner writes of “blood sacrifice” where Crowley uses the phrase “bloody sacrifice”. The difference is subtle and more so when combined with the change on Line 14 where Gardner writes that the sacrifice need no involve taking a “human” life where Crowley uses the phrase “physical” life. Again there is a subtle difference between the two phrases. Are these shifts intentional or incidental to the different phrasing chosen by Gardner? Was Gardner’s magical background thorough enough that he understood the nuanced difference he was making to the information?

Lines 15 through 28 discusses sacrifice, specifically blood sacrifice (this need not involve killing) and the potency it brings to ritual.

In the middle of this section, Gardner reverses a pair of statements. In the Crowley original Line 19 about the “supreme mystery of practical magic” appears before Line 18 which names this mystery as “the Formula of the Rosy Cross”.

#### Page 164

<p>Page 164</p> <ol style="list-style-type: none"> <li>1. Supreme for[mul]ae of Practical Magic, you [ar]e likely to</li> <li>2. get into trouble over this chapter unless you truly comprehend</li> <li>3. its meaning. There is a traditional saying that whenever an</li> <li>4. Adept seems to have made a s[t]raight forward compreh[en]sible</li> <li>5. sta[t]ement, then it is most certa[in] that He means somethi[ng] enti[re]ly</li> <li>6. differant (sic). The T[ruth] is never less clearly set forth i[n] His</li> <li>7. Words, it is His simplicity that baffles the unworthy.</li> </ol>	<p>Chapter XII - Of the Bloody Sacrifice: and Matter Cognate, Part II cont'd</p> <p><b>supreme formulae of Practical Magick.</b>  <b>You are also likely to get into trouble over this chapter unless you truly comprehend its meaning.</b></p> <p><i>There is a traditional saying that whenever an Adept seems to have made a straightforward, comprehensible statement, then is it most certain that He means something entirely different. The Truth is nevertheless clearly set forth in His Words: it is His simplicity that baffles the unworthy.</i> I have chosen the expressions in this Chapter in such a way that it is likely to mislead those magicians who allow selfish interests to cloud their intelligence, but to give useful hints to such as are bound by the proper Oaths to devote their powers to legitimate ends. ". . . thou hast no right but to do thy will." "It is a lie, this folly against self." The radical error of all uninitiates is that they define "self" as irreconcilably opposed to "not-self." Each element of oneself is, on the contrary, sterile and without meaning, until it fulfils itself, by "love under will", in its counterpart in the Macrocosm. To separate oneself from others is to destroy oneself; the way to realize and to extend oneself is to lose that self — its sense of separateness — in the other. Thus: Child plus food: this does not preserve one at the expense of the other; it "destroys" or rather changes both in order to fulfil both in the result of the operation — a grown man. It is in fact impossible to preserve anything as it is by positive action upon it. Its integrity demands inaction; and</p>
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	<p>inaction, resistance to change, is stagnation, death and dissolution due to the internal putrefaction of the starved elements.</p>
8.	Cleanliness is next to Godliness & had bette[.] come
9.	first. P[u]rity means singleness, God is one. The Wand
10.	is not a Wand if it has someth[. .]g sticking [to] it which is
11.	not an essential part of it. If you wish [to] evoke Venus,
12.	you do not succ[ee]d if there [t]races of Saturn mixed up
13.	wish with it. The first task of [a] Magician in every
14.	ceremony is therefore to render his circle absolutely (sic)
15.	impregnable. A strong ship sinks if water can enter through eve[n] a small hole.
16.	The Magician must therefore take the utmost care in
17.	the matter of Purification, firstly of himself, secondly, of his
18.	instrument[s], thirdly, of the place of Working.

Chapter XIII "Of the Banishings: and of the Purifications

**Cleanliness is next to Godliness, and had better come first. Purity means singleness. God is one. The wand is not a wand if it has something sticking to it which is not an essential part of itself. If you wish to invoke Venus, you do not succeed if there are traces of Saturn mixed up with it.**

That is a mere logical commonplace: in magick one must go much farther than this. One finds one's analogy in electricity. If insulation is imperfect, the whole current goes back to earth. It is useless to plead that in all those miles of wire there is only one-hundredth of an inch unprotected. It is no good building a ship if the water can enter, through however small a hole.

**That first task of the Magician in every ceremony is therefore to render his Circle absolutely impregnable.**

If one littlest thought intrude upon the mind of the Mystic, his concentration is absolutely destroyed; and his consciousness remains on exactly the same level as the Stockbroker's. Even the smallest baby is incompatible with the virginity of its mother. If you leave even a single spirit within the circle, the effect of the conjuration will be entirely absorbed by it.

**The Magician must therefore take the utmost care in the matter of purification, "firstly", of himself, "secondly", of his instruments, "thirdly", of the place of working. Ancient Magicians recommended a preliminary purification of from three days to many months. During this period of training they took the utmost pains with diet. They avoided animal food, lest the elemental spirit of**

A[nc]ient	<b>the animal should get into their atmosphere. They practised sexual abstinence, lest they should be influenced in any way by the spirit of the wife.</b> Even in regard to the excrements of the body they were equally careful; in trimming the hair and nails, they ceremonially destroyed the severed portion. <b>They fasted, so that the body itself might destroy anything extraneous to the bare necessity of its existence.</b> They purified the mind by special prayers and conservations. They avoided the contamination of social intercourse, especially the conjugal kind; and their servitors were disciples specially chosen and consecrated for the work.
19. Mag[.]cians [.]ecommended a [.]reliminary purification of from	
20. three days to meny(sic) months; during this they avoided	
21. a[n]imal food, lest the elemental spirit of the [an]imal should	
22. [g]et into their(sic) atmosphere, they practi.]ed sexual abstinence,	
23. lest they should be influanced(sic) in any wa[y] by the spirit of	
24. the wife; they fasted, so the body itself should [. .]stroy anyth[ing]	
25. extraneous to the bare necessity of its existence, in modern	
26. ti[m]es our superior underst[an]ding of the essentials(sic) of pu[ri]f[. .]ati[on]	
27. teaches [us] to d[. .]pen[s]e with the time element. Pu[ri]f[. .]ation	
28. may be obtained another & shorter way. We may Eat	
29. meat, provided in doi[n]g so we affirm that we	
30. Eat it to strengthen(sic) for the special p[ur]pose of our	
31. proposed invocation.	
32. Magicians somtimes (sic) are foolish as to suppose that all	<b>In modern times our superior understanding of the essentials of this process enables us to dispense</b> to some extent with its external rigours; but the internal purification must be even more carefully performed. <b>We may eat meat, provided that in doing so we affirm that we eat it in order to strengthen us for the special purpose of our proposed invocation.</b>
33. classes of Magical Operations are equally easy.	... 7 paragraphs
	Chapter XIV "Of Consecrations With an Account of the Nature and Nurture of the Magical Link" Part II
	... 11 paragraphs
	Such are a few of the principal characteristics [of] Astral Light. Its quantitative laws are much less dissimilar (sic) from those of material physics. <b>Magicians have too often been foolish enough to suppose that all classes of Magical Operations were equally easy.</b> They seem to have assumed that the "almighty power of God" was an infinite quantity in presence of which all finites were equally insig-nificant. "One day is

	with the Lord as a thousand years" is their first law of Motion. "Faith can move mountains" they say, and disdain to measure either the faith or the mountains. If you can kill a chicken by Magick, why not destroy an army with equal exertion? "With God all things are possible."
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Page 164

This page is a continuation from page 163, completing the excerpts from Chapter XII and moving on to Chapters XIII: "Of the Banishings: and of the Purifications" and Chapter XIV: "Of Consecrations With an Account of the Nature and Nurture of the Magical Link". Gardner moves through these chapters without indicating he has changed chapters.

Line 6 contains a change of word that has the potential to change the meaning of the line when Gardner writes "the truth is never less clearly set forth" where Crowley has written "The truth is nevertheless clearly set for". I suspect this is a simple copy error because Gardner has written the word as "neverless" with no spacing to indicate individual words.

On Line 11 Gardner has again written "evoke" where Crowley used "invoke". See the discussion of the meaning of these terms on page 279.

On Line 13 Gardner corrects a slip of the hand, crossing out "Wigh" and replacing it with "With".

Gardner uses the phrase "should destroy" on Line 24 which is not quite the same as Crowley's "might destroy" referring to fasting as a method of purifying the body in preparation for complex rituals. Gardner makes a similiar slight change on Line 27 when he rephrases Crowley's material, writing "teaches [us] to d[. .]pen[s]e with" when Crowley wrote, "enables us to dispense to some extent with".

On Line 15 Gardner paraphrases Crowley, writing "A strong ship sinks if water can enter through eve[n] a small hole" which tidies up the much longer phrasing of "It is no good building a ship if the water can enter, through however small a hole". He is also reversing the order of Lines 13-14 with Line 14-15.

Between Lines 31 and 32 Gardner skips 7 paragraphs to the end of the chapter, omits part I of the next chapter and picks up in the twelfth paragraph for a single line. He continues to excerpt from Chapter XIII on the next page, skipping 2 paragraphs between the last line of this page and the first of the next page. The seven paragraphs at the end of the chapter, which he drops between

Lines 31 and 32, continue the discussion of the importance of purity – of the mind, the body and the magical tools.

On Line 32 Gardner again changes a few words without changing the meaning when he writes “Magicians sometimes (*sic*) are foolish as to suppose...” where Crowley wrote “have too often been foolish enough to suppose . . .”.

## Page 165

<p>Page 165</p> <p>1. B[u]t yo[.] cannot prod[...] a thund[er]storm [un]less the</p> <p>2. materials exist in the Air at the time, &amp; a Magician</p> <p>3. who co[u]ld make ra[in] in Cumberland might fail</p> <p>4. l[.]menta[bly] in the Sahar[a]. One might make [a]</p> <p>5. talisman[n] to win the love of a shop girl &amp; find it</p> <p>6. work, yet be baffled in the [case] of a countess or</p> <p>7. vic[e] versa. One may impose o[n]es will on a ff[.]rm &amp;</p> <p>8. be crushed by that of a C[ity], or vice versa. It is</p>	<p>CHAPTER XIV “Of the consecrations: with an account of the nature and nurture of the magical link, Part II”</p> <p>This absurdity is an error of the same class as that mentioned above. The facts are wholly opposed. Two and two make four in the Astral as rigorously as anywhere else. The distance of one's Magical target and the accuracy of one's Magical rifle are factors in the success of one's Magical shooting in just the same way as at Bisley. The law of Magical gravitation is as rigid as that of Newton. The law of Inverse Squares may not apply; but some such law does apply. So it is for everything. <b>You cannot produce a thunderstorm unless the materials exist in the air at the time, and a Magician who could make rain in Cumberland might fail lamentably in the Sahara. One might make a talisman to win the love of a shop-girl and find it work, yet be baffled in the case of a countess; or vice versa. One might impose one's Will on a farm, and be crushed by that of a city; or vice versa.</b> The MASTER THERION himself, with all his successes in every kind of Magick, sometimes appears utterly impotent to perform feats which almost any amateur might do, because He has matched his Will against that of the world, having undertaken the Work of a Magus to establish the word of His Law on the whole of mankind. He will succeed, without doubt, but He hardly expects to see more than a sample of His</p>
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9. absurd to invoke the s[.]pirit of Venus to procure us the
10. love of an Emp[er]or(sic) [un]less we may f[...]t fo[...] a link. Our
11. Tali[s]man must therefore be an object to s[ui]table to
12. the nature of our O[p]eration.

product during His present incarnation. But He refuses to waste the least fraction of His force on works foreign to His WORK, however obvious it may seem to the onlooker that His advantage lies in commanding stones to become bread, or otherwise making things easy for Himself.

... 3 paragraphs

**It is therefore absurd to invoke the spirit of Venus to procure us the love of an Empress, unless we** take measures to transmit the influence of our work to the lady. We may for example consecrate a letter expressing our Will; or, if we know how, we may use some object connected with the person whose acts we are attempting to control, such as a lock of hair or a handkerchief once belonging to her, and so in subtle connection with her aura. But for material ends it is better to have material means. We must not rely on fine gut in trolling for salmon. Our will to kill a tiger is poorly conveyed by a charge of small shot fired at a range of one hundred yards. **Our talisman must, therefore, be an object suitable to the nature of our Operation**, and we must have some such means of applying its force to such a way as will naturally compel the obedience of the portion of Nature which we are trying to change. If one will the death of a sinner, it is not sufficient to hate him, even if we grant that the vibrations of thought, when sufficiently powerful and pure, may modify the Astral light sufficiently to impress its intention to a certain extent on such people as happen to be sensitive. It is much surer to use one's mind and muscle in service of that hate by devising and making a dagger, and then applying the dagger to the heart of one's enemy. One must give one's hate a bodily form of the same order as that which one's enemy has taken for his manifestation. Your spirit can only come into contact

	<p>with his by means of this magical manufacture of phantoms; in the same way, one can only measure one's mind (a certain part of it) against another man's by expressing them in some such form as the game of chess. One cannot use chessmen against another man unless he agree to use them in the same sense as you do. The board and men form the Magical Link by which you can prove your power to constrain him to yield. The game is a device by which you force him to turn down his king in surrender, a muscular act made in obedience to your will, thought he may be twice your weight and strength.</p> <p>... 37 paragraphs and 5 chapters</p> <p>CHAPTER XX "Of the Eucharist and of the Art of Alchemy, Part I"</p> <p><b>One of the simplest and most complete of Magick ceremonies is the Eucharist.</b></p> <p><b>It consists in taking common things, transmuting them into things divine, and consuming them.</b></p> <p>So far, it is a type of every magick ceremony, for <b>the reabsorption of the force is a kind of consumption</b>; but it has a more restricted application, as follows.</p> <p><b>Take a substance symbolic of the whole course of nature, make it God, and consume it.</b></p> <p><b>There are many ways of doing this;</b> but they may easily be classified according to the number of the elements of which the sacrament is composed.</p> <p><b>The highest form of the Eucharist is that in which the Element consecrated is One.</b></p> <p><b>It is one substance and not two, not living and not dead, neither liquid nor solid, neither hot nor cold, neither male nor female.</b></p>
<p>13. One of the simplest &amp; most complete of Magic[k]</p> <p>14. Cer[.]monies is the Eucharist.</p> <p>15. It consists [in] taking common things, transmute[ng] (sic)</p> <p>16. them into things devine (sic) &amp; consuming them.</p> <p>17. The creation[n] of force, &amp; the reabsorption of the force</p> <p>18. is a kind of consumption. Take a substance symbolic</p> <p>19. of the Nature, Make it God, &amp; consume it. There [-]</p> <p>20. m[.]ny ways of do[in]g this. The highest fo[rm] of the</p> <p>21. Eucharist is that in which the Element consecr[.]ated</p> <p>22. is One. It is one substance &amp; not two, not living</p> <p>23. &amp; not dead, neither li[.]uid &amp; not dead, neither li[.]id</p> <p>24. nor solid, nither(sic) hot nor cold, nither(sic) male no[.]</p>	

<p>25. [f]emale. This sacrament(sic) is secret in every respect (sic).</p> <p>26. It is reserved for the highest initiates, &amp; is syno[.]ymo[.]s</p> <p>27. with the Accomplished work on the material pla[n]e.</p> <p>28. It is the Medicine of Metals, the Sto[n]e of the Wise,</p> <p>29. the Potable Gold, the Elixir of Life that is cons[.]med</p> <p>30. therein. The Altar is the Bosom of Isis, the eternal Mother,</p> <p>31. the Chalice is in effe[c]t the Cu[p] of our Lady Babalon</p> <p>32. Herself, the Wand is that which Was &amp; Is &amp; Is To Come.</p> <p>33. The Eucharist of two elements has its matter of the</p> <p>34. Passives(sic). The Wafer (pantacle) is of Corn, typical of Earth.</p>	<p><b>This sacrament is secret in every respect.</b> For those who may be worthy, although not officially recognized as such, this Eucharist has been described in detail and without concealment, "somewhere" in the published writings of the MASTER THERION. But He has told no one where. <b>It is reserved for the highest initiates, and is synonymous with the Accomplished Work on the material plane. It is the Medicine of Metals, the Stone of the Wise, the Potable Gold, the Elixir of Life that is consumed therein. The altar is the bosom of Isis, the eternal mother; the chalice is in effect the Cup of our Lady Babalon Herself; the Wand is that which Was and Is and Is To Come.</b></p> <p><b>The Eucharist of two elements has its matter of the passives. The wafer (pantacle) is of corn, typical of earth; ...</b></p>
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Page 165

On this page Gardner continues to work with Chapter XIV and then skips ahead to Chapter XX: "Of the Eucharist and of the Art of Alchemy".

With Line 10 Gardner shortens the phrasing without changing the meaning when he writes "unless we may first forge a link" whereas Crowley wrote "unless we take measures to transmit the influence of our work to the lady".

Between Lines 12 and 13 Gardner drops 37 paragraphs to the end of Chapter XIV and then skips the next five chapters before moving on to Chapter XX which is about the eucharist and alchemy. The chapters he skips are about invocation, charging the spirit, dismissing the spirit, clairvoyance and dramatic rituals.

On Line 17 Gardner has added a phrase "the creation of force" to Crowley's phrase "& the reabsorption of the force is a kind of consumption". It is a fascinating philosophical statement that might lead to equally fascinating analysis but that is not the function of my thesis.

Over Lines 22 through 25 in a list of “not this nor that” items, Gardner gets a little lost and writes “not living & not dead, not liquid or nor dead, neither liquid nor solid” it should be “not living and not dead, neither liquid nor solid”. His handwriting is careful and easy to read on this page so the error suggests he was momentarily distracted and lost his place.

## Page 166

A portion of this page, the excerpts from Chapter XXI “Of Black Magick of the Main types of the Operations of Magick Art and of the Powers of the Sphinx, Part III” are duplicated on pages 230 and 231 of Text A and I have used a highlight to indicate this material.

<p>Page 166</p> <ol style="list-style-type: none"> <li>1. the wine (cup) represe[n]ts Water, (there[in] c[ontai]n oth[er])</li> <li>2. attri[bu]tions, the Wafer is the s[. .] for instance &amp; the Wi[ne]</li> <li>3. Bacchus). Co[m] &amp; wine are eqivelant (sic) to flesh and Blood</li> <li>4. but it is easier to conve[r]t Live substances into the body</li> <li>5. &amp; Blood of God, th[a]n to preform (sic) this miracle upon dead</li> <li>6. matter. The Eucharist of fo[ur] elements consists of</li> <li>7. fire, Air, Water &amp; earth, these are repres[e]nted by flame</li> <li>8. for fi[r]e, incense or Roses for Air, Wi[n]e [f]or Water &amp;</li> </ol>	<p><b>CHAPTER XX “Of the Eucharist and of the Art of Alchemy , Part I”</b></p> <p><b>the wine (cup) represents water. (There are certain other attributions. The Wafer is the Sun, for instance: and the wine is appropriate to Bacchus).</b></p> <p>The wafer may, however, be more complex, the "Cake of Light" described in Liber Legis.</p> <p>This is used in the exoteric Mass of the Phoenix (Liber 333, Cap: 44) mixed with the blood of the Magus. This mass should be performed daily at sunset by every magician.</p> <p><b>Corn and wine are equivalent to flesh and blood; but it is easier to convert live substances into the body and blood of God, than to perform this miracle upon dead matter.</b></p> <p>The Eucharist of <i>three</i> elements has for basis the symbols of the three Gunas. For Tamas (darkness) take opium or nightshade or some sleepy medicine; for Rajas (activity) take strychnine or other excitant; for Sattvas (calm) the cakes of Light may again be suitable.</p> <p><b>The Eucharist of four elements consists of fire, air, water, and earth. These are represented by a flame for fire, by incense or roses for air, by wine for water, and by bread and salt for earth.</b></p> <p><b>The Eucharist of five has for basis</b></p>
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9. salt for Earth. The Eucharist of "five elements
10. has Wine for taste, Rose for smell, flame for sight,
11. a bell for sound & a dagger for touch (see Mass of
12. Phoenix). The highest sacrament that of one
13. Element, is universal [in] its operation; according to the
14. De[c]lared [pur]pose of the work so will the result be.
15. [[t] is the universal key to ^ all Magick, these s[ecre]ts [are] of
16. [s]upreme import[an]ce, for this sacrament is the tree
17. of life itself, & whoso partaketh of t[he] [fr][. .]t theroff (sic)
18. s[h]all never die, [U]nle[ss] he so will, who would not

**wine for taste, a rose for smell, a flame for sight, a bell for sound, and a dagger for touch.** This sacrament is implied in the **Mass of the Phoenix** in a slightly different form.

The Eucharist of six elements has Father, Son, and Holy Spirit above; breath, water, and blood beneath. It is a sacrament reserved for high initiates.

The Eucharist of seven elements is mystically identical with that of one.

Of the method of consecrating the elements it is only necessary to say that they should be treated as talismans. The circle and other furniture of the Temple should receive the usual benefit of the banishings and consecrations. The Oath should be taken and the Invocations made. When the divine force manifests in the elements, they should be solemnly consumed. There is also a simpler method of consecration reserved for initiates of high rank, of which it is here unlawful to speak.

According to the nature of the Sacrament, so will its results be. In some one may receive a mystic grace, culminating in Samadhi; in others a simpler and more material benefit may be obtained.

**The highest sacrament, that of One element, is universal in its operation; according to the declared purpose of the work so will the result be. It is a universal Key of all Magick.**

**These secrets are of supreme practical importance, and are guarded in the Sanctuary with a two-edged sword flaming every way; for this sacrament is the Tree of Life itself, and whoso partaketh of the fruit thereof shall never die**

*The use of the Elixir of Life is only justifiable in peculiar circumstances. To go counter to the course of natural Change is to approximate perilously to the error of the "Black Brothers".*

19. Rather work through incarnation, a real renewal
20. or body & brain, than content himself with a
21. stagnant (sic) immortality, (Note, this use of the Elixir (sic)
22. of Life is only [...]ustifiable in particular (sic) circumstances.
23. To go counter to the course of Natural change is
24. to approximate perilously to the error of the
25. Black Brothers.
26. The operations of Magic are difficult to classify, as they
27. merge into one another, roughly they are:
28. Operations such as evocation, in which a live spirit is
29. brought from dead matter,
30. Consecrations of talismans in which a live spirit is bound
31. into "dead" matter & vivifies the same
32. Works of divination (sic), in which a live spirit is
33. made to control operations of the hand or brain
34. of the Magician, such works the most dangerous.

**Unless he so will. Who would not rather work through incarnation; a real renewal of body and brain, than content himself with a stagnant immortality upon this mote in the Sunlight of the Universe which we call earth?**

... 5 paragraphs

CHAPTER XXI "Of Black Magick of the Main types of the Operations of Magick Art and of the Powers of the Sphinx, Part III"

**The operations of Magick art are difficult to classify, as they merge into each other, owing to the essential unity of their method and result. We may mention:**

- 1. Operations such as evocation, in which a live spirit is brought from dead matter.**
- 2. Consecrations of talismans in which a live spirit is bound into "dead" matter and vivifies the same.**
- 3. Works of divination, in which a live spirit is made to control operations of the hand or brain of the Magician. Such works are accordingly most dangerous,**

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This page continues the excerpt from Chapter XX without skipping so much as a word between pages.

On Line 9 Gardner leaves out a single word, "bread", in a list of magical correspondences. Where Crowley allows bread and salt to stand for the element of earth, Gardner only uses salt. In contemporary Wiccan practice the four elements are often represented on the altar and salt is still used to represent the element of earth (Lipp 13, Bunn, Lesson 1 no page).

Over Lines 11 and 12 Gardner shortens the phrasing, writing "(See Mass of Phoenix)" where Crowley includes a whole sentence "This sacrament is implied in the Mass of the Phoenix in a slightly different form". Of more interest is that Gardner has not included the two additional

eucharists from Crowley. Perhaps because they both include references to the Father, Son and Holy Spirit?

On Line 15 Gardner misses the word “all” in the phrase “key to all Magick” and goes back to insert it above the line, indicating this action with the standard insertion symbol ^.

Spread over Lines 21 through 24 are several lines Gardner has bracketed, or at least emphasised with an initial bracket but no final bracket. This material is from a footnote in the original Crowley source material.

Gardner omits the first two sections of this chapter: Part I stipulates that the ultimate goal of the supreme ritual is the attainment of knowledge and conversation with the Holy Guardian Angel. Crowley cautions that most magicians are simply not up to the task and failing find themselves lead astray into the area of black magic. Part II expands on the subject of black magic, stating there is no such person as the devil but pacts with demons are possible, just not advisable.

Lines 25 through 34 come from Part III of the next chapter (XXI) “Of Black Magick of the Main Types of the Operations of Magick Art and of the Powers of the Sphinx”. This excerpt carries over onto the next page. Part III focuses on the kinds of magical operations that are possible. Over this page and the next Gardner copies out 6 of 7 items, of a list of different kinds of magical works.

On Line 25 Gardner copies a reference to “The Black Brothers”. Accustomed to phrases like “white magic” and “black magic” I was curious about this. In Crowley’s usage this is not a reference to magicians who do black magic or perform other evil operations. In the Crowley universe this is a reference to magicians who have tried and failed to achieve a certain level of enlightenment. Crowley makes this clear in the first paragraphs of *Magick without Tears* (1954), Chapter XII “The Left Hand Path—“The Black Brothers”.

## Page 167

Portions of this page, the excerpts from Chapter XXI “Of Black Magick of the Main Types of the Operations of Magick Art and of the Powers of the Sphinx, Part III” are duplicated on pages 230 and 231 of Text A. I have used a highlight to indicate the duplicated material.

Page 167	CHAPTER XXI “Of Black Magic of the Main types of the Operations of Magick Art and of the Powers of the Sphinx, Part III”  to be used only by advanced magicians, and then with great care.
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<p>,</p> <ol style="list-style-type: none"> <li>1. [Wo]rks of Love or hate. These are easy easy &amp;</li> <li>2. [R]arely useful. They h[a]ve a [.]asty trick of recoiling on</li> <li>3. the Magician.</li> <li>4. Works of destruction, which m[ay] be done in m[.]ny differ[ren]t</li> <li>5. ways. One may fascinate (sic) &amp; bend to ones will a p[er]son who</li> <li>6. h[as] of his own right the Power to dest[ro]y. One may</li> <li>7. employ spirits or talismans. The mo[re] powerful</li> <li>8. Magicians (sic) of the last fe[w] centuries have employed</li> <li>9. Books.</li>   <li>10. Works of [c]reation &amp; dissolution &amp; the h[ighe]r invocations (sic).</li> <li>11. The[.]e [are] hundreds of other operations, to bring</li> <li>12. Wanted objects, Gold, bo[o]ks, Women &amp; the like, t[o] o[p]en lo[cked]</li> <li>13. doors, discover treasure, swim [un]der [W]ater, to have [-]</li> <li>14. men at command, All th[.]e [are] matte[r]s of det[.]il. the</li> </ol>	<p>4. Works of fascination, such as operations of invisibility, and transformations of the apparent form of the person or thing concerned. This consists almost altogether in distracting the attention, or disturbing the judgment, of the person whom it is wished to deceive. There are, however, "real" transformations of the adept himself which are very useful. See the Book of the Dead for methods. The assumption of God-Forms can be carried to the point of actual transformation.</p> <p>5. <b>Works of Love and Hate</b>, which are also performed (as a rule) by fascination. <b>These works are too easy; and rarely useful. They have a nasty trick of recoiling on the magician.</b></p> <p>6. <b>Works of destruction, which may be done in many different ways. One may fascinate and bend to one's will a person who has of his own right the power to destroy. One may employ spirits or talismans. The more powerful magicians of the last few centuries have employed books.</b></p> <p>In private matters these works are very easy, if they be necessary. An adept known to The MASTER THERION once found it necessary to slay a Circe who was bewitching brethren. He merely walked to the door of her room, and drew an Astral T ("traditore", and the symbol of Saturn) with an astral dagger. Within 48 hours she shot herself.</p> <p><b>7. Works of creation and dissolution, and the higher invocations.</b></p> <p><b>There are also hundreds of other operations; to bring wanted objects — gold, books, women and the like; to open locked doors, to discover treasure; to swim under water; to have armed men at command — etc., etc. All these are really matters of detail; the Adeptus Major will easily understand how to perform them if</b></p>
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15. Adeptus Major will easily understand how to perf[or]m th[em].
16. (Note by [A].C. Moral: become an Adeptus Major!!!)
17. (It should be added, things happen "naturally")
18. (Perf [...] [an] [o]peration to bring Gold - your Rich uncle
19. [...] & le [...]s you his Money, Books - & yo[u] see it [-]
20. T [...] [a] ca [...]logue, W [...]men, if you have made the s[p] [...]t
21. Br [...]g you enough Gold, [th]is operation will be[...]
22. Un[. .]cessary!!!)
23. Remember it is Black Magic to use these Pow[ers]
24. if the object can poss[i]bly otherwise atta[. .]d. |[f] yo[ur]
25. child is drow[ning], j [...]mp in & try to save him, |ts wrong
26. to invoke the Undi[.]es.
27. The tecniqe(sic) of Magic is a difficult problem, be[.... .]
28. the original unit of Magic, the Body of Light, is
29. a[!]ready somthing(sic) [un]familiar to the ordinary person.

necessary.

**Moral: become an Adeptus Major!**

**It should be added** that all these **things happen "naturally"**.

**Perform an operation to bring gold — your rich uncle dies and leaves you his money; books — you see the book wanted in a catalogue that very day, although you have advertised in vain for a year; woman — but if you have made the spirits bring you enough gold, this operation will become unnecessary.**

It must further be remarked that it is absolute **Black Magic to use any of these powers if the object can possibly be otherwise attained. If your child is drowning, you must jump and try to save him; it won't do to invoke the Undines.**

Nor is it lawful in all circumstances to invoke those Undines even where the case is hopeless; maybe it is necessary to you and to the child that it should die. An Exempt Adept on the right road will make no error here — an Adept Major is only too likely to do so. A through (sic) apprehension of this book will arm adepts of every grade against all the more serious blunders incidental to their unfortunate positions.

... Part IV omitted entirely

Part V – omits first 17 paragraphs

**The technique of Magick is just as important as that of mysticism, but here we have a very much more difficult problem, because the original unit of Magick, the Body of Light, is**

<p>30. The essence of Magic is the develop[e]nt of the Body</p> <p>31. of Light. The most important practices are,</p> <p>32. the [f]ortification o[f] the Body of Light, by the</p> <p>33. consta[n]t use of Rituals, by the assumption of God fo[rms]</p> <p>34. &amp; by the Right use of the Euch[ar]ist.</p>	<p><b>already something unfamiliar to the ordinary person.</b> Nevertheless, this body must be developed and trained with exactly the same rigid discipline as the brain in the case of mysticism. <b>The essence of the technique of Magick is the development of the body of Light,</b> which must be extended to include all members of the organism, and indeed of the cosmos.</p> <p><b>The most important drill practices are:</b></p> <p><b>1. The fortification of the Body of Light by the constant use of rituals, by the assumption of god-forms, and by the right use of the Eucharist.</b></p>
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Page 167

This page is a continuation of Chapter XXI, Part III. It is primarily a numbered list, however, Gardner has cherry picked it, keeping some items, omitting many others. On this page it becomes apparent that Gardner is systematically omitting details that relate to the discipline and morality Crowley espouses as part of his magical practice.

On the first line Gardner writes “easy easy” where Crowley had written “too easy”. It makes no change to the meaning of the statement.

On Line 16 where Crowley has put a single exclamation mark Gardner has included three. He does the same thing on Line 22 at the end of a sentence about magic providing all the gold a person could need to live well. Can this be taken as an indication that Gardner is enthusiastic about these two statements about the benefit and importance of becoming an “Adeptus Major”?

Gardner appears to have enclosed several lines inside of brackets on this page. Lines 16, 17 and 18 are linked by a large bracket on the left side of the page while Lines 19, 20, 21 and 22 are also enclosed in a large bracket that appears on both sides of the written area.

On Line 25 Gardner writes “it is wrong to invoke . . . ” whereas Crowley wrote “it won’t do to invoke . . . ”, a minor change that does not affect the meaning of the statement.

Between Lines 26 and 27 Gardner omits an entire section of this chapter, Part IV. It is about necromancy, specifically raising ghosts for the purpose of learning magical information from a former Magickal Adept.

<p>Page 168</p> <ol style="list-style-type: none"> <li>1. The purif[ication] &amp; consecra[t]ion &amp; exaltation of that Body</li> <li>2. by the use of R[i]tuals &amp; invocation</li> <li>3. The E[d]ucation of that Body by experience</li> <li>4. It must learn to travel [on] every plane: to br[e]ak down</li> <li>5. [e]very experience ob[s]t[.]le which may confr[on]t it.</li> <li>6. This must be syst[.]matic &amp; Regular as possible. It is</li> <li>7. no use to [.]ea[r]ly travel the sph[er]es of J[.]piter &amp; Ven[u]s</li> <li>8. &amp; neglect unatr[ac]tive (sic) me[r]idians. The o[.]ject is to</li> <li>9. possess a body capable of doing [any] [t]ask set before it.</li> <li>10. The[r]e must be no selection of sp[ec]ial experi[a]nces (sic)</li> <li>11. which appeal to ons (sic) immediate desire.</li> </ol>	<p>CHAPTER XXI "Of Black Magic of the Main Types of the Operations of Magick Art and of the Powers of the Sphinx, Part V" cont'd</p> <p><b>2. The purification and consecration and exaltation of that Body by the use of rituals of invocation.</b></p> <p><b>3. The education of that Body by experience. It must learn to travel on every plane; to break down every obstacle which may confront it. This experience must be as systematic and regular as possible; for it is of no use merely to travel to the spheres of Jupiter and Venus, or even to explore the 30 Aethyrs, neglecting unattractive meridians.</b></p> <p><b>The object is to possess a Body which is capable of doing easily any particular task that may lie before it. There must be no selection of special experience which appeals to one's immediate desire.</b> One must go steadily through all possible pylons.</p> <p>... 6 paragraphs</p>
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The top part of this page, Lines 1 through 11, concludes the material from Chapter XXI. Although Gardner does not copy it as a numbered list, the original from Crowley is a three step list.

The balance of this page includes material from the S.L. MacGregor Mather's translation of *The Kabbalah Unveiled*. Being neither part of Crowley's writings nor associated with "Magic – Ancient and Ceremonial" it is not included as part of my thesis.

Gardner makes a couple of copying errors on this page. Changing Crowley's "obstacle" to "experience" on Line 5 might have served to change the nuance of the sentence but it was probably a case of losing his place as he copied and Gardner correcting the slip almost before it happens. On Line 10 he writes "be", crosses it out and replaces it with the same word. Another indication that his mind was slightly distracted while writing this page.

## Page 230 – DUPLICATE

Several lines from this page (28 through 41) are copied from the same chapter as the excerpts on pages 166 and 167 of Text A. I have used a highlight to indicate them. They are not precisely the same phrases but close enough to make it clear they had importance to Gardner.

Page 230 28. W[ork] of Magic. E[vocation] in which a live Sp[...]t is [-] 29. 30.     from D[e]ad Matter. (Does m[ean] p[-]ding insence (sic) smok (sic) [to] g[ive] th[...] s[p] [...]t a [b]ody?) 31. 32.     Cons[ecra]tion [of] T[alism]ans i[n] w[hi]ch a live sp[iri]t is 33.     Bo[un]d i[n]t[o] dead Matt[er] [&] ve[.]ifi[es](sic) th[e]sa[m]e!! 34. 35.     [-] of Di[.][ina]tion [in] w[hi]ch [a] li[v]e s[piri]t is bound 36. <del>into dead matter</del> made to contr[.]l [-] [of] th[e] 37.     Wo[.].d o[r] [br]ai[n] of th[e] Magacian(sic), such w[.]ks [-] 38.     d[an]g[er]ous, to [be] used only by ad[.,.]d M[ag] [...]. 39. 40.     Wo[rks] o[f] f[o] [...]tions such as aprations (sic) are [in] [...]ab[.]tity 41.     & [t] [...]s f[...]ation of th[e] a[...]nt (sic) f[...] [or] the [p]erson	<i>Magick in Theory and Practice,</i> Chapter XXI: Of Black Magic of the Main Types of Operations of Magick Art and of the Powers of the Sphinx, Part III  The operations of <b>Magick art</b> are difficult to classify, as they merge into each other, owing to the essential unity of their method and result. We may mention: 1. Operations such as <b>evocation, in              which a live spirit is brought from dead              matter.</b>  2. <b>Consecrations of talismans in which a              live spirit is bound into "dead" matter              and vivifies the same.</b>  3. <b>Works of divination, in which a live              spirit is made to control operations              of the hand or brain of the              Magician. Such works are              accordingly most dangerous, to be              used only by advanced magicians,              and then with great care.</b>  4. <b>Works of fascination, such as              operations of invisibility, and              transformations of the apparent form of              the person</b>
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## Page 230

The top portion of this page, Lines 1 through 27 are from Mass of the Phoenix from *Liber XLIV* and will be discussed at a later point in this chapter. The balance of the page is an excerpt from

*Magick in Theory and Practice*, Chapter XXI: "Of Black Magic of the Main Types of Operations of Magick Art and of the Powers of the Sphinx, Part III". Gardner had already copied this material on page 163. This is not an exact duplicate but it is very close. I have highlighted the material appearing on page 163.

At Line 28 Gardner makes a minor change, writing "works of magic" where Crowley's original uses the phrase "operations of magick".

Further down, Line 31 is oddly placed. Gardner writes the first part of the line between the ruled lines, not setting the words on the line as one would normally do, and then he begins to slant the last half dozen words upward, almost ending on the line above and the last three words of the line are then crammed beneath the last words of that upper line. It is odd placement because he has skipped and left blank the lines above and below this line.

Part of this line also contains a question from Gardner. He wonders if the meaning of the phrase "a live spirit is brought from dead matter" actually refers to using the smoke from incense to give a 'body' to an evoked spirit.

With Lines 36 and 37 Gardner clearly loses track of where he is copying and ends up crossing out the words "is bound into dead Matter" because they are also found on line 34, just above where he is now working.

#### Page 231 – DUPLICATE

Several lines from this page (28 through 41) are copied from the same chapter as the excerpts on pages 166 and 167 of Text A. They are not precisely the same phrases but close enough to make it clear they had importance to Gardner. I have highlighted the specific phrasing Gardner excerpted on pages 166 and 167.

Page 231	<p><i>Magick in Theory and Practice</i>, Chapter XXI: "Of Black Magic of the Main Types of Operations of magick Art and of the Powers of the Sphinx, Part III"</p> <p>or thing <b>concerned</b>. This consists almost altogether in distracting <b>the attention</b>, or disturbing <b>the judgment</b>, of the person whom it is <b>wished to deceive</b>. There are, however, "real" transformations of the adept himself which are very useful. See the Book of the Dead for methods. The assumption</p>
<ol style="list-style-type: none"><li>1. [or] [-] [concerned]. The[r]e [-] [-] [-]</li><li>2. [-] th[e] Atte[n]tions, or d[is]t[.]b[ing] the judg[...].t [of] the</li><li>3. P[e]rson th[ey] w[is][h] [to] d[e]c[ieve] (sic), Th[...] [-] how[ever] Real</li><li>4. tra[ns]f[...]ti[...] of th[.] Ad[e]pt h[im]self</li></ol>	

<p>wh[i]ch [-] [-] [-]</p> <p>5.</p> <p>6. W[or]kes (sic) of L[o]v[e] [&amp;] H[at]e (which are do[.] [as] a Rule)</p> <p>7. [b]y fa[s][....]ation T[he]n [-][ are] ea[sy], but [-] [a] N[...]</p> <p>8. habit of R[e]coil[in]g on th[e] Magacian (sic).</p> <p>9.</p> <p>10. W[or]ks o[f] d[es]t[r]uction, w[h]ich may be do[ne] in m[...]</p> <p>11. Diff[eren]t ways, o[ne] may fa[....] [&amp;] b[.]d to ones</p> <p>12. Will a [p]erson wh[o] has of his own Ri[gh]t th[e] Right</p> <p>13. &amp; Power [to] d[es]t[roy]? O[ne] May [em]pl[oy] sp[iri]ts [-]</p> <p>14. T[a]lismans. (No[w]ad[a]ys do[.] by c[...] Newspap[...])</p> <p>15.</p>	<p>of God-Forms can be carried to the point of actual transformation.</p> <p>5. <b>Works of Love and Hate</b>, which are also performed (as {195} a rule) by <b>fascination</b>. These works are too easy; and rarely useful. They have a nasty trick of recoiling on the magician.</p> <p>6. <b>Works of destruction</b>, which may be done in many different ways. One may fascinate and bend to one's will a person who has of his own right the power to destroy. One may employ spirits or <b>talismans</b>. The more powerful magicians of the last few centuries have employed books.</p> <p>In private matters these works are very easy, if they be necessary. An adept known to The MASTER THERION once found it necessary to slay a Circe who was bewitching brethren. He merely walked to the door of her room, and drew an Astral T ("traditore", and the symbol of Saturn) with an astral dagger. Within 48 hours she shot herself.</p> <p>7. <b>Works of creation and dissolution</b>, and the higher invocations.</p> <p>There are also hundreds of other operations; to bring wanted objects — gold, books, women and the like; to open locked doors, to discover treasure; to swim under water; to have armed men at command — etc., etc. All these are really matters of detail; the Adeptus Major will easily understand how to perform them if necessary.</p> <p><i>Moral: become an Adeptus Major!</i></p> <p>It should be added that all these things happen "naturally".</p> <p>Perform an operation to bring gold — your rich uncle dies and leaves you his money; books — you see the book wanted in a catalogue that very day, although you have advertised in vain</p>
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for a year; woman — but if you have made the spirits bring you enough gold, this operation will become unnecessary.

It must further be remarked that it is absolute Black Magic to use any of these powers if the object can possibly be otherwise attained. If your child is drowning, you must jump and try to save him; it won't do to invoke the Undines.

Nor is it lawful in all circumstances to invoke those Undines even where the case is hopeless; maybe it is necessary to you and to the child that it should die. An Exempt Adept on the right road will make no error here — an Adept Major is only too likely to do so. A thorough (sic) apprehension of this book will arm adepts of every grade against all the more serious blunders incidental to their unfortunate positions.

#### Chapter XII - "Of the Bloody Sacrifice: and Matters Cognate", Part I

16. For evocations its best [to] place the blood of the Victim
- 17.
18. in the triangle. [t]he idea is that spirit may obtain from
- 19.
20. this blood [the] substance is physical substance. This sentence
- 21.
22. of life in such a [-] as enables it to take Tangible(sic)
- 23.
24. shape. If you object to blood Replace it with incense
- 25.
26. [-] of Abramelin(sic) or Dittany of

... 7 paragraphs

**For evocations it would be more convenient to place the blood of the victim in the Triangle — the idea being that the spirit might obtain from the blood this subtle but physical substance which was the quintessence of its life in such a manner as to enable it to take on a visible and tangible shape.**

Those magicians who abject to the use of blood have endeavored to replace it with incense. For such a purpose the incense of Abramelin may be burnt in large quantities. **Dittany of Crete** is also

C[r]ete are [-]	a valuable medium. Both these incenses are very catholic in their nature, and suitable for almost any materialization.
27.	<b>But the bloody sacrifice, though more dangerous, is more efficacious; and for nearly all purposes human sacrifice is the best. The truly great Magician will be able to use his own blood, or possibly that of a disciple, and that without sacrificing the physical life irrevocably. An example of this sacrifice is given in Chapter 44 of Liber 333. This Mass may be recommended generally for daily practice.</b>
28. & [-] for [any] Matrealisations ^Matrealisations(sic) ^ [b]ut [-] Blo[ody]	
29.	
30. Sa[cri]fice is most ^ though more ^ dang[er]ou[s] is mo[re] eff[....][ous] (sic) [&] f[.]	
31.	
32. N[e]a[r]ly all purp[...] h[...] sacrifice (sic) is th[e] [-]. Th[ey] [t]...][y]	
33.	
34. [G]r[...]t Mag[....] [wi]ll [be] able [to] [use] [h]is [o]wn blood or	
35.	
36. [that] of a Deciple(sic) Wi[th]out s[....]fi[...] th[e] [p]hy[....] Lif[e] [.....]ly.	
37.	
38. Th[is] [Mass] may be R[ec]i[....]ded, g[e]....]ly for d[ai]ly P[r]act[...]	

Page 231

This page consists of excerpts from Chapters XII and XXI. This material had already been excerpted on pages 166 and 167 of Text A. These excerpts are not 100% the same as the earlier excerpts. I have highlighted the excerpts of pages 166 and 167.

The top line is largely unreadable due to the positioning of the original on the photocopier. This page continues a numbered list of kinds of evocations that Gardner started on page 230. He has not included any of the numbering, just items from the list and parts of the Crowley information. He also omits the last item on the list and the associated five paragraphs that conclude this chapter before turning back to an earlier chapter.

The writing on this page is unusually bad. The letters are more poorly formed than usual and the overall impression is one of sloppiness. Perhaps he is not feeling well while he works on this series of pages, although the following 3 pages do show a slight improvement in readability.

Between Lines 4 and 6 Gardner omits part of a paragraph in which Crowley suggests the reader look to the Book of the Dead<sup>119</sup> to find methods of transformation.

On Line 8 Gardner changes a word, writing certain kinds of magic have a “nasty habit” of recoiling where Crowley used the word “trick”. The connotations of this change are subtle and this might only demonstrate a difference in phrasing and not meaning.

Gardner makes an interesting change to Crowley’s text over Lines 12 and 13. Crowley’s original phrase is “a person who has of his own right the power to destroy” but Gardner changes the sentence to read “a person who has of his own right the right and the power to destroy”. He also ends the sentence with a “?” as if he doubts Crowley’s statement.

Lines 10 through 14 encompass a section on works of destruction. Over Lines 13 and 14 Gardner writes a comment that I simply do not understand. Crowley’s original says “one may employ spirits in talismans. The more powerful magicians of the last few centuries have employed books”. Gardner changes that reference to books to newspapers and it leaves me baffled.

Between Lines 14 and 16 Gardner skips 5 paragraphs to get to the end of this section of the chapter. Included in these paragraphs is the 7<sup>th</sup> and final item in Crowley’s list of different kinds of evocations.

As of Line 16, Gardner turns back to Chapter XII – “Of the Bloody Sacrifice: and Matters Cognate, Part I”. He begins the excerpt 8 paragraphs into the chapter, leaving out Crowley’s theorising about the potency of using appropriate animal/life forces to provide the blood complementary to the spirit being evoked i.e., using a ram as opposed to a lamb when evoking Mars.

On Line 24 Gardner makes what appears to be a correction to the Crowley text when he writes “if you object to blood replace it with...” when Crowley’s original says “magicians who abject to the use of blood have endeavored to replace it with...”. The word ‘abject’ must surely be a spelling error in the Crowley original.

On Line 28, Gardner misspells a word, crosses it out, and writes a slightly more accurate version of the word “materializations” above the crossed out version. Because the majority of this page is doublespaced, Gardner uses the blank line above the correction to insert the word.

He makes another coping error on Line 30 but this time, after crossing out the words, he inserts the correct phrasing by squeezing it onto the space just above the first phrase he wrote, instead of using the line above.

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<sup>119</sup> Given the context and Crowley’s close association with Egyptian magic I assume this to be a reference to the *Egyptian Book of the Dead*.

Gardner ends his excerpt on Line 38 of this page but I have elected to show the last two paragraphs of this section from Crowley's book because it is a vivid demonstration of the material Gardner is not copying into his own manuscript. He is not buying into any of the philosophy behind Crowley's work, instead cherry picking bits and pieces of magical technology that he feels might be useful to him.

### **Summary - Book 4, Part III Magick (in Theory and Practice)**

Although Gardner does not include excerpts from every chapter of Crowley's book, the excerpts make it clear he worked his way through the entire 20 chapters. His notes focus on rituals, what they are used for and how they are created. The excerpts highlight his interest in the kinds of invocation, the directionality of movement – deosil and widdershins, the use of the circle as protection during ritual, the magical concept that states that a magic worker cannot create or influence what is not already in the environment be it love or money or thunderstorms, as well as the different kinds of magic that can be worked – invocations, evocations, consecrations as well as works of love/hate, and creation/destruction.

Crowley writes a lengthy section on the use of blood in ritual but Gardner only jots down two paragraphs on its effectiveness as a ritual tool. In the same chapter (XII - On Bloody Sacrifice) Crowley instructs his followers to read Frazier's *The Golden Bough*. Gardner does not make note of this comment but on page 235 of Text A, he does include a partial page with notes from Frazier's book<sup>120</sup>.

This section of Crowley contains references to the directionality of movement in ritual – deosil/sunwise and widdershins/counter clockwise. Gardner has carried this on into contemporary Wiccan practice. In contrast to this are Crowley's comments about the necessity for the magic worker of staying inside the protective ritual circle. In contemporary Wiccan practice, the circle is seen as a device in which to capture, contain and focus the energy raised in ritual. This clearly does not come from Crowley nor any standard system of ceremonial magic.

Within the pages of Text A there are duplicate excerpts from Crowley's book. On pages 163 and 230 Gardner has repeated material he copied from Chapter XII – "Of the Bloody Sacrifice: and Matter Cognate, Part I" and on page 231 are excerpts which are repeats of material on pages 166

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<sup>120</sup> The Frazier material is not included in my thesis. Gardner's excerpts from *The Golden Bough* focus on super human beings, individuals we now categorize as demi gods and/or culture heroes.

and 167, material from Chapter XXI: "Of Black Magic of the Main Types of Operations of Magick Art and of the Powers of the Sphinx, Part III". I have highlighted the duplicated material.

### ***The Gnostic Mass aka Liber XV*** pages 118 and 126

Also known as Liber XV or Book 15 *The Gnostic Mass* was written in 1913. Superficially similar to the Mass of the Catholic Church and the Eastern Orthodox Church, it is quite a production, requiring five participants – the Priest, Priestess, a Deacon and two acolytes as well as an interactive audience.

Although these two pages are both excerpted from *The Gnostic Mass* the excerpts are not contiguous. This suggests that Gardner's focus was on the actions of the Priestess and the Priest.

#### **Page 118**

<p>Page 118</p> <ol style="list-style-type: none"><li>1. Priestess is sea[t]ed [Paten] [-----]</li><li>2. which she kisses 11 times, holds to breast, P kneels, ki[ss]es her knees, his</li><li>3. [a]rms stretched [a]long Her thighs. Ro [...] in .d[.]tion,</li><li>4. Consecration of the Elements A.C.</li><li>5. Priest makes [5] crosses 3.1.2. on Paten &amp; Cup</li><li>6. Then [4] on Paten alone. Then 5 on cup alone</li><li>7. Priest "Life of man upon earth. fruit of labour, s[u]st[e]nanice (sic)</li><li>8. of endeavour, thus be nourishment(sic) of the spirit."</li><li>9. Touches the host with Lance (subistate (sic) Athame).</li></ol>	<p><b>The Gnostic Mass</b></p> <p><b>IV: OF THE CEREMONY OF THE OPENING OF THE VEIL</b></p> <p>...</p> <p><b>The PRIESTESS is seated</b> with the Paten in her right hand and the cup in her left. The PRIEST presents the Lance, which she <b>kisses eleven times</b>. She then <b>holds it to her breast</b>, while the PRIEST, falling at her knees, kisses them, his arms <b>stretched along her thighs</b>. He remains in this <b>adoration</b> while the DEACON intones the Collects. All stand to order, with the Dieu Garde, that is, feet square, hands, with linked thumbs, held loosely. This is the universal position when standing, unless other direction is given.</p> <p>V: ...</p> <p><b>VI: OF THE CONSECRATION OF THE ELEMENTS</b></p> <p>The PRIEST <b>makes the five crosses. 3 1 2 on paten and cup; 4 on paten alone; 5 on cup alone.</b></p> <p>The PRIEST: <b>Life of man upon earth, fruit of labour, sustenance of endeavour, thus be thou nourishment of the Spirit!</b></p> <p>He <b>touches the Host with the Lance. By the virtue of the Rod</b></p>
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10.	By the virtue of this rod	<b>Be this bread the Body of God!</b>
11.	Be this [d]read the Body of God!	He <b>takes</b> the Host. TOUTO 'ESTI TO SOMA MOU.
12.	Takes host	<b>He kneels, adores, rises, turns shows</b>
13.	This is my body.	<b>Host to the PEOPLE, turns, replaces Host, and adores. Music. He takes the Cup.</b>
14.	He kneels. Adores. Rises, turns, shows Host to the people.	<b>Vehicle of the joy of Man upon earth, solace of labour, inspiration of endeavour, thus be thou ecstasy of the Spirit!</b>
15.	Turns, repla[ce]s Host & Adores. Music. Takes Cup	
16.	Vehicle of the [J]oy of Man upon Earth, solace of labour,	
17.	inspiration of endevour (sic), thus be tho[.] extacy(sic) of the spirit.	
18.	To[u]ches cup with Lance	<b>He touches the Cup with the Lance.</b>
19.	By the virtu[e] of the Rod!	<b>By the virtue of the Rod</b>
20.	Be this wine the Blod (sic)of God!	<b>Be this wine the Blood of God!</b>
21.	Takes Cup	He <b>takes</b> the Cup.
22.	This is my Body	TOUTO 'ESTI TO POTHRION TOU 'AIMATOS MOU.
23.	Kn[ee]ls, adores, Rises, turns, shows cup to the Peo[p]le.	<b>He kneels, adores, rises, turns, shows the Cup to the PEOPLE, turns replaces the Cup, and adores. Music.</b>
24.	replaces c[u]p, adores. Music.	<b>For this is the Covenant of Resurrection.</b>
25.	FFor (sic) this is the covenant (sic) of the Resurrection	He <b>makes the five crosses on the PRIESTESS.</b>
26.	Makes 5 crosse[s] on prieste[ss]	<b>Accept, O LORD, this sacrifice of life and joy, true warrants of the Covenant of Resurrection.</b>
27.	Accpt (sic), O Lord, this sacrifice of Life & Joy, True warrants	The <b>PRIEST offers the Lance to the PRIESTESS, who kisses it; he then touches her between the breasts and upon the body. He then flings out his arms upward, as [if] comprehending the whole shrine.</b>
28.	of the coven[e]nt (sic) of res[u]rrection,	<b>Let this offering be borne upon the waves of Aethyr to our Lord and Father the Sun that travelleth over the Heavens in his name ON.</b>
29.	P offfers Lance to Priestess who kisses it: he then touches	He <b>closes his hands, kisses the PRIESTESS between the breasts, and makes three great crosses over the Paten, the Cup, and himself. He strikes his breast.</b> All repeat this action.
30.	[h]er between breasts & on body, then flin[g]s out Arms	
31.	upwards as if comprehending the whole shrine.	
32.	Let this offering be born (sic) upon the waves of the Aethyr	
33.	to our Lord & ffather (sic) the S[u]n that travel[!]eth over the Heavens	
34.	in His name. O.N.	
35.	P closes hands, kisses Priestess between	

<p>breasts &amp; mak[es]</p> <p>36. [.] crosses over Patan, cup &amp; Himself. S[tr]ikes breast.</p> <p>37. P. Hear ye all, Saints of the Church of Old time now esentially (sic)</p> <p>38. present, that of ye we [cl]ai[m][he]irship, with ye we [c]laim</p> <p>39. [. .mm]ion from ye [w]e claim Benidcation (sic) in the na[m]e IAO</p>	<p><b>Hear ye all, saints of the true church of old time now essentially present, that of ye we claim heirship, with ye we claim communion, from ye we claim benediction in the name of IAO.</b></p> <p>He makes three crosses on Paten and Cup together. He uncovers the Cup, genuflects, takes the Cup in his left hand and the Host in his right. With the Host he makes the five crosses on the Cup.</p> <p>He elevates the Host and the Cup. The Bell strikes.  <b>'AGIOS 'AGIOS 'AGIOS IAO.</b>      He replaces the Host and the Cup, and adores</p>
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Page 118

This is one of the most tightly packed pages in the entirety of the manuscript. There is a three line paragraph crammed into the space above a title on the first ruled line. In addition, at the bottom of the page the writing continues beyond the last ruled line of the page, squeezing in two more lines. The writing is, for the most part, a careful stylized calligraphy. There are several places throughout the page where Gardner has staggered the beginnings of lines, beyond the indent of a new paragraph. The patterns of indented beginnings gives an initial, but incorrect, impression of poetry.

The first three lines on this page are excerpted from the final lines of Part IV “The Ceremony of the Opening of the Veil”. These lines are obviously crammed onto the page as an afterthought. Using just a few words Gardner captures a very evocative image.

Between Lines 3 and 4 Gardner omits an entire chapter, indicating on Line 4 that he has begun an excerpt from Chapter VI “Of the Consecration of the Elements”. Line 4 also includes a set of initials, A.C. set off to the right side of the page. Research shows this material to be excerpted from Crowley so clearly these initials stand for Aleister Crowley.

The balance of the page, Lines 4 through 39, are a single uninterrupted excerpt from this chapter of Crowley's book. The last lines of this page are crowded together as if Gardner wanted to complete his notes from the chapter onto this one page. This is especially apparent given that his next excerpt from *The Gnostic Mass* (page 126) comes from a different chapter.

Part way down this page Gardner begins to intermittently use a shortform, inserting "P" instead of writing out 'Priest.' He is not consistent, using it on Line 2, then skipping down to Line 29 and then using it consistently for the rest of the page.

This page is unique in that Gardner makes unmistakable changes to the material as he is copying it. He is re-creating the content as he goes.

Beginning at Line 4 and continuing through Line 39, Gardner is copying from a section of the Mass entitled "Consecration of the Elements". At the extreme right edge of the page on the same line he has written the initials A.C. suggesting the source is Aleister Crowley.

Throughout the balance of the page Gardner makes several fascinating changes to Crowley's material. He seems to be re-creating this ritual even as he is copying it. On Line 9 he uses the word 'athame' in the ritual, and there is little doubt about how he is spelling it (see page 110 of Text A). At the same place he is making a note to substitute one magical tool for another, the athame for the Lance. Gardner makes another change on Line 13. He switches a line of ritual Greek to its English equivalent. He writes "This is my body" where Crowley has written "TOUTO 'ESTI TO SOMA MOU". He uses the same translation on Line 22 for "TOUTO 'ESTI TO POTHION TOU 'AIMATOS MOU" but this time the translation is in error because the second phrase is Greek for "This is the cup of my blood"<sup>121</sup>. In Line 37 Gardner also leaves out the significant word 'true' in a reference to the "church of old time". Crowley's original says "true church of old time".

On Line 5 Gardner copies the instruction that the priest makes five crosses 3 2 1 on the paten and the cup. According to *The Equinox* version of this Mass, this means that the priest makes 3 crosses on the paten and the cup together, then one cross on the paten and another individual cross above the cup (SoF website).

### **The In-between Pages - 119 to 125**

The pages that fall between 118 and 126 of Text A include Crowley's poetry as well as excerpts from Charles Leland's *Aradia*. It is only on page 126 that Gardner continues the excerpts from *The Gnostic Mass*.

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<sup>121</sup> The translations from Greek to English were provided by Dr. Pierlugi Piovanelli, University of Ottawa.

<p>Page 126 Lines 1 – 10 are the conclusion of the poem "Dionysus" carried over from page 125</p> <p>11. 12. Consumption of Elements A.C. 13. Priest takes Paten in Right Hand and Priestess hold cup in Right. 14. P. Lord most secr[e]t, bless this sp[ir]itual fo[o]d into ou[r] 15. bodies, bestowing health, wealth, stre[ng]th Joy &amp; Peace, &amp; th[a]t 16. fulfilment of will &amp; Love [un]de[r] Will that is perpe[t]ual Happi[n]ess, 17. [Ta]kes Host &amp; braks (sic)over cup, Priestess rece[iv]es on Lance pont (sic),</p> <p>18. Priest, O Lion[&amp;] O Serpent that de[s]troy the Dest[ro]yer, be mighty (sic) 19. [a]mong us, (Rep[ea]t 3 times, Amen.</p>	<p><b>The Gnostic Mass</b> <b>VIII: OF THE MYSTIC MARRIAGE AND CONSUMMATION OF THE ELEMENTS</b></p> <p>The <b>PRIEST</b> takes the <b>Paten</b> between the index and medius of the <b>right hand</b>. The <b>PRIESTESS</b> clasps the <b>Cup</b> in her <b>right hand</b>.</p> <p>The <b>PRIEST: Lord most secret, bless this spiritual food unto our bodies, bestowing upon us health and wealth and strength and joy and peace, and that fulfilment of will and of love under will that is perpetual happiness.</b></p> <p>He makes with Paten and kisses it. He uncovers the Cup, genuflects, rises.</p> <p>Music. He <b>takes the Host, and breaks it over the Cup</b>. He replaces the right-hand portion in the Paten. He breaks off a particle of the left-hand portion.</p> <p>TOUTO ESTI TO SPERMA MOU. O PATHR ESTIN O HUIOS DIA TO PNEUMA 'AGION. AUMGN. AUMGN. AUMGN.</p> <p>He replaces the left-hand part of the Host. The <b>PRIESTESS</b> extends the <b>Lance-point</b> with her left hand <b>to receive</b> the particle. The PRIEST clasps the Cup in his left hand. Together they depress the Lance-point in the Cup.</p> <p>The PRIEST and the PRIESTESS: HRILIU.</p> <p>The PRIEST takes the Lance. The PRIESTESS covers the Cup. The PRIEST genuflects, rises, bows, joins hands. He strikes his breast.</p> <p>The <b>PRIEST:</b> <b>O Lion and O Serpent that destroy the destroyer, be mighty among us.</b> <b>O Lion and O Serpent that destroy the destroyer, be mighty among us.</b> <b>O Lion and O Serpent that destroy the destroyer, be mighty among us.</b></p> <p>The PRIEST joins hands upon the breast of the PRIESTESS, and <b>takes back</b> his <b>Lance</b>. He turns to the People, lowers and raises the Lance, and <b>makes</b> <b>†</b> upon</p>
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<p>20. Take[s] lance &amp; makes † knee[!]s</p> <p>21. P. Do what thou wil[!] shall be the whole of the law</p> <p>22. Prieste[ss] takes Lance in Right, with left offers Paten, P.[e]ats</p> <p>23. P. In my mouth be the essence of Joy of the Earth</p> <p>24. Priestess offers cup as before.</p> <p>25. P. In my mo[.]th be the ess[e]nce of [J]o[y] of the Earth,</p> <p>26. Takes cup, makes † on Pr[ies]t[ess], Drinks</p> <p>27. P. Rises, takes Lance &amp; turns to P[eo]ple.</p> <p>28. P. There is no part of me that is not of the Gods,</p> <p>29. Deacon M[uns]h[.]ls tho[.]e of the People who i[n]t[en]d [&amp;] com[...]cate</p> <p>30. they do so in [an] attitude of Resurrection, all saying</p> <p>31. "The[r]e is no part of me that is not of the Gods."</p>	<p>them.</p> <p><b>Do what thou wilt shall be the whole of the Law.</b></p> <p>The PEOPLE: Love is the law, love under will.</p> <p>He lowers the Lance, and turns to East. The <b>PRIESTESS</b> takes the <b>Lance</b> in her <b>right hand</b>. <b>With her left hand she offers the Paten</b>. The <b>PRIEST</b> kneels.</p> <p><b>The PRIEST: In my mouth be the essence of the life of the Sun!</b></p> <p>He takes the Host with the right hand, makes with it on the Paten, and <b>consumes</b> it. Silence. The <b>PRIESTESS</b> takes, uncovers, and <b>offers the Cup, as before</b>.</p> <p><b>The PRIEST: In my mouth be the essence of the joy of the earth!</b></p> <p>He <b>takes the Cup, makes * on the PRIESTESS</b>, drains it and returns it.</p> <p>Silence. He <b>rises, takes the Lance, and turns to the PEOPLE</b>.</p> <p><b>The PRIEST: There is no part of me that is not of the Gods.</b></p> <p>(Those of the <b>PEOPLE</b> who intend to <b>communicate</b>, and none other should be present, having signified their intention, a whole Cake of Light, and a whole goblet of wine, have been prepared for each one. The <b>DEACON</b> marshals them; they advance one by one to the altar. The children take the Elements and offer them. The <b>PEOPLE</b> communicate as did the <b>PRIEST</b>, uttering the same words <b>in an attitude of Resurrection: "There is no part of me that is not of the Gods."</b> The exceptions to this part of the ceremony are when it is of the nature of a celebration, in which case none but the <b>PRIEST</b> communicate; or part of the ceremony of marriage, when none other, save the two to be married, partake; part of the ceremony of baptism, when only the child baptised partakes; and of Confirmation at puberty, when only the persons confirmed partake. The Sacrament may be reserved by the <b>PRIEST</b>, for administration to the sick in</p>
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<p>32. Priest The Lord Bl[i]ss (sic) you, en[!]lighten your minds &amp; comfort 33. your hearts, bri[ng] yo[u] t[o] the accomplishment of your true wills, the 34. sum [...] Bonways, True Wisdom &amp; perfect Happiness.</p> <p>35. Note: the Priestess never partakes, being as it were part of the P. himself.</p>	<p>their homes. The PRIEST closes all within the veil. With the Lance he makes crosses on the people thrice, thus. <b>The PRIEST:</b> <b>The LORD bless you.</b> <b>The LORD enlighten your minds and comfort your hearts</b> and sustain your bodies. <b>The LORD bring you to the accomplishment of your true Wills,</b> the Great Work, <b>the Summum Bonum, True Wisdom and Perfect Happiness.</b> He goes out, the DEACON and children following, into the Tomb of the West. Music. (Voluntary.)</p>
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Page 126

Gardner uses the first 10 lines of this page to complete the poem “Dionysus” from page 125 of Text A (see page 226). He then skips a line and begins another excerpt from The Gnostic Mass. The excerpt on this page is not contiguous to the excerpt on page 118.

Once again Crowley's initials appear near the title line of the excerpt. It is fascinating that Gardner acknowledges Crowley; he acknowledged so few others.

On page 118 of Text A, Gardner was excerpting from VI: “Of the Consecration of the Elements” and here he is excerpting from Part VIII: “Of the Mystic Marriage and Consummation of the Elements”. He has skipped over Part VII: “Of the Office of the Anthem”. His handwriting is a careful stylized script, suggesting some care was taken with the copying of this material.

Again on this page, Gardner uses the shortform “P” instead of writing out ‘Priest’. As with page 118 he is editing as he goes. By picking through the highly detailed information provided by Crowley's original, Gardner has created a different ritual without writing any original material. It is not a perfect job. He makes two changes that give every appearance of being simple mistakes. On Line 22 he changes the action of the Priest, writing “P.[e]ats” where Crowley's original reads “The PRIEST kneels”. Similarly on Line 23 he wrote “P. In my mouth be the essence of Joy of the Earth”. These words are repeated again on Line 25. In the original text Crowley wrote “In my mouth be the

essence of the life of the Sun” for Line 23. The “joy of the earth” phrase is used in the second section on Line 25. It’s the kind of error that is only too easy to make during a copying session.

On Lines 20 and 29, Gardner uses a symbol, a †, indicating a gesture in the ritual. A ceremonial magician has explained to me the gesture is a cross in the air, reminding me that many rituals were based on Christian documents such as The Key of Solomon (Bellevance, message to the author, 11 April 2012). I was surprised Gardner did not change this to a pentagram which suggests to me that at this moment he still considered these rituals somehow sacrosanct, to be based on something with a long history and deep significance, and that he was hesitant to alter them lest it change their magical potency.

On Lines 29 and 30 Gardner has slightly rearranged the information about the people who wish to ‘communicate’ being marshalled to the front by the Deacon, but this shortens the passage without changing anything substantially.

At the bottom of the page Line 35 appears to be an editorial comment by Gardner, noting that the Priestess does not participate in this communion-like moment as she is ‘part of the Priest.’ It is curious that the Priestess is seen as an extension of the Priest and not part of the clergy in her own right. Clearly, at this stage in his development Gardner does not yet consider the Priestess to be an autonomous ritual presence.

### **Summary - *The Gnostic Mass* aka Liber XV**

The material in this section is unlike any other in Text A in that Gardner is changing the ritual material even as he is copying it down. For example, he changes the Greek phrases to English (page 118), he makes a note to himself about substituting the athame for the lance (page 118) and then he inserts a comment about the Priestess not eating during the eucharistic portions of the ritual as if he perceives her as an extension of the Priest rather than an autonomous participant in the ritual (page 120).

Written by Crowley while he was travelling in Russia in 1913 this ritual, The Gnostic Mass, has become the central ritual of the O.T.O. In his autobiography<sup>122</sup>, *The Confessions of Aleister Crowley*, Crowley indicates that it was modelled after the mass of the Roman Catholic Church (714). Of course, given that there are lines of Greek phrasing preserved in Crowley’s original text, it was also influenced by the rituals of the Eastern Orthodox Church, rather than the Roman Catholic Church

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<sup>122</sup> Crowley refers to his autobiography as an ‘autohagiography.’

which uses Latin. Gardner omits material from Crowley on the appearance of the temple, the processional entrance of the ceremonial participants and the actions of the audience (standing, sitting, group responses to the Priest). There are no less than 152 explanatory footnotes in the PDF version of the ritual I found online at Subtlety or Force Encampment<sup>123</sup> website (<http://www.sofoto.org/XVSabazius.pdf>). None of these footnotes appear in Gardner's excerpts.

### ***Liber AL vel Legis (Book of the Law)* <sup>124</sup> (1904-1909) pages 153 – 155**

This is one of those books that comes with its own attached legend. Although officially published in 1909, Crowley claimed that it was dictated to him by an entity named Aiwass over the course of three days in April 1904. At the time, the recently married Crowley was in Cairo. His bride, Rose, acted as the medium through which Aiwass spoke. The Book of the Law is the source of that well-known Crowley credo “Do what thou wilt shall be the whole of the law”. This phrase is often linked to the Wiccan Rede “Do what thou will [or wilt] be it harm none”.

Ironically, the phrase “Do what thou wilt shall be the whole of the Law” does not appear among the excerpts from *The Book of the Law*. It does, however, show up later on as part of an excerpt Gardner takes from Crowley’s “Mass of the Phoenix” (Chapter 44 of *The Book of Lies*) on page 126 of Text A.

Written in a oversized, stylized script these pages resemble the official ritual pages found throughout the manuscript. The script is over large and as a result these pages turn out to be very short when transcribed.

#### **Page 153**

Page 153	<i>Liber Legis</i> , Chapter 1
1. H.P. [...]o love me is better 2. 3. than all things, 4. 5. lff(sic) under the night 6. 7. stars of the desert	61. But <b>to love me is better than all things: if under the night stars in the desert thou presently burnest mine incense before me, invoking me with a pure heart, and the Serpent flame therein, thou shalt come a little to lie in my bosom. For one kiss wilt thou then be willing to give all; but whoso gives one particle of dust shall lose all in that</b>

<sup>123</sup> The Subtlety or Force Encampment of the OTO Thelematic Lodge is centered in New Mexico.

<sup>124</sup> The formal title of this book is *Liber AL vel Legis subfigure CCXX*. It is also known as *Liber Legis* but the most commonly used title is *The Book of the Law*.

8. 9. thou presently burnest 10. 11. mine incense before 12. 13. me, Invoking me with 14. 15. a pure heart and the 16. 17. Serpent Flame 18. 19. therin(sic) thou shalt come 20. 21. to lie on my bosom 22. 23. ffor(sic) one kiss wilt 24. 25. thou be willing to give 26. 27. all. But whoso giveth 28. 29. one particle of dust, 30. 31. shall loose(sic) all with an hour. Ye shall wear	<b>hour. Ye shall</b> gather goods and store of women and spices; ye shall <b>wear</b>
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Page 153

Gardner starts off with a very significant change of context for this page and those that follows. He starts the first line with the letters "H.P.". This implies that this is a speech by the High Priest or Priestess. In Crowley's original this material is presented as a numbered list of phrases and statements without any such designation. The "H.P." and the fact that he wrote these pages out in a large calligraphy gives every indication Gardner saw or intended these lines to be ritual material.

Other changes are insignificant. On Line 27 he uses "giveth" instead of "gives". This is in keeping the Gardner's tendency to want his ritual material to appear archaic. The suffix of "th" is a device he uses frequently in his ritual material. On Line 31 he writes "loose" instead of "lose" but this has every appearance of being a simple spelling error.

**Page 154**

<p>Page 154</p> <p>1. Rich jjewels(sic)Ye shall 2. 3. exceed the nations 4. 5. Off(sic) the Eearth in 6. 7. splendour and pride 8. 9. but always in the love of me and so 10. 11. shall ye come to my 12. 13. jjoy(sic) 14. 15. I love you 16. 17. I yearn for you 18. 19. pale or purple I 20. 21. who am all pleasure 22. 23. and purple and drunkeness (sic) 24. 25. of the senses I desire 26. 27. you Put on wings 28. 29. and arouse the coiled 30. 31. Splendour Within you</p>	<p><i>Liber Legis, Chapter 1</i></p> <p><b>rich jewels; ye shall exceed the nations of the earth in spendour &amp; pride; but always in the love of me, and so shall ye come to my joy.</b> I charge you earnestly to come before me in a single robe, and covered with a rich headdress.</p> <p><b>I love you! I yearn to you! Pale or purple,</b> veiled or voluptuous, <b>I who am all pleasure and purple, and drunkeness of the innermost sense, desire you. Put on the wings, and arouse the coiled splendour within you:</b></p>
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## Page 154

This page continues what Gardner started on the previous page. What was a numbered list has been turned into a ritual monologue recited by "H.P.", presumably meaning High Priest or Priestess, during a ritual.

As with the previous pages the gaps in Crowley's original text are artificial. I inserted them to keep the text somewhat parallel for purposes of comparison.

The one slight change on this page occurs on Line 17, here Gardner writes "yearn for you" instead of "yearn to you".

## Page 155

Page 155	<i>Liber Legis, Chapter 1</i>
<p>1. Come unto me 2. 3. to me, to Me 4. 5. 6. Sing the raptous(sic) 7. 8. love song unto me 9. 10. Burn to me perfumes 11. 12. Wear to me jewels 13. 14. Drink to me 15. 16. For I love you 17. 18. I love you 19. 20. I am the blue lidded 21. 22. daughter of Sunset 23. 24.</p>	<p><b>come unto me!</b> 62. At all my meetings with you shall the priestess say -- and her eyes shall burn with desire as she stands bare and rejoicing in my secret temple -- <b>To me! To me!</b> calling forth the flame of the hearts of all in her love-chant.</p> <p><b>63. Sing the rapturous love-song unto me! Burn to me perfumes! Wear to me jewels! Drink to me, for I love you! I love you!</b></p> <p><b>64. I am the blue-lidded daughter of Sunset; I am the naked brilliance of the voluptuous night-sky.</b></p> <p><b>65. To me! To me!</b></p>

25. I am the naked 26. 27. brilliance(sic) of the 28. 29. voluptuous night sky 30. 31. Come to me 32. 33. to me	66. The Manifestation of Nuit is at an end.
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Page 155

The last line of this material is very thought provoking. By that I mean the line that Gardner dropped, “The manifestation of Nuit is at an end”. Nuit, also spelt Nut, is the Egyptian goddess of the sky. She is most commonly depicted as a naked, arched woman, blue in color, covered with stars, in other words the night sky. One of the most well known Wiccan rituals is known as “drawing down the Moon”. Essentially it involves the High Priestess inviting the Goddess to come into her body and to speak through her to her followers. To be fair, the current version of this ritual bears no resemblance to the ritual that the Farrars include in *The Eight Sabbats for Witches* (pages 40-42). I wonder if Gardner got the idea from this line of Crowley’s which he then omitted.

### **Summary – *Liber AL vel Legis (BOOK OF THE LAW)***

The text in the original source, Chapter 1 of *The Book of the Law*, consist of a long series of numbered verses. Gardner cherry picks phrases and the result reads as if it were a piece of ritual speech, which it is not. Gardner has even written this section in the oversized, stylized script that he typically reserved for ritual material in Text A.

“Do what thou wilt shall be the whole of the Law” and “Do what thou wilt be it harm none” are two of the most well known and popular phrases of contemporary Paganism and Wicca. The first comes from Crowley, in *The Book of the Law* (1904), and the second from Valiente in a poem known as “The Witches Crede”. It is fascinating to me that one of the most famous elements of this book does not appear among the few pages Gardner excerpted from *The Book of the Law* (pages 153-155, 188) and instead appears as a simple line of ritual dialogue excerpted from Crowley’s “Mass of the Phoenix”. Although Gardner is often credited with bringing this philosophy to Wicca, and thence through to Paganism, it is entirely possible that he did no such thing. At the very least it is safe to say that at this moment in time, while he was writing Text A; he didn’t get it, he didn’t

understand the concept. Gardner had no interest in Crowley's philosophy and so it slips away from him in the text. Instead what Gardner does extract from *The Book of the Law* are instructions on how to create magical cakes which would allow one to crush one's enemies and gain secular power.

### ***The Equinox* pages 188 -210**

Most of the material excerpted in these pages comes from several issues of Crowley's serial publication, *The Equinox*, specifically the March and September 1913 volumes. The original page numbers of this material have been preserved as part of the online versions, and where possible I have included them. Publication of *The Equinox* began in 1909 and continued long after Crowley's death in 1947. According to Wikipedia, it ceased publication in 1998.

The top lines of these pages in Text A are consistently obscured or missing. It appears to be the result of poor positioning on the photocopier, but whether this happened when the first copies were being made in England or if it happened when the pages were re-copied in Canada (producing the copy I have been working from), it is impossible to know.

This is also the point in the manuscript where Gardner switches from the ledger book to standard foolscap (as of page 188). The vertical columns of the ledger book disappear and the size of the page is smaller (as demonstrated by the white margins of the photocopied page). According to Philip Heselton, who has examined the original manuscript in England, Gardner wrote these inserted pages by writing on the front side of a series of pages and then turning the pages over to write on the backsides (message to the author 16 June 2012).

Pages 188 and the first 7 lines of page 189 are pieces of a ritual which was originally embedded in a short story written by Eliphas Levi and translated by Crowley. The translation appeared in the September 1913 volume of *The Equinox*.

Pages 189 through 200 are excerpted from "Energized Enthusiasm", an essay by Crowley. This essay focuses on the creative energy of the human psyche, debating whether abstinence or lingering satisfaction leads to a better result. On page 189 Gardner clearly identifies Crowley as the author and source of the excerpt. Gardner copied, in great detail, this specific article from *The Equinox* leaving out very little of it.

#### **Page 188 - "The Key of the Mysteries"**

The first 25 lines of this page are excerpts from a portion of *The Book of the Law* known as "The Mass of the Phoenix" and are discussed in that section of this chapter (see pages 431). Beginning at

Line 26 Gardner moves to a teaching story, written by Eliphas Levi, translated by Crowley, and published in the September 1913 volume of *The Equinox*.

This particular page is slightly more difficult to read than others in the manuscript but the challenge this time is due to the darkness of the photocopy.

The first 7 lines of page 189 are the conclusion to the material Gardner is excerpting from the short story.

### Page 188 and 189

<p>Page 188</p> <p>Lines 1 – 25 “The Mass of the Phoenix”, <i>The Book of Lies</i></p> <p>26. Grimoire of Honrius (sic)</p> <p>27. Ch[oo]s (sic) a [b]lack Cock. Give hi[m] the [n]a[me] of th[e] Sp[iri]t</p> <p>28.</p> <p>29. of D[ar]kness yo[u] wi[s]h to evo[k]e. Kill it. K[ee]p the heart</p> <p>30.</p> <p>31. Tong[ue] and f[...].t f[.]a[ther] of left Wing. D[r]y tong[u]e &amp; He[ar]t &amp; red[. .]</p> <p>32.</p> <p>33. to a Po[.]der. Eat No Meat &amp; D[...]k no [-] th[a]t day, on Tusdy (sic)</p> <p>34.</p> <p>35. at [D]awn Say [the] Ma[ss] of the Angels. Tra[ce] on the Alt[a]r itself</p> <p>36.</p> <p>37. Wi[th] th[e] Black [C]oc[k]s f[ea]th[er], dipped in the Consec[ra]ted wine.</p> <p>38. 3 S[..... .] late.</p> <p>39. [O]n W[. .]nsd[a]y (sic), [pr]e[.]a[r]e a T[a]per of Yellow wax. Rise at Midnght (sic)</p> <p>40. &amp; [a]lone i[n] the Chuch (sic) begun begin th[e]</p>	<p>The Key of the Mysteries (La Clef des Grands Mysteres) by Eliphas Levi, translated by Aleister Crowley, Book One, Part III, Chapter Three: Mysteries of Hallucinations and the Evocation of Spirits; Spooks in Paris</p> <p><b>“Choose a black cock, and give him the name of the spirit of darkness which one wishes to evoke.</b></p> <p><b>“Kill the cock, and keep its heart, its tongue, and the first feather of its left wing.</b></p> <p><b>“Dry the tongue and the heart, and reduce them to powder.</b></p> <p><b>“Eat no meat and drink no wine, that day.</b></p> <p><b>“On Tuesday, at dawn, say a mass of the angels.</b></p> <p><b>“Trace upon the altar itself, with the feather of the cock dipped in the consecrated wine, certain diabolical signatures (those of Mr. Home’s pencil, and the bloody hosts of Vintras).</b></p> <p><b>“On Wednesday, prepare a taper of yellow wax; rise at midnight, and alone, in the church, begin the office of the dead.</b></p>
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<p>Office of the Dead but</p> <p>41. Mingle with it Infernal evocations. finish the Office by the</p> <p>42.</p>	<p>188</p> <p><b>"Mingle with this office infernal evocations. "Finish the office by the</b></p>
<p>Page 189</p> <p>1. [l]ig[ht] of th[e] S[.]gle candle, e[...][quis]h it [-] [-]</p> <p>2.</p> <p>3. [o]ffice &amp; Rema[in] in ch[urch] till [-]. On th[...]dy m[. . .] [-]</p> <p>4.</p> <p>5. <del>h</del>[t] P[...]d[.]d H[. . .]t [&amp;] tong[ue] with H[oly] Wat[. . .]&amp; l[.]t it b[.] swall[....]</p> <p>6.</p> <p>7. by a Male Lam[b] of 9 dys old. Elipha Levi</p>	<p><b>light of a single taper, extinguish it immediately, and remain without light in the church thus profaned until sunrise. "On Thursday, mingle with the consecrated water the powder of the tongue and heart of the black cock, and let the whole be swallowed by a male lamb of nine days old. . . ." {176}</b></p>

Page 188 partial

The top portion of this page is discussed later in this chapter as it carries on with an excerpt from *The Book of the Law* which relates to The Mass of the Phoenix.

Gardner makes a pair of simple word exchanges as he begins his excerpt. On Line 1 he changes Crowley's "taper" to "candle" and on Line 5 he used "Holy Water" in place of "consecrated water".

On Line 26 Gardner has written the phrase "Grimoire of Honrius" (sic) and centered it on the line, almost as if indicating that the material that follows is from this source. The material that follows this subtitle is not excerpted from Waite or the Grimoire. Gardner did have access to all or part of the Grimoire as it is included in Waite's *Book of Ceremonial Magic* from which Gardner had previously quoted (see page 239 of Text A in "Magic – Ancient and Ceremonial") but the material that follows the subtitle is not from that source. The position of the phrase appears to be deliberately misleading as Gardner wrote it on the blank line between Lines 25 and 27, where it can easily be interpreted as an afterthought.

The balance of the page (Lines 27 - 41) are from the September 1913 Volume of *The Equinox*, Vol. 1, Iss. X, where the opening page includes a subtitle reading "The Key of the Mysteries According to Enoch, Abraham, Hermes Trismegistes and Solomon". There is no mention of Honorius in the Table of Contents of this volume of *The Equinox*.

On Line 29, presumably in the interest of saving time, Gardner has shortened “Kill the cock” to “Kill it” but that does not create any substantive change to the text. There are several similar minor changes over the next few lines.

For the sake of clarity I must mention that beginning on Line 27 each phrase from Crowley begins with a double apostrophe. This is appropriate in the original as it is a piece of dialogue, a list of oral instructions given in the course of the tale being told in the source document. Gardner does not include the double quotes.

On Line 42 in the extreme right lower corner of the page is a number. It is almost obscured because of the darkness of the page but it appears to be 188 which makes it the page number.

There is another piece of Lévi’s writing included in Text A. It is a rhythmic piece known as The Witches Pyramid and is still in common usage among contemporary Pagans. It is on page 124 of Text A and is discussed in the chapter on “Magic-Ancient and Ceremonial”.

#### Page 189/partial

The first seven lines of this page conclude the ritual instructions Gardner copied out of the much longer translated essay/short story. On the very last line of this specific excerpt Gardner makes a point to include the name of the original author – Eliphas Lévi. The balance of the page begins the much longer excerpt from Crowley’s essay “Energized Enthusiasm”.

#### **“Energized Enthusiasm” pages 189 – 200**

Over the next several pages Gardner includes almost all of Crowley’s essay “Energized Enthusiasm” which appeared as pages 17 through 45 in *The Equinox* dated March 1913. He skips over a few passages that include personal information about Crowley, occasionally changes tenses, moving from ‘has been’ to ‘is’ and slightly re-arranges phrases, changing day and night into night and day, but generally remains true to the content of the original. He is obviously trying to cram this material onto as few pages as possible because the handwriting is small and tight. These pages are also not the same as the ledger pages (with columns and wider ruling) that Gardner was initially working on. This is the point in the manuscript where he switches from the ledger book to standard foolscap. The vertical columns of the ledger disappear and the size of the page is smaller (as demonstrated by the white margins of the photocopied page). According to Philip Heselton, who has examined the original manuscript in England, Gardner wrote these inserted pages by writing on

the one side of a series of pages and then turning the pages over to write on the back (message to the author 16 June 2012).

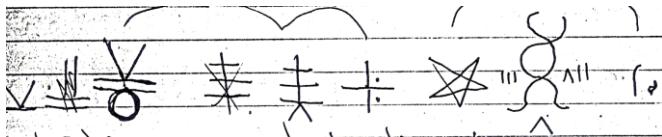
Crowley is writing this essay in the first person and Gardner maintains this as he works through the text. This essay is essentially about the creative energy of the human psyche, debating whether abstinence or lingering satisfaction brings about the better result – that being magical potency.

### Page 189

Page 189

Lines 1 – 7 are the short story, The Key, from The Equinox, September 1913.

Lines 8 through 11 are the illustration shown below



12. The 2 d[e]sc[. .]ptions of th[e] sign [are] ab[...][.]tly dif[...]
13. Alist[. .] Cro[w]ly E[q]ui[.]ox M[. .]ch  
1913
14. E[n]ergical E[...]thman [].A.O. The de[v]ine  
(sic) concousne[ss] (sic)
15. which [i]s Reflec[t]ed & [p]efec[t]ed (sic) in the  
Works of Geni[u]s f[...]s
16. upon a certain secpition (sic) as I belie[v]e. This  
s[....]tion is analogous
17. to [s]endons (sic) but is not identical with it. there  
are few men & f[ewer]

*The Equinox, March 1913*

Aleister Crowley

"Energized Enthusiasm: A Note on  
Theurgy" pages 17 - 45

I

I A O the supreme One of the Gnostics, the true God, is the Lord of this work. Let us therefore invoke Him by that name which the Companions of the royal Arch blaspheme to aid us in the essay to declare the means which He has bestowed upon us!

II

The divine consciousness which is reflected and refracted in the works of Genius feeds upon a certain secretion, as I believe. This secretion is analogous to semen, but not identical with it. There are but few men and fewer women, those women being invariably androgynous,

<p>18. women. &amp; the women in[var][ia]bly Androgy[.]e (sic) who posse[.] it in[ any]</p> <p>19. Qua[.]tity. So closely is this s[...]dion (sic) co[nn]ected wi[th] th[.] se[xu]al</p> <p>20. economy (sic) th[a]t it app[ear]s [to] me as if it m[.]y be a by p[r]oduct of the</p> <p>21. proce[ss] whic[h] g[ener]ate semen. That so[me] f[or]m of this doct[...] is</p> <p>22. g[ener]ally acceptd (sic) is s[.]o[.]n by the pro[h]i[bi]tion of Most Religions.</p> <p>23. S[.]c[t]y is ass[. ]ed [&amp;] d[e]p[. ]d on ch[.]tity &amp; c[.....]y is usa[. ]y</p> <p>24. Int[er]...ted [as] abstoni[nc]e (sic) , but I do[ub]t wheth[. .] the r[e]lat[i]on is so s[. .]ple</p> <p>25. as th[is] would i[m]ply. for e[xam]ple I f[in]d in myself th[a]t Manisfestations (sic)</p> <p>26. of m[en]tal cr[e]ative f[or]ce alw[ay]s concur with some abno[r]mal cotrate (sic)</p> <p>27. of flusical (sic) Pow[. ]s of ge[n]...tion, b[u]t it is [n]ot the c[ase] th[a]t I[...]</p> <p>28. p[e]riod[s] of Ch[...]tity, on one [h]and, or e[x]cess of orgies on the o[th]...</p> <p>29. are f[avor]able [to] its [m]a[. .]f[...]tation [-] even [.]f its fo[rm]ation,. In [-]</p> <p>30. It is e[.]cl[....]ly strong &amp; its re[. .]lts [are] astond[ing] (sic). For E[xapl] (sic)</p> <p>31. I [wro]te T on[n]hauser comp[.]te f[or] (sic) conc[.]pton (sic) &amp; e[. .]tion in</p> <p>32. 67 conc[...].tf[...] [h]ours. I w[as] [un]conc[....] [of] dys (sic) or n[ig]hts &amp; this w[as]</p> <p>33. no reaction [of] fati[q]ue, it was [-] [-] on the c[. .]pletion (sic) of</p> <p>34. an[.]rgie w[h]ich would no[...]ly ha[ve] t[ir]ed [me] out. Of[ten] I h[...] [...].t</p> <p>35. th[at] s[ex]ual satisfy[ac]tion(sic) [has] left me di[. .]atis[f]ied &amp; let loos (sic) fl[oo](. .) of</p> <p>36. Verse. On the c[on]trary a p[....]d of Ch[as]tity</p>	<p><b>who possess it at any time in any quantity.</b></p> <p><b>So closely is this secretion connected with the sexual economy that it appears to me at times as if it might be a by-product of that process which generates semen. That some form of this doctrine has been generally accepted is shown in the prohibitions of all religions. Sanctity has been assumed to depend on chastity, and chastity has nearly always been interpreted as abstinence. But I doubt whether the relation is so simple as this would imply; for example, I {19} find in myself that manifestations of mental creative force always concur with some abnormal condition of the physical powers of generation. But it is not the case that long periods of chastity, on the one hand, or excess of orgies, on the other, are favourable to its manifestation or even to its formation.</b></p> <p>I know myself, and in me it is extremely strong; its results are astounding.</p> <p>For example, I wrote "Tannhauser," complete from conception to execution, in sixty-seven consecutive hours. I was unconscious of the fall of nights and days, even after stopping; nor was there any reaction of fatigue. This work was written when I was twenty-four years old, immediately on the completion of an orgie (sic) which would normally have tired me out.</p>
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<p>h[as] somtimes (sic) f[. .]tifi[e]d [us]</p> <p>37. for a great but f[. .]st, In 1911 I was [-]g in Esalet (sic) h[...]th with</p>
<p>38. wo[m]n I loved for 3 mo[nth] I h[ar]dly m[...]ed a mo[rn]ing, Always on</p>
<p>39. [w]aking [...]t out with a ne[w] dia (sic) which had to be writen (sic) dow[n].</p>
<p>40. The [-] am[. .]t of MSS w[. .]t[en] (sic) at th[is] ti[me] is asto[. .]ding.</p>
<p>41. The [G]reks(sic) say th[. .] are 3 [me]thods of d[is]ch[...].ging the genial</p>
<p>42. Sec[.]tion of which I have spoken, they thought th[...] M[e]th[.]ds leaded</p>

**Often** and often have I noticed that **sexual satisfaction** so-called **has left me dissatisfied** and unfatigued, **and let loose the floods of verse** which have disgraced my career.

Yet, **on the contrary, a period of chastity has sometimes fortified me for a great outburst.** This is far from being invariably the case. At the conclusion of the K 2 expedition, after five months of chastity, I did no work whatever, barring very few odd lyrics, for months afterwards.

I may mention the year **1911**. At this time **I was living, in excellent good health, with the woman whom I loved.** Her health was, however, variable, and we were both constantly worried.

The weather was continuously fine and hot. **For a period of about three months I hardly missed a morning; always on waking I burst out with a new idea which had to be written down.** {20}

The total energy of my being was very high. My weight was 10 stone 8 lb., which had been my fighting weight when I was ten years younger. We walked some twenty miles daily through hilly forest.

**The actual amount of MSS. written at this time is astounding;** their variety is even more so; of their excellence I will not speak.

... 7 paragraphs omitted

### III

**The Greeks say that there are three methods of discharging the genial secretion of which I have spoken. They thought perhaps that their methods tended**

symbols which I have not been able to link to a source. They do not appear in either Volume of *The Equinox* used on this page (Lines 1 through 7 - September 1913, Lines 14 through 42 - March 1913).

On Line 5 Gardner used the phrase "Holy Water" where Crowley had written "Consecrated Water". On Line 22 where Gardner writes "prohibitions of most religions" instead of "prohibitions of all religions". In both instances these are clear and decisive changes made by Gardner.

The writing on this page is particularly difficult to read and it is possible that some of the changes that follow are more about reading his handwriting than actual changes Gardner may have made to Crowley's words. On Line 15 Gardner has written "reflected and perfected" where Crowley wrote "reflected and refracted". A subtle difference in meaning, perhaps unintentional. On Line 17 Gardner uses a word "sendons" which might actually be "semen" as per Crowley's original.

As well as writing in the first person, Crowley has also used the present perfect tense throughout this essay. Gardner consistently changes this to the present tense. For example, on Line 21 Gardner writes "this doctrine is" instead of Crowley's "this doctrine has been", on Line 23 he writes "sanctity is assumed" instead of "sanctity has been assumed", and on the same line "chastity is usually" instead of "chastity has nearly always been".

Gardner makes a slight re-arrangement of the words on Line 32, writing "days or nights" instead of "nights and days". On Line 33 he makes another shift of phrasing, but again, no difference of meaning, writing "no reaction of fatigue" instead of "unfatigued" as per Crowley.

This page displays an utter disregard for the original punctuation of this essay. Taken at face value this has the potential to change the meaning of parts of the text. For example, on Lines 37 and 38 Gardner writes "with woman I loved for 3 months I hardly missed a morning" instead of "with the woman whom I loved. ...for a period of about three months I hardly missed a morning..."

Between Lines 40 and 41 Gardner leaves out a listing by Crowley of what he recalls writing during this period of creative energy or rather Energized Enthusiasm.

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Page 190	<p><i>The Equinox, March 1913 "Energized Enthusiasm"</i></p> <p>to secrete it, but this I do not believe altogether, or without a qualm. <b>For the manifestation of force implies force, and this force must have come from somewhere. Easier I find it to say "subconsciousness" and "secretion"</b></p>
<ol style="list-style-type: none"><li>1. to s[...]t it. Of [this]   [-] n[o]t[-], for the M[...]fnton of</li><li>2. f[or]ce implies force &amp; th[.] frce(sic) must h[ave] come f[rom]</li><li>3. somewhere (sic),   [f]ind it easier [to] say sub</li></ol>	

<p>concio[.]s &amp; s[....]aton</p> <p>4. Th[a]n pos[...] [-] e[x]t[. .]al pes[...]n &amp; Man th[.] [...]t God.</p>	<p><b>than to postulate an external reservoir, to extend my connotation of "man" than to invent "God."</b></p>
<p>5. In my e[x]p[...]ces it is [use]le[. .] [to] flo[g] a t[i]red Horse. Noth[in]g wi[ll]</p> <p>6. Resto[r]e it - Nit[her] (sic) R[. .]t in Bed, Drugs Ex[. .]cise on th[e]</p> <p>7. Other h[an]d somt[im]es (sic) aft[er] a S[.... .] Spell of work I have b[ee]n d[. .]ping</p> <p>8. with physical fatique, [per]haps sprawling (sic) on the floor to[o] t[i]red to</p> <p>9. mo[v]e h[an]d or f[. .]t the occ[. .]ance of [a]n  dia(sic) has [re]st[o]red me [to]</p> <p>10. perfect intens[it]y of en[er]gy &amp; this W[. .]king out of the  dia(sic) has a[....]ly</p> <p>11. got rid of the af[...]said [ph]ysical fatique (sic) th[. .]gh it in[v]olved</p> <p>12. gr[ea]t adition[al](sic) Labour. Exactl[y] parallel (sic) is the case of Mania</p> <p>13. A [m]adman will struggle(sic) aga[ins]t [&amp;] t[.... .]d A[tt][.... .] f[or] H[...], &amp; s[.].ow</p> <p>14. no sign of fatiq[ue](sic). Then he will suddenly (sic) collap[. .] [bu]t at a s[....]ds</p> <p>15. n[.].t[. .]a f[rom] so[. .] i[. .]tiate idea will res[ume] the st[. .]gle (sic), as fresh as</p> <p>16. ever. T[he] Diff[....] [be][. .]n G[...] &amp; Mad[. .] is not Qua[n]tity but</p> <p>17. Q[. .]lity of th[. .] w[or]k. Ofte[n] the [or]g[. .]isation of genius is on [Ori]g[....]</p> <p>18. [.].i[n]es &amp; ill balan[ce]d Medi[...] Man m[is]took it for d[is]ord[er].</p> <p>19. The [-] S[ay] th[...] [are] 3 me[th]od[s] of</p>	<p>However, parsimony apart, I find it in my experience that it is useless to flog a tired horse. There are times when I am absolutely bereft of even one drop of this elixir. <b>Nothing {22} will restore it, neither rest in bed, nor drugs, nor exercise. On the other hand, sometimes when after a severe spell of work I have been dropping with physical fatigue, perhaps sprawling on the floor, too tired to move hand or foot, the occurrence of an idea has restored me to perfect intensity of energy, and the working out of the idea has actually got rid of the aforesaid physical fatigue, although it involved a great additional labour.</b></p> <p>Exactly parallel (nowhere meeting) is the case of mania. A madman may struggle against athletes for hours, and show no sign of fatigue. Then he will suddenly collapse, but at a second's notice from the irritable idea will resume the struggle as fresh as ever. Until we discovered "unconscious muscular action" and its effects, it was rational to suppose such a man "possessed of a devil"; and the difference between the madman and the genius is not in the quantity but in the quality of their work. Genius is organized, madness chaotic. Often the organization of genius is on original lines, and ill-balanced and ignorant medicine-men mistake it for disorder. Time has shown that Whistler and Gauguin "kept rules" as well as the masters whom they were supposed to be upsetting.</p>

- disch[ar]ging th[e] Ley den (sic) ja[r]  
 20. of Genius & th[ey] [..]ign [-] to 3 Gods.  
 Dionysus. App[olo] (sic) [&]  
 21. Aph[ro]dite. [Or] Wi[n]e, wom[o]n (sic) & Song.  
 It is a gr[...]. It [-]  
 22. [to] say the [-] Rec[...]. ded a Vi[si]t & [-]], as Will  
 23. Condem the High Mass at St. [P][..]ters, on the  
 s[tren]gth of ha[vin]g  
 24. Wit[....]ed a Pro[tes]tant Rev[. .]al Meeting, some  
 Wi[.... .] th[in]k [-]
25. [is] th[e] Ancient Rites at Ele[u]sis [t]his High  
 Prie[s]t Publi[...]  
 26. copulated with the High Priestess. W[.]re it So,  
 it would  
 27. be no more i[n]d[e]ce[n]t, then it is  
 Bl[.].s[p]he[m]ous f[or] the  
 28. Priest [to] ma[k]e bread & wi[n]e into the b[o]dy &  
 blood of  
 29. Of God. Tr[. .] th[.] Protestants say it is  
 Blasphemou[u]s ! but  
 30. a Pr[. .]e[an]t is one to whom all sac[re]d things  
 (sic) a Pr[. ]ph[...]  
 31. who[s]e mi[n]d b[...] all f[...][lt] can see [n]oth[ing]  
 in the se[xu]al  
 32. Act but cri[m]e or jest wh[en] only fo[c]ial  
 G[. .]tures [are]  
 33. S[in]cer (sic) & [l]ear Ag[...](sic) th[em] Tho[...].  
 Wine Women &  
 34. Song make a Sailors Tav[er]n the so[ur]ce]

**IV**  
**The Greeks say that there are three methods of discharging the Lyden Jar of Genius.** These three methods they assign to three Gods.

These three Gods are **Dionysus, Apollo, Aphrodite.** In English: **wine, woman and song.**

Now it would be a great mistake to imagine that the {23} Greeks were recommending a visit to a brothel. As well condemn the High Mass at St. Peter's on the strength of having witnessed a Protestant revival meeting. Disorder is always a parody of order, because there is no archetypal disorder that it might resemble. Owen Seaman can parody a poet; nobody can parody Owen Seaman. A critic is a bundle of impressions; there is no ego behind it. All photographs are essentially alike; the works of all good painters essentially differ.

Some writers suppose that in the ancient rites of Eleusis the High Priest publicly copulated with the High Priestess. Were this so, it would be no more "indecent" than it is "blasphemous" for the priest to make bread and wine into the body and blood of God.

True, the Protestants say that it is blasphemous; but a Protestant is one to whom all things sacred are profane, whose mind being all filth can see nothing in the sexual act but a crime or a jest, whose only facial gestures are the sneer and the leer.

Protestantism is the excrement of human thought, and accordingly in Protestant countries art, if it exist at all, only exists to revolt. Let us return from this unsavoury allusion to our consideration of the methods of the Greeks.

<p>ing[re]d[...]ts m[.]t not</p> <p>35. N[e]cess[ar]ly ma[k]e a Hell [...]th. Th[...] are some p[.]ple so s[.]ple as</p> <p>36. to th[in]k [-] when th[.] ha[.] pr[...]ed the Religious insut(sic) to be a</p> <p>37. [-] efflorescences of sex inst[. .]t, that they ha[ve] d[...]lized</p> <p>38. Religion. We should Rath[. .] consid[er] that the S[.]lo[r]s Ta[...].n</p> <p>39. Give[s] [h]im his only glims(sic) of [h]eaven, just as t[he] D[.]st[.... .]</p> <p>40. C[.]teci[. .] of the P[.....]st [ha]s only proved that se[x] is</p> <p>41. a Sa[cra]ment. Concensus (sic) says the Ma[.... .]t Ace in [...].d</p> <p>42. is a f[...]t... of the b[.]. he is only ref[...]ll[. .]t[ing] th[e] old s[ayin]g.</p>	<p>V</p> <p><b>Agree then that it does not follow from the fact that wine, woman and song make the sailor's tavern that these ingredients must necessarily concoct a hell-broth.</b></p> <p><b>There are some people so simple as to think that, when {24} they have proved the religious instinct to be a mere efflorescence of the sex-instinct, they have destroyed religion.</b></p> <p><b>We should rather consider that the sailor's tavern gives him his only glimpse of heaven, just as the destructive criticism of the phallicists has only proved sex to be a sacrament. Consciousness, says the materialist, axe in hand, is a function of the brain. He has only re-formulated the old saying,</b></p>
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Throughout this page Gardner drops small words and adjusts phrases to save himself space on the page. In addition, Gardner's handwriting is hard to read and it is sometimes exceedingly difficult to be sure what he has written, for example where Crowley's original contains a reference to a sneer and a leer Gardner seems to have written "sincer (sic) and hear" (Line 34).

This page contains a reference to the High Priest and Priestess copulating in public as part of the Eleusian Rites. There is a similiar tradition associated with Wicca's Third Degree Initiation known as "The Great Rite" and historically linked to the "Sacred Marriage". Although there is an incomplete version of the Third Degree Initiation included in Text A on pages 77 through 81, it does not explicitly involve intercourse between the High Priestess and Priest. According to Valiente, although the Third Degree Rite was taught to coven members and included in the BoS, it was only performed in private between magical partners (Rebirth 59). The details of this ritual are beyond the scope of my thesis.

On Line 6 Gardner omits a pair of "nor"s, writing "Nither(sic) rest in bed, drugs, exercise" instead of "neither rest in bed, nor drugs, nor exercise". On Line 7 he drops a "when" from a phrase. On Line 11 he writes "though" instead of "although" but it makes no difference to the meaning of the

sentence. On Line 22 he substitutes "or" for the phrase "In English" and on Line 25 he writes "writers think" instead of Crowley's "writers suppose". None of these changes create substantial changes in the meaning of the text he is excerpting.

Continuing his pattern of changing Crowley's tenses, Gardner has changed "mad men may struggle" to "mad men will struggle" on Line 13.

Line 21 Gardner writes "signature to 3 Gods" where Crowley's original reads "assign to 3 Gods". It is not a straight synonym replacement but perhaps Gardner misunderstood the word and thought it was a suitable replacement.

With Line 35 Gardner seems to have included a "not" in the sentence which drastically changes the meaning, but it seems more like a slip of the pen than an actual intended change: "Wine Women and Song make a sailors tavern the source ingredients must not necessarily make a hell [-]" versus Crowley's "wine, woman and song make the sailor's tavern that these ingredients must necessarily concoct a hell-broth". As an additional minor change Gardner uses "make" instead of "concoct" on Line 37 of this same sentence.

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Page 191	<p><i>The Equinox, March 1913 "Energized Enthusiasm"</i></p> <p><b>"Your bodies are the temples of the Holy Ghost."</b></p> <p>Now sex is justly hallowed in this sense, that it is the eternal fire of the race. Huxley admitted that "some of the lower animalculae are in a sense immortal," because they go on reproducing eternally by fission, and however often you divide "x" by 2 there is always something left. But he never seems to have seen that mankind is immortal in exactly the same sense, and goes on reproducing itself with similar (sic) characteristics through the ages, changed by circumstance indeed, but always identical in itself. But the spiritual flower of this process is that at the moment of discharge a physical ecstasy occurs, a spasm analogous to the mental spasm which meditation gives. And further, in the sacramental</p>
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- give[s] & [-] [-]
10. th[e] sacr[am]ental & [cer]omonial (**sic**) use of th[e] Se[xu]al Act,
  11. th[e] divine conscio[u]sness may be atta[in]ed.  
The [S]e[x]u[a]l
  12. Act being th[en] a Sacr[.]ment it Re[m]ains to cons[i]d[er] in
  13. what [...]esp[ec]t this limits the e[m]ployment of the org[an]s
  14. fi[r]st it is ob[v]io[u]sly l[.]g[.]imate to empl[oy] th[em] for [thei]r
  15. Natural physical p[ur]pose. But i[f] it is atta[in]able to
  16. use them c[er]emonialy (**sic**) f[...] Religio[.]s p[ur]pose we s[....]
  17. f[in]d the Act [h]edged about with ma[n]y Restrictions
  18. for in this cas[e] the org[.]ns beco[me] Holy. It matte[rs] li[....]
  19. t{o} mere propagation that a man should be vicious, th[e] m[.].t
  20. dibo[.]ched (**sic**) [...]o[.]e would most [ce]rtainly (**sic**) b[e]gat mo[r] (**sic**) healthy
  21. child[re]n than a s[.]mi s[ex]ed Prude, so calld (**sic**) m[ora]l
  22. Restra[in]ts are not bassed (**sic**) on R[.].son, thus th[ey] are
  23. Ne[g]lected. But ad[m]it its Religio[u]s f[u]nction & one may
  24. at once lay down that th[e] act must not be profaned. It
  25. must not be [un]dertak[en] l[i]ghtly & fo[ol]ishly wi[th]out e[xc]use.
  26. It may be un[der]taken in [o]bediance (**sic**) to real Passion. In
  27. Passion [so] its n[am]e [im]plies is Ra[ther]...sp[.][r]d (**sic**) by a f[or]ce [o]f devi[ne]

**and ceremonial use of the sexual act, the divine consciousness may be attained.**

## VI

**The sexual act being then a sacrament, it remains to consider in what respect this limits the employment of the organs.**

**First, it is obviously legitimate to employ them for their natural physical purpose. But if it be allowable to use them {25} ceremonially for a religious purpose, we shall find the act hedged about with many restrictions.**

**For in this case the organs become holy. It matters little to mere propagation that men should be vicious; the most debauched roue might and almost certainly would beget more healthy children than a semi-sexed prude. So the so-called "moral" restraints are not based on reason; thus they are neglected.**

**But admit its religious function, and one may at once lay down that the act must not be profaned. It must not be undertaken lightly and foolishly without excuse.**

**It may be undertaken for the direct object of continuing the race.**

**It may be undertaken in obedience to real passion; for passion, as the name implies, is rather inspired by a force of divine strength and beauty without the will of the individual, often even against it.**

<p>(sic)</p> <p>28. strength &amp; bea[u]ty wit[h]o[u]t ther (sic) will of th[e] individ[u]al [a]fte[r]</p> <p>29. ev[e]n [a]gainst it, or it may be [-] for th[e] direct obje[c]t of</p> <p>30. conti[nu]ing the Race. It is th[.] casual or [h]abitual wh [...] Ch[.]t</p> <p>31. called idel (sic) - use or abuse of th[. .] f[or]ces which constituts (sic)</p> <p>32. th[eir] profanation. It will f[urt]her be obvious that if th[e] act</p> <p>33. is in itself to be th[e] s[a]c[...]nt of a Religious Ce[re]mony</p> <p>34. that [Ac]t [mus]t be accomplish[he]d soley (sic) for th[e] Lo[v]e of God.</p> <p>35. All p[er]sonal consid[...]tions m[us]t be [ban]ished utterly, j[us]t as</p> <p>36. any priest can perf[...] the M[...]cal of Transub[stan]tiation (sic)</p> <p>37. so can any Man possessing the n[.... .]y Qu[al]if[...]tions p[. .]f[...]</p> <p>38. this oth[er] M[.]ricle whos (sic) nat[ure] must f[orm] the su[b]ject [o]f a</p> <p>39. subs[. .]q[...]t discussion[n]. Personal a[...] b[ei]ng dstroyed (sic) it is</p> <p>40. ne[.....]y to neg[ec]t social &amp; other S[imil]ar (sic) considerations.</p> <p>41. Physical stre[n]gth &amp; beauty are ne[...]ary &amp; d[e]si[r]able for Aeseth[e]tic</p> <p>42. [R]easons. Th[e] attentions of th[e] W[or]shi[p]ers b[eing] liable to di[s]tra[c]tion if</p>	<p><b>It is the casual or habitual --- what Christ called "idle" --- use or rather abuse of these forces which constitutes their profanation. It will further be obvious that, if the act in itself is to be the sacrament in a religious ceremony, this act must be accomplished solely for the love of God. All personal considerations must be banished utterly. Just as any priest can perform the miracle of transubstantiation, so can any man, possessing the necessary qualifications, perform this other miracle, whose nature must form the subject of a subsequent discussion.</b></p> <p><b>Personal aims being destroyed, it is "a fortiori" necessary to neglect social and other similar (sic) considerations.</b></p> <p><b>Physical strength and beauty are necessary and desirable {26} for aesthetic reasons, the attention of the worshippers being liable to distraction if</b></p>
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The top line of this page is mostly obscured. This appears to be because of the way the document was placed on the photocopier. Despite the missing material the text on the rest of the page makes it clear that this is a continuation of Crowley's essay "Energized Enthusiasm".

For the most part the changes Gardner makes on this page are inconsequential. On Line 2 he makes a minor substitution, writing “rightly hallowed” instead of “justly hallowed”. On Line 6 it is “same characteristics” instead of “similar (sic) characteristics” while on Line 15 it is “if it is attainable” instead of “if it be allowable”. The change on Line 19 where Gardner changes “men” to “man” might be a misreading on my part since the handwriting on this page is extremely cramped and hard to read. Line 20 contains another minor substitution: Gardner writes “would most certainly” instead of Crowley’s original “might almost certainly”.

More problematic is a change on Line 5 where Gardner writes “Mankind is mortal” instead of Crowley’s “mankind is immortal”. It could be a simple careless slip but it changes the meaning dramatically.

Towards the bottom of the page Gardner rearranges a couple of paragraphs. In the original, text that parallels Lines 29 and 30 actually appears before the excerpt on Lines 26 through 29. On Lines 26 and 27 Gardner also makes a couple more minor adjustments, writing “in passion so its name implies” which is slightly different than “for passion, as the name implies”.

Lines 41 and 42 are very intriguing because they can be linked to a controversy from the early days of Gardnerianism. These might be described as a prototype for Law B<sup>125</sup> in the “Old Craft Laws” (Kelly, Gardnerian BoS 85). This specific item was protested fiercely by Valiente when Gardner indicated that it was the correct way to run a coven<sup>126</sup>. She saw it as a way to replace her out of spite when she began to press Gardner about his penchant for seeking publicity and exposing members of their coven to unwanted notoriety (Valiente, Rebirth 70). He claimed that the laws were ancient and established but perhaps they were actually inspired by this piece of ‘Crowleyanity’?

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<sup>125</sup> Law B includes the statement that “the Priestess should ever mind that all power comes from him [the Priest]. It is only lent when it is used wisely and justly. And the greatest virtue of a high priestess is that she recognizes that youth is necessary to the representative of the Goddess, so that she will retire gracefully in favour of a younger woman, should the Coven so decide in Council”.

<sup>126</sup> According to Valiente, the Gardner-Valiente coven fractured in 1957 over Gardner’s predilection for publicity. Shortly after this the Valiente faction prepared a set of guidelines for the group, aimed at controlling Gardner’s disregard for the privacy of group members. Gardner’s response was that such guidelines were not necessary because there were already well established and ancient “Craft Laws”. The response of the Valiente faction to these Laws, also known as the “Ardaines”, was “If these ‘Laws’ were so ancient and authoritative, why had Gerald never given them to us before” (Valiente, Rebirth 70).

<p>Page 192</p> <ol style="list-style-type: none"> <li>1. [the] [-] are ugly. [-] [or] [-] [-]</li> <li>2. [h]ard[ly] em[p]ha[s]e(sic) the necessity for the [-] Self control</li> <li>3. &amp; concentration on th[.] P[in]t.[&amp;] it would be [b]la[.]ph[.]y</li> <li>4. [to] enjoy th[e] gros (sic) [t]aste of the Wi[n]e of the Sacrament So</li> <li>5. M[us]t th[e] celeb[r]an[t] sup[ress] even th[is] m[.]t[.] M[.].i[f].t[.]t[ation]</li> <li>6. of [-] P[er]ce . Of th[e] [qua]lifying t[es]ts the[r]e is no</li> <li>7. n[e]cessity to speak, it is sufficient to sa[y] that th[.] a[de]pt</li> <li>8. [ha]ve always k[n]own how [to] secu[re] effica[nc]y. N[ee]dles (sic) also</li> <li>9. to [in]sist on a s[im]ilar qua[]ity in th[e] assistants, th[e]</li> <li>10. se[x]ual e[x]itme[n]t m[us]t be suppressed &amp; transf[orme]d [with]</li> <li>11. its Religious eq[ui]ivalent. Wit[h] th[em] Ple[.....]s se[tt]led</li> <li>12. in o[r]der &amp; gard (sic) aga[ins]t th[e] Critisms (sic) of Protestants Who</li> <li>13. god h[.]ing made th[em] a little Lower than th[e] Angels,</li> <li>14. have [m]ad[e] th[em]sel[v]es a g[rea]t deal low[er] than th[.].e</li> <li>15. beasts by th[.] consistantly [b]es[t]ially int[er]pration (sic) of</li> <li>16. all things human &amp; devine (sic). So let us consider [the]</li> <li>17. [A]n[ci]nt M[e]thod of E[ner]gising (sic) E[n]thusiasms. Music</li> <li>18. has 2 [P]a[r]ts, Tone &amp; Pitch &amp; Rhythm the</li> </ol>	<p><i>The Equinox, March 1913 "Energized Enthusiasm"</i></p> <p><b>the celebrants are ugly, deformed, or incompetent. I need hardly emphasize the necessity for the strictest self-control and concentration on their part. As it would be blasphemy to enjoy the gross taste of the wine of the sacrament, so must the celebrant suppress even the minutest manifestation of animal pleasure.</b></p> <p><b>Of the qualifying tests there is no necessity to speak; it is sufficient to say that the adepts have always known how to secure efficiency.</b></p> <p><b>Needless also to insist on a similar (sic) quality in the assistants; the sexual excitement must be suppressed and transformed into its religious equivalent.</b></p> <p style="text-align: center;">VII</p> <p><b>With these preliminaries settle (sic) in order to guard against foreseen criticisms of those Protestants who, God having made them a little lower than the Angels, have made themselves a great deal lower than the beasts by their consistently bestial interpretation of all things human and divine, we may consider first the triune nature of these ancient methods of energizing enthusiasm.</b></p> <p><b>Music has two parts; tone or pitch, and rhythm. The latter quality</b></p>
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<p>latt[er]</p> <p>19. a[ss]ociates it with th[e] Dance, &amp; th[e] P[ar]t of Da[n]cing which</p> <p>20. is not Rhythm is Sex. Now that P[ar]t of Sex which is no[t]</p> <p>21. a [p]art of dance [-] m[o]vem[en]t, is intoxication of th[e]</p> <p>22. soul, which co[nv]e[.]ts it with wine, by th[e] use o[f]</p> <p>23. 3 [m]et[ho]ds in one, [ the] whole b[...]g of of(sic) [-] may b[e]</p> <p>24. sti[m]ulated. The Music will create a gen[. .]al h[ar]mo[ny] of</p> <p>25. th[e] brain, leadin[g] in its own [-], th[.] Wi[ne] af[for]d[.] a g[....]l</p> <p>26. st[im]ulas of th[.] Ani[. .]l nat[ur]e of man by its clo[se] [a]nal[.]gy</p> <p>27. wi[th] th[e] highest e[cst]a[c]y, it Rema[in]s [-] f[or] hi[m] Al[w]ays</p> <p>28. [to] ma[ke] th[e] [highe]st transmutation, Unless he [have] th[eir] Sp[...]al</p> <p>29. Secr[ea]tion(sic)   ha[v]e postulated, th[.] [.] result will be common[pl]ace</p> <p>30. so consistant i[n] this syst[em] wit[h] the nat[ure] of Man</p> <p>31. that it is e[.][ac]tly [paro] [.].ied &amp; p[ro]faned not only in the sailors</p> <p>32. Ta[. .]n but in the Soc[ie]ty ball he[r]e for th[. .] lo[w]est [n]ature a</p> <p>33. [r]esult is dr[.].nkenness (sic) de[sie]e (sic) &amp; death; for th[.] middle nature[s] a</p> <p>34. gradual bl[. .]ting of the fi[n]er feelings. for th[e] high[e]r, om [-]</p> <p>35. [am]onting (sic) at the [b]est to the founda[t]ion of a life [!]o[n]g love. If th[ese]</p> <p>36. Society "Rites" [are] prop[er]ly [per]f[or]med the[re] should be no exonstion(sic)</p>	<p><b>associates it with the dance, and that part of dancing which is not rhythm is sex. Now that part of sex which is not a form of the dance, animal movement, is intoxication of the soul, which connects it with wine.</b> Further identities will suggest themselves to the student. {27}</p>	<p><b>By the use of the three methods in one the whole being of man may thus be stimulated.</b></p>
	<p><b>The music will create a general harmony of the brain, leading it in its own paths; the wine affords a general stimulus of the animal nature; and the sex-excitement elevates the moral nature of the man by its close analogy with the highest ecstasy. It remains, however, always for him to make the final transmutation. Unless he have (sic) the special secretion which I have postulated, the result will be commonplace.</b></p>	
	<p><b>So consonant is this system with the nature of man that it is exactly parodied and profaned not only in the sailor's tavern, but in the society ball. Here, for the lowest natures the result is drunkenness, disease and death; for the middle natures a gradual blunting of the finer feelings; for the higher, an exhilaration amounting at the best to the foundation of a life-long love.</b></p>	<p><b>If these Society "rites" are properly performed, there should be no exhaustion. After a ball, one should</b></p>

<p>37. aft[er] a [b]all, one should feel the need of a [...]ong Walk in th[e] M[ornin]g Air.</p> <p>38. W[ar]ning; H[...].d[.]ds [Etc] [are] Natur (sic) w[arnin]gs Imagine the[.] a ball</p> <p>39. in which the Mu[sic] is the Choi[r] Celes[t]ial, The wi[n]e that of th[. .]</p> <p>40. [G]rail, or [th]at of the Sabbath (sic) of the Adepts, &amp; one pa[.].t[ner], th[e]</p> <p>41. Inif[in]ate &amp; et[. .]nal one, the t[. .]e &amp; L[.].vi[n]g God Most H[i]gh</p> <p>42. Go [-] to a common ball. The Monlin [do] [-] Galette will serve</p>	<p><b>feel the need of a long walk in the young morning air.</b> The weariness or boredom, the <b>headache</b> or somnolence, are <b>Nature's warnings.</b></p> <p>VIII ... 3 paragraphs</p> <p><b>Imagine then a ball in which the music is the choir celestial, the wine the wine of the Graal, or that of the Sabbath of the Adepts, and one's partner the Infinite and Eternal One, the True and Living God Most High! Go even to a common ball --- the Moulin de la Galette will serve</b></p>
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The top line of this page is nearly unreadable, mostly because of Gardner's handwriting and in part because the page was badly positioned when it was photocopied.

Some of the changes Gardner makes on this page are quite bemusing but do not necessarily cause substantial changes to meaning. On Line 6 Gardner drops a word, writing "pleasure" where Crowley wrote 'animal pleasure'. It changes the meaning only by the tiniest nuance regarding the nature of the pleasure in a ritual. On Line 15 Gardner substitutes one word for another, writing "bestialy" (spelt wrong) where Crowley wrote "beastial". Between Lines 18 and 19 Gardner drops another word writing "The latter associates it with" when Crowley wrote "The latter quality associates it with". The change does not affect the meaning of the statement. On Line 21 he writes "a part of dance" where Crowley wrote "a form of dance". Gardner also shifts the order of words occasionally. On Line 27 he writes "for him always" instead of Crowley's "always for him". On Line 28 Gardner uses the phrase "highest transmutation" where Crowley had used "final transmutation", another example of a nuanced change that was quite possibly inadvertent.

Line 30 is eloquent evidence of Gardner's propensity to ignore Crowley's grammar. The line starts the beginning of a new paragraph and there is no evidence of a switch between the end of Line 29 and the first word on Line 30. Gardner appears to have used the word "consistant" and Crowley's text uses "consonant". It makes no difference to the meaning of the sentence.

On Line 38 Gardner has made a slight shift to the phrasing, which as usual has no impact on the meaning of the statement. He writes "Headaches Etc are nature warnings" where Crowley has

written "...headache or somnolence, are Nature's warnings". Gardner prefaces the statement with an additional "Warning".

Between Lines 38 and 39, barring a few words on 38 which are the beginning of Line 39, Gardner has omitted three paragraphs which discuss the purpose of society balls and their potential to engender passionate enthusiasm for life be it through the taste of a kiss, the glamour of the moon or the brilliance of a sunrise.

With Line 39 Gardner appears to be correcting awkward phrasing on Crowley's part. He writes "the wine that of the Grail" where Crowley has written "the wine the wine of the Graal," grammatically correct but awkward.

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<p>Page 193</p> <ol style="list-style-type: none"> <li>1. [-----]</li> <li>2. Aff[.]m [w]it[hin] you &amp; your whole will [c]onc[en]t[ra]ted</li> <li>3. on these [t]ransubstantiations, &amp; tell me what Mi[r]al[.]</li> <li>4. takes place. It is [h]ate &amp; d[is]t[an]ts for Life that [-]</li> <li>5. in [t] those [b]alls when one is old, when one is yo[un]g. One</li> <li>6. is on springs until th[e] hour falls. It se[e]ms that in the</li> <li>7. Noble[s]t men th[.]s s[.]tion constantly incr[ea]ses which</li> <li>8. C[er]t[a]nly (sic) sug[es]ts (sic) [a]n e[x]t[er]nal reservoir, so [that] Age</li> <li>9. loses all its .... ness [We] fi[n]d [-] La[wr]an[ce] H[er]mn</li> <li>10. of [L]orraine at th[e] age o[f] 80 in cont[inu]ng e[nj]oyment of</li> <li>11. Union with God (?) I am of th[e] Op[in]ion that geni[u]s ca[n]</li> <li>12. be acc[ur]ed(sic), or that it is a[n] al[...]t uni[...]sal po[ssess]ion.</li> </ol>	<p><i>The Equinox, March 1913</i> "Energized Enthusiasm"</p> <p>even the least of my magicians --- with your whole soul <b>aflame within you, and your whole will concentrated on these transubstantiations, and tell me what miracle takes place!</b></p> <p><b>It is the hate of, the distaste for, life that sends one to the ball when one is old; when one is young one is on springs until the hour falls;</b> but the love of God, which is the only true love, diminishes not with age; it grows deeper and intenser with every satisfaction. <b>It seems as if in the noblest men this secretion constantly increases --- which certainly suggests an external reservoir --- so that age loses all its bitterness. We find "Brother Lawrence," Nicholas Herman of Lorraine, at the age of eighty in continuous enjoyment of {29} union with God.</b> Buddha at an equal age would run up and down the Eight High Trances like an acrobat on a ladder; stories not too dissimilar (sic) are told of Bishop Berkeley. Many persons have not attained union at all until middle age, and then have rarely lost it.</p> <p>It is true that genius in the ordinary</p>
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13. Its Rarity may be attributed to th[e] C<sub>rus</sub>[.]ing  
 14. Influance (sic) of a c[.]rrupted society. It is rare to meet  
 15. a youth wi[th]out high Idials (sic), ge[n]erous tho[u]ghts, a sense  
 16. of holy[n]ess (sic) of his own imp[or]tan[ce], which[h] be[ing] int[.....][al] is  
 17. of his own Id[en]tity (sic) with God, 3 y[. .]rs in this W[or]ld & he  
 18. is a B[an]k Clark (sic) or even a Go[.....]nt Official. even wh[en]  
 19. we f[in]d good seed sp[r]. .]ting in fa[...].ble G[....]d too [o]ft[en] th[. .]  
 20. is a f[. .]tting a[w]ay of f[or]ces, every S[er]ious or Sp[ir]t[al] th[,,]ght [is]  
 21. [ma]de a jest, B[....]s & Maste[r]s in L<sub>eag</sub>[ue] as Pilate & H[er]od.  
  
 22. Th[.] Se[x] Ques[t]ion, so called by Tolsto[y][..]s. Nut foo[!]s &  
 23. C[!]u[...]tity M[o]ngers, who talk & think of Nothi[n]g else  
 24. I[ntr]udes its Ho[r]ed (sic) Head. I belie[v]e

sense of the word has nearly always showed itself in the young. Perhaps we should regard such cases as Nicholas Herman as cases of acquired genius.

**Now I am certainly of opinion that genius can be acquired, or, in the alternative, that it is an almost universal possession. Its rarity may be attributed to the crushing influence of a corrupted society. It is rare to meet a youth without high ideals, generous thoughts, a sense of holiness, of his own importance, which, being interpreted, is, of his own identity with God. Three years in the world, and he is a bank clerk or even a government official.** Only those who intuitively understand from early boyhood that they must stand out, and who have the incredible courage and endurance to do so in the face of all that tyranny, callousness, and the scorn of inferiors can do; only these arrive at manhood uncontaminated.

**Every serious or spiritual thought is made a jest; poets are thought "soft" and "cowardly," apparently because they are the only boys with a will of their own and courage to hold out against the whole school, **boys and masters in league as once were Pilate and Herod**; honour is replaced by expediency, holiness by hypocrisy.**

**Even where we find thoroughly good seed sprouting in favourable ground, too often is there a frittering away of the forces.** Facile encouragement of a poet or painter is far {30} worse for him than any amount of opposition. Here again **the sex question (S.Q. so-called by Tolstoyans, chastity-mongers, nut-fooders, and such who talk and think of nothing else) intrudes its horrid head.** I believe that **every boy is originally conscious of sex as sacred. But he does not know what it is.** With infinite diffidence he asks. **The master**

<p>e[ver]y b[...][g] is Origi[na]l[y] (sic)</p> <p>25. Co[n]scious that sex is sa[cre]d. But he does not k[now]</p> <p>26. What it is. With infinite difid[e]nce (sic) [h]e asks. The M[aster]</p> <p>27. Replys (sic) with Holy Horror. Th(.) B[o]ys with [low] [l]ee(.) fr[..... .]</p> <p>28. [L]aug[hs] &amp; Worse: The Hindoo[s] are wis[er]. At th[.]e W[i]ll</p> <p>29. [W]atched [h]our of Pubity (sic) th[is] [b]o[y] is [pr]epa[re]d as for a sac[ra]ment</p> <p>30. led to a [d]uly consecrated Temple &amp; there [b]y a wi[se] &amp; holy</p> <p>31. Wom[.]n s[k]illed in the A[r]t &amp; d[ev]oted [to] this end he is [ini]t[. .]t[ed]</p> <p>32. wi[th] all Solo[m]netly (sic) [in]to th[e] [m]ystery [of] Life, th[.] act is [th][. .]</p> <p>33. decl[are]d Religio[u]s, s[acre]d [im]p[e]rsonal, [u]tt[er]ly a[pp][. .]t</p> <p>34. fro[m](. .)ism &amp; er[ot]icism [&amp;] a[nim]alis[m] &amp; s[en]time[n]tations (sic)</p> <p>35. &amp; all [o]ther Vilene[s]s that P[ro]te[s]tantis[m] h[as] made of it.</p> <p>36. [T]he Ca[th]olic Ch[ur]ch did [to] so[m]e e[x]tent pre[s](... th[e] Pag[en] (sic)</p> <p>37. tradition. M[arage] (sic) is a S[a]c[ram]ent but in [a]tt[. .]pt[ing] [to] depr[...]</p> <p>38. th[. .] A[. .]t of a[.... .]t[i]ons th[e] added aft[er] a [-] wh[ic]h</p> <p>39. [-] it mo[r]e &amp; th[ey] t[ie]d it to Pr[o]p[. .]ty &amp; in[he][. .]tance</p> <p>40. Ri[g]ht[. .]y Restr[....]g th[e] Prie[s]t [w]ho should e[m]ploy his whole</p> <p>41. E[ner]gy in th[e] Mirriacle (sic) of th[e] Ma[. .]. Th[e] Magical T[rad]it[ion] (sic)</p>	<p><b>replies with holy horror; the boy with a low leer, a furtive laugh, perhaps worse.</b></p> <p>I am inclined to agree with the Head Master of Eton that paederastic passions among schoolboys "do no harm"; further, I think them the only redeeming feature of sexual life at public schools.</p> <p><b>The Hindoos (sic) are wiser. At the well-watched hour of puberty the boy is prepared as for a sacrament; he is led to a duly consecrated temple, and there by a wise and holy woman, skilled in the art, and devoted to this end, he is initiated with all solemnity into the mystery of life.</b></p> <p><b>The act is thus declared religious, sacred, impersonal, utterly apart from amorism and eroticism and animalism and sentimentalism and all the other vilenesses that Protestantism has made of it.</b></p> <p><b>The Catholic Church did, I believe, to some extent preserve the Pagan tradition. Marriage is a sacrament.</b></p> <p>&lt;&lt; Of course there has been a school of devilish ananders that has held the act in itself to be "Wicked." Of such blasphemers of Nature let no further word be said.&gt;&gt; <b>But in the attempt to deprive the act of all accretions which would profane it, the Fathers of the Church added in spite of themselves other accretions which profaned it more. They tied it to property and inheritance.</b> They wished it to serve both God and Mammon. {31}</p> <p><b>Rightly restraining the priest, who should employ his whole energy in the miracle of the Mass, they found their</b></p>
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	counsel a counsel of perfection. <b>The magical tradition</b>
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As with the other pages from this section the handwriting is difficult to read and it may be that some of the items I read as changes are ultimately only my mis-reading of Gardner's handwriting and his idiosyncratic spelling. On Line 4 Gardner appears to have used the word 'distracts' where Crowley has written 'distaste.' On Line 9 Gardner has misspelled 'loses' using the double 'oo' of looses but it gives every appearance of being a straightforward spelling slip and not a word change.

Gardner also makes another, more intriguing change on Line 9 when he alters a name. Crowley refers to "Brother Lawrence, Nicholas Herman of Lorraine" but Gardner amends this to "Lawrence Herman". It is possible he also keeps the "Brother," there is word before Lawrence, but it is difficult to be certain. Herman is an actual historical figure, a 17<sup>th</sup> century Carmelite lay brother from an area near Lorraine who is famous for a book created from a compilation of his private letters, entitled "The Practice of the Presence of God" (Christian Classics Ethereal Library).

Between Lines 9 and 21 Gardner omits two paragraphs from Crowley, one of which includes a reference to Buddha. Is this indicative of a prejudice against non-Christian religious traditions or just disinterest in the extra example provided by Crowley? Gardner frequently omits items that reference eastern traditions although he did keep the reference to a Hindu puberty ritual for young men (Lines 28-33).

Line 10 offers a typical Gardner change/error when Gardner writes "continuing" instead of "continuous". Similarly on Line 12 Gardner writes that genius can be "accured" rather than "acquired". It could be a spelling error. If not, it could be a subtle change to the sentence but not enough to change the meaning of the statement.

On Line 11 Gardner copies Crowley's reference to "union with God" but follows the phrase with a bracketed question mark suggesting he finds the statement dubious.

The Lines 19, 20 and 21 are compiled from several paragraphs rearranged by Gardner. Lines 22 and 23 feature a minor re-arrangement of words. Gardner writes Nut foo[]s & C[]u[...]tity M[o]ngers, where Crowley wrote "chastity-mongers and nut-fooders".

There is a subtle difference created on Line 25 when Gardner writes 'conscious that sex is sacred' instead of Crowley's "conscious of sex as sacred". The change of inflection is possibly more obvious with Line 28 when Gardner writes "and worse" where Crowley has "perhaps worse". It does not

cause any real change to the meaning of the sentence and yet there is slight shift in the emphasis. It is impossible to say if it is deliberate or accidental.

### Page 194

<p>Page 194</p> <ol style="list-style-type: none"> <li>1. was [l]ost. The priest could not do what was e[xpec]ted of him</li> <li>2. th[is] U[...]p[. .][d]ed [por]tion of [his] e[n][. .]gy [-] so[u]. He[.]</li> <li>3. th[e] [.] of Priest[s], Li[k]e those o[f] M[o]d[...] [f]adists, Re[vo]l[. .]d</li> <li>4. et[...]aly arro[. .]d Sex. A s[p]ecial &amp; s[....]t Mass, a</li> <li>5. Ma[ss] of th[e] Holy Ghoast(sic), a Mass of the Myst[er]y of [the]</li> <li>6. Inc[ar]nation[ per]f[orme]d at s[t]ated int[er]v[.]als, might h[ave]</li> <li>7. Saved [b]o[th] Monks [&amp;] [nu]ns &amp; give[n] th[e] Ch[. .]ch [e]t[. .]nal</li> <li>8. dominion of the World. To Retu[rn] [the] Rarity of</li> <li>9. G[en]ius is [in] gr[ea]t pa[r]t due to th[e] d[is]t[....]tion of it[s] yo[un]g.</li> <li>10. E[ve]n as in ph[ys]ical lif[e] it is a favo[...].d pla[n]t o[f] a 1000 se[ed]s</li> <li>11. tha[t] sh[oo]ts f[. .]th a [b]lade. So condition kil[l] al[l] but [-]</li> <li>12. St[...][g]est Sons of [G]enius. But as Rabets (sic) [-] aff[. .] in</li> <li>13. A[us]tralia. Wh[er]e Missina[r]ys (sic) have [been] k[n]own to b[ege]t 90</li> <li>14. C[hi]ld[ren] [in] two years so [can] we [b]red (sic) [G].[.]ni[us] if we fi[n]d</li> <li>15. &amp; Rem[...] the Conditi[on]s that [...]p[er] them. th[e] [o]bvio[us] [pr][. .]t[ic]al</li> </ol>	<p><i>The Equinox</i>, March 1913 “Energized Enthusiasm”</p> <p><b>was in part lost; the priest could not do what was expected of him, and the unexpected portion of his energy turned sour.</b></p> <p><b>Hence the thoughts of priests, like the thoughts of modern faddists, revolved eternally around the S.Q.</b></p> <p><b>A special and Secret Mass, a Mass of the Holy Ghost, a Mass of the Mystery of the Incarnation, to be performed at stated intervals, might have saved both monks and nuns, and given the Church eternal dominion of the world.</b></p> <p style="text-align: center;">IX</p> <p><b>To return. The rarity of genius is in great part due to the destruction of its young. Even as in physical life that is a favoured plant one of whose thousand seeds ever shoots forth a blade, so do conditions kill all but the strongest sons of genius.</b></p> <p><b>But just as rabbits increased apace in Australia, where even a missionary has been known to beget ninety children in two years, so shall we be able to breed genius if we can find the conditions which hamper it, and remove them.</b></p> <p><b>The obvious practical step to take is to restore the rites of Bacchus, Aphrodite</b></p>
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16. ste[p] is to [t]a[.]e is to Resto[r]e th[e] Rites of Bac[.]hus, Apph[...]dit (sic)
17. & Apollo (sic) to th[...] prop[e]r place[s].  
th[ey] Sho[u]ld not be ope[n]
18. [to] e[ver]y one & Manhood Should be th[e]  
Re[w]a[r].d of (O)rde[a]l
19. & [[nit]iation. The Ph[y]sical [t]e[.]ts should be sever (sic) &
20. W[ea]kli[.]gs should be killed [ou]t Ra[ther] th[.]  
. A[r]tiff[...].ly
21. P[res][.].ved. Th[e] s[a]me applis (sic) [to]  
in[.....]al te[.]ts [bu]t
22. Suc[h] t[e]sts sho[u]ld be [as] wide of as  
po[ss]ible. I was [an]
23. [.]bs[.].te duffer at School at all f[.].mes of  
Athletish (sic)
24. & G[am]es [bu]t I hold N[....] M[....]g W[.].ld  
Reco[rd]s.
25. [Ce]cil [Rh]odes Ref[us]ed [to] e[mp]ly a[ny]  
man with a U[.....]ty
26. [d]g[ree]. Th[e] D[e]g[...] th[.].t [led] to  
Hono[r] i[n] E[.].gla[.]d [-]
27. [to] decay. Th[e]y [are] us[.].ly [the]  
S[t]epp[in]g [s]tone[s] & C[.].al
28. Idleness & [pe]dagogic Sla[v]e[r]y. If Power  
[to] P[....]
29. Prop[.].ty depends on a Mans compet[.]ance &  
his p[....]pl[.].
30. of Real Values, a N[.]. aristocracy would at [-]  
be c[re]ated. Th[is] Reverant (sic) attitude  
is of an import[a]nce

**and Apollo to their proper place. They should not be open to every one, and manhood should be the reward of ordeal and initiation.**

The physical tests should be severe, and weaklings should be killed out rather than artificially preserved. The same remark applies to intellectual tests. But such tests should be as wide as possible. I was an absolute duffer at school in all {32} forms of athletics and games, because I despised them. I held, and still hold, numerous mountaineering world's records. Similarly (sic), examinations fail to test intelligence. Cecil Rhodes refused to employ any man with a University degree. That such degrees lead to honour in England is a sign of England's decay, though even in England they are usually the stepping-stones to clerical idleness or pedagogic slavery.

Such is a dotted outline of the picture that I wish to draw. If the power to possess property depended on a man's competence, and his perception of real values, a new aristocracy would at once be created, and the deadly fact that social consideration varies with the power of purchasing champagne would cease to be a fact. Our pluto-hetairo-politicocracy would fall in a day.

But I am only too well aware that such a picture is not likely to be painted. We can then only work patiently and in secret. We must select suitable material and train it in utmost reverence to these three master-methods, or aiding the soul in its genial orgasm.

<p>31. which[h] I cannot o[...]ate, Normal people find Normal</p> <p>32. Relief from [any] [g]en[era]l [or] sp[e]cial e[xc]itement in th[e]</p> <p>33. Sexual Act, Command[er] Marsto[n] R. N. Whose</p> <p>34. Experiment[s] i[n] th[.] eff[ec]t of th[.] Tom Tom on</p> <p>35. Married E_nglish wome[n] ar[e] clasic (sic) &amp; con[c]lusiv[e],</p> <p>36. was admi[r]ably d[i]scribed(sic) ho[w] th[.] Vag[ue] [un]Rest</p> <p>37. Which Sh[e] at fi[r]st shows gradualy (sic) ass[um]es the</p> <p>38. se[x]ual form{e}, &amp; culminate[s], if allo[we]d to do so, in</p> <p>39. shameless (sic) Ma[ste]rba[t]ion or indec[en]t Ad[v]ances b[u]t th[is]</p> <p>40. is a natu[r]al corallo[r]y of th[..] p[re]p[os]ition(sic) [that] M[....]i[e]d</p> <p>41. E[n]glish women are [....]ly [.....]ted with Se[x]ual Sat[. .]f[...].tion.</p>	<p>X</p> <p><b>This reverent attitude is of an importance which I cannot over-rate. Normal people find normal relief from any general or special excitement in the sexual act.</b></p> <p><b>Commander Marston, R.N., whose experiments in the effect of the tom-tom on the married Englishwoman are classical and conclusive, has admirably described how the vague unrest which she at first shows gradually assumes the sexual form, and culminates, if allowed to do so, in shameless masturbation or indecent advances. But this is a natural {33} corollary of the proposition that married Englishwomen are usually unacquainted with sexual satisfaction.</b></p>
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On Line 4 Gardner makes a switch I do not understand. Crowley uses the initials "S.Q." and Gardner replaces them with the word "sex". This could be his understanding of the meaning of these initials but I do not read anything in Crowley's essay which makes this interpretation plausible.

Gardner drops the words "to be" from Crowley 's text on Line 6 but it does not change the meaning of the sentence.

Gardner makes a couple of minor adjustments on Line 10 that make the concept less clear but do not affect the final meaning. He writes "it is a favoured plant of a 1000 seeds that shoots forth a blade" where Crowley's original reads "that is a favoured plant one of whose thousand seeds ever shoots forth a blade". Lines 12 through 14 demonstrate the same slight word changes that could indicate a slight editing or simply words dropped in haste while copying. Gardner writes "But as

Rabets (sic) increase apace in Australia. Where Missinarys (sic) have been known to beget 90 Children" where Crowley wrote "But just as rabbits increased apace in Australia, where even a missionary has been known to beget ninety children . . .".

On Line 21 Gardner drops the word "remark" but it makes no difference to the sentence.

On Line 24 Gardner drops out a few words but they only serve to change the tense of the sentence from "I held and still hold" to "I hold".

Again on Line 26 Gardner shifts a few words around but does not really change the meaning of the statement. He writes "The Degree that led to honor in England led to decay. They are usually the stepping stones to . . ." where Crowley wrote "That such degrees lead to honour in England is a sign of England's decay, though even in England they are usually the stepping-stones to . . .".

A slight change on Line 29 sees "depended" written as "depends" but it does not affect the meaning of the sentence.

## Page 195

Page 195  1. [.]he[. .] des[. .]es [are] constit[.]n[t]ly (sic) s[t]imulated by [bru]tal & 2. Ignora[n]t hus[b]ands & [n]eve[r] g[. .]tafied (sic). This aga[i]n 3. aco[un]ts (sic) for the amazing p[re]valen[. .] of Sap[p]hism 4. in London Society. The H[in]doo[s](sic) wa[. .] the [-] 5. aga[...].t the dang[er]s [of] breath[ing] e[x][. .]cise[s], Indeed the 6. slight[es]t lax[. .]ess in th[.] [m]oral or phy[. .]cal t[....] may 7. ca[u]se the energy accumulated by the practice [to] 8. d[is]ch[...]ge itself by involunt[. .]y emmi[ss]ion. ] h[ave] k[....] 9. this h[a]ppp[e]n i[n] my own exp[er]iance (sic). it th[.] [of] [-] 10. utmost imp[or]tance to Realise (sic) that th[.]	<p><i>The Equinox, March 1913 "Energized Enthusiasm"</i></p> <p><b>Their desires are constantly stimulated by brutal and ignorant husbands, and never gratified. This fact again accounts for the amazing prevalence of Sapphism in London Society.</b></p> <p><b>The Hindus warn their pupils against the dangers of breathing exercises. Indeed the slightest laxness in moral or physical tissues may cause the energy accumulated by the practice to discharge itself by involuntary emission. I have known this happen in my own experience.</b></p> <p><b>It is then of the utmost importance to</b></p>
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<p>Relief [.]f tension</p> <p>11. is to be found in what th[e] H[e[b]](..)ws [-.]ree]ks called</p> <p>12. Prop[h]esying, &amp; whic[h] is b[.]tt[er] when org[a]nised int[o]</p> <p>13. an Art. The diso[r]derly di[.]ch[ar]ge is me[a]r (sic) waste.</p> <p>14. a Wild[ern]ess of how [-] th[e] Ord[er]ly di[sc]h[ar]ge is</p> <p>15. Pro[me]thous (sic) unbo[un]d: or [.]age [-] according (sic) to</p> <p>16. th[.] special a[pt]itud[es] of th[e] enthused person. But i[t]</p> <p>17. must be Rememb[....]d that sp[....]l Aptitudes [are] v[ery]</p> <p>18. [ea][.]y to a cc[....] if th[e] d[r]if[.]ing f[or]ce of E[n]th[.....] be</p> <p>19. great. Let no one th[us] imagine that I fail to [-]</p> <p>20. or underest[im]ate the dangers of employing the[se] methods. T[he]</p> <p>21. occu[r]an]ce even of so simple a matter as fatigue might change</p> <p>22. [.as Me[....] into a s[t]upid sexual crisis. It will be</p> <p>23. ne[ss]essa[r]y (sic) for most E[nglish]men to emulate th[e] self cont[ro]l of th[e]</p> <p>24. Arabs &amp; Hindus, whos (sic) ideal is to d[e]flo[wer] the greatest possi[b]le</p> <p>25. Number of Virgins. Eighty is concide[re]d (sic) a fa[ir]ly good preforma[nce] (sic)</p> <p>26. Witho[ut] compl[eatin]g the Act. It is indeed, of th[e] fi[rs]t impo[r]tance</p> <p>27. for th[e] cel[ebr]ant in any P[h]alic (sic) Rite to be able to compleat (sic) th[e]</p> <p>28. Act without[t] even once allow[in]g a sex[u]al or sensual thought</p> <p>29. to in[v]ade his mind. The m[in]d m[u]st be as</p>	<p><b>realize that the relief of the tension is to be found in what the Hebrews and the Greeks called prophesying, and which is better when organized into art. The disorderly discharge is mere waste, a wilderness of howlings; the orderly discharge is a "Prometheus unbound," or a L'age d'airain," according to the special aptitudes of the enthused person. But it must be remembered that special aptitudes are very easy to acquire if the driving force of enthusiasm be great. If you cannot keep the rules of others, you make rules of your own. One set turns out in the long run to be just as good as another.</b></p> <p>Henry Rousseau, the duanier, was laughed at all his life. I laughed as heartily as the rest; though, almost despite myself, I kept on saying (as the phrase goes) "that I felt something; couldn't say what."</p> <p>The moment it occurred to somebody to put up all his paintings in one room by themselves, it was instantly apparent that his "naivete" was the simplicity of a Master.</p> <p><b>Let no one then imagine that I fail to perceive or underestimate the dangers of employing these methods. The {34} occurrence even of so simple a matter as fatigue might change a LasMeninas into a stupid sexual crisis.</b></p> <p><b>It will be necessary for most Englishmen to emulate the self-control of the Arabs and Hindus, whose ideal is to deflower the greatest possible number of virgins --- eighty is considered a fairly good performance --- without completing the act.</b></p> <p><b>It is, indeed, of the first importance for the celebrant in any phallic rite to be able to complete the act without even once allowing a sexual or sensual thought to invade his mind. The mind must be as absolutely detached from</b></p>
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- abs[u]lutly (sic) detatched (sic)
30. from o[ne]s own body as from it is from  
[a]n[a]th[er] Persons,
31. Of Mu[s]ical Instmts(sic) f[or] [us]e  
suitble(sic), the H[uma]n V[o]l[...]
32. is best in Chorus. A[ny]th[...]g like [a]n  
Orchestra i[.]pl[...][.]
33. Rehe[r]sal (sic), & intrad[...] Artifi[ci]ality. An  
[O]rgan is an W[....]
34. Solo inst[....]. tone & [ass]ociation fo[rm] th[e]  
Relig[ion] dia (sic).
35. Th[e] Violin is most [...]full, its ev[...]y mood  
e[x]pr[....]
36. th[e] [h]u[n]ger for th[e] infi[n]ite. it has a  
g[r]eat[er] e[m]oti[o]nal
37. R[a]nge th[an] [any] o[t]h[er]. Acco[.]p[...].t  
[mus]t be d[is]p[....]d with
38. [-] a ha[.]p, The Ha[.]mo[n]ion i[s] a [-]  
inst[....] &
39. so i[s] th[e] Piano, The t[rum]pet & bell are  
e[x]al[en]t (sic) & sta[.]tle
40. at th[e] Cri[s]is of the C[er]emony (sic). Hot.  
Dr[u]bbing, P[....]t
41. in a diff[ere]nt Class of Cer[.]mo[n]y. a Class  
mo[r]e intense & dis[....]t
42. but on th[e] wh[o]le less exalted. Th[.] Tom  
Tom sta[n]ds alone

**one's own body as it is from another person's.**

## XI

**Of musical instruments** few are suitable. The human voice is the best, and the only one which can be usefully employed in chorus. Anything like an orchestra implies infinite rehearsal, and introduces an atmosphere of artificiality. The organ is a worthy solo instrument, and is an orchestra in itself, while its tone and associations favour the religious idea.

The violin is the most useful of all, for its every mood expresses the hunger for the infinite, and yet it is so mobile that it has a greater emotional range than any of its competitors. Accompaniment must be dispensed with, unless a harpist be available.

The harmonium is a horrible instrument, if only because of its associations; and the piano is like unto it, although, if unseen and played by a Paderewski, it would serve.

The trumpet and the bell are excellent, to startle, at the crisis of a ceremony. {35}

Hot, drubbing, passionate, in a different class of ceremony, a class more intense and direct, but on the whole less exalted, the tom-tom stands alone.

On Line 15 Gardner may have copied Crowley's phrase "L'age d'airain" onto this line but it is not readable as such.

Although Gardner does not typically indicate a change between paragraphs, on this particular line, 19, he has left extra space between the word "great" and the next word "Let" which can be seen as signalling the change of paragraph in the original.

There is an odd reference on Line 22. In Gardner's hand I could make out "has Me[....] into a s[t]upid sexual crisis". In Crowley's original the reference is to "Las Meninas into a stupid sexual crisis". *Las Meninas* is the name of a 17<sup>th</sup> century painting by Diego Valazquez also known as "the Maids of Honor". It is a well-known and analysed painting involving portraits of the Royal Family of Spain. The image is famous for its use of mirrors and reflections and doorways to create depth and mystery (Wikipedia) but hardly seems to have any sexual connotations.

Spread over Lines 30 and 31 Gardner omits several words from this sentence and only slightly changes the meaning, but not the intent, when he writes "The human voice is best in chorus" instead of remaining faithful to Crowley's "The human voice is the best, and the only one which can be usefully employed in chorus".

At Line 30, Gardner has underlined the first few words but perhaps it is meant more as a kind of bracket because there is also a vertical line down the left margin of the page (lines 23 to 30) that could be viewed as joining this horizontal line.

The last word on Line 32 is well nigh unreadable. It might be "infinite" as per Crowley's original.

On Line 34 Gardner seems to have written 'form' in place of Crowley's 'favor' but that could easily be a challenge of reading his handwriting.

Over Lines 35, 36 and 37 Gardner again drops a few words from this sentence without impacting the meaning. He writes "the violin is most useful, its every mood expresses the hunger for the infinite. It has a greater emotional range than any other" where Crowley wrote "The violin is the most useful of all, for its every mood expresses the hunger for the infinite, and yet it is so mobile that it has a greater emotional range than any of its competitors".

On Line 38 Gardner makes an intriguing change regarding the accompaniment of a violin. Crowley writes "accompaniment must be dispensed with unless a harpist be available" and Gardner writes "[unless] a harp".

Over Lines 38 and 39 Gardner shortens an entire paragraph onto two lines. Crowley writes "The harmonium is a horrible instrument, if only because of its associations; and the piano is like unto it,

although, if unseen and played by a Paderewski, it would serve". Gardner shortens this to "the Harmonian is a [-] instrument & so is the Piano".

On Line 40 Gardner makes a minor change, switching "the" to "a" as in "of the ceremony" vs "of a ceremony" which can be interpreted as a reference to a specific ceremony or ritual, but probably does not.

## Page 196

<p>Page 196</p> <ol style="list-style-type: none"> <li>1. [-] com[b]ines w[ell] wi[th] t[he] p[ra]ctice of [-]-[-][-][-]</li> <li>2. Acco[.]paniment (sic) for a[ny] Sa[...]d D[..]ce. Of sa[cre]d dances</li> <li>3. the mo[s]t [pr]actic[..] for a gathering is the seated dance. One s[i]ts</li> <li>4. cross-legged on th[.] floor and s[....] to &amp; fro from the hips in time</li> <li>5. with the mantra, a solo or d[ue]t of dan[s]ers (sic) as a sp[.]tacl (sic) [-]</li> <li>6. distracts [fr]om this ex[er]cise.   wo[u]ld sugest (sic) a very small &amp;</li> <li>7. v[er]y b[r]illiant [l]i[gh]t on th[.] floor in th[.] m[id]dle of th[.] Room. Such</li> <li>8. a Room is b[.]t floo[r]ed with Mo[sai]c m[.]ble. an O[r]d[....] [free]ma[s]on</li> <li>9. [-]. C[.]pt is good. The E[yes] se[e] the[-] only the rythmical</li> <li>10. or M[e]cha[n]ical sq[uar]es lead[ing] in p[.]sp[.]t[ive] to th[is] s[im]ple [-]</li> <li>11. Light. Th[e] s[...].g[ing] of th[.] body with th[.] m[an]t[r]a (which [h]as</li> <li>12. a habit of Rising &amp; falling as if [o]f it[s] own acco[r]d in a v[er]y</li> <li>13. Wie[.]d (sic) [wa]y.) beco[m]es more ac[cen]tuated. U[l][t]imatly a c[.]co[u]sly</li> </ol>	<p><i>The Equinox, March 1913 "Energized Enthusiasm"</i></p> <p><b>It combines well with the practice of mantra, and is the best accompaniment for any sacred dance.</b></p> <p style="text-align: center;">XII</p> <p><b>Of sacred dances the most practical for a gathering is the seated dance. One sits cross-legged on the floor, and sways to and fro from the hips in time with the mantra. A solo or duet of dancers as a spectacle rather distracts from this exercise. I would suggest a very small and very brilliant light on the floor in the middle of the room. Such a room is best floored with mosaic marble; an ordinary Freemason's Lodge carpet is not a bad thing.</b></p> <p><b>The eyes, if they see anything at all, see then only the rhythmical or mechanical squares leading in perspective to the simple unwinking light.</b></p> <p><b>The swinging of the body with the mantra (which has a habit of rising and falling as if of its own accord in a very weird way) becomes more accentuated; ultimately a curiously spasmodic stage occurs, and then the consciousness flickers and goes out; perhaps breaks through into the divine</b></p>
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14. Spasm[ō]dic st[a]ge [oc]curs th[en] the  
     cons[ci]ousness flicke[rs] & goes  
 15. out. Per[h]a[ps] [b]reaks through into the di[....]  
     (sic) cons[c]io[u]sness, per[hap]s  
 16. is mearly (sic) [r]ecalled to itself [b]y some  
     v[a]riable in e[x]ternal [im]p[r]ession.  
 17. The [-] is [a] very si[m]pl[e] dis[...]p[t]ion of a  
     Very si[m]ple &  
 18. e[r]n[e]st (sic) fo[rm] of cer[e]mony, b[as]ed  
     en[t]i[.]ly upon Rhyth[m]. It is  
 19. easy [to] p[re]pa[r]e, [&] [its] Results [ar] (sic)  
     [us][...]ly very enco[...]ging f[or] th[.]  
 20. beginner. Wine b[...]g a M[.]cker [&] Strong  
     Drink R[.]ing  
 21. its use [is] mo[re] likely [to] lead [-] troubl[e] than  
     [-] {-}.  
 22. O[n]e E[ssential] (sic) diff[.]ulty is dos[a]ge. O[..]  
     ne[e]ds e[xac]tly eno[u]gh  
 23. & as Blake points out, o[n]e c[an] only tell what is  
     enough by  
 24. taki[ng] too m[u]ch. [for] E[ach] man the [d]ose  
     varies e[n][.....]ly  
 25. [as] d[oe]s ff[or] th[.] same man a[t] diff[...]t times.  
     Th[e] C[eremonial]  
 26. e[sc]ape f[ro]m this is [to] have a No[is]less (sic)  
     attendant [to] l[ea].. th[.]  
 27. bowl of libation [&] [presen]t it [to] each in t[urn]  
     at fre[qu]ent  
 28. int[erv]als. Small [d]oses should be dru[n]k, [&]  
     th[is] bowl pa[ss]ed on,  
 29. taken [as] th[.] W[or]shipper dee[m]s ad[vi]sable.  
     [Y]et th[.] cup b[.....]  
 30. should [be] an [in]itiate & use his own disc[re]tion  
     [be]fore p[re]senting  
 31. th[e] bowl. th[e] slight[es]t sign th[at] intoxication  
     is mastering th[e]  
 32. [man] should be [a] sign to pass that man. This

**consciousness, perhaps is merely recalled to itself by some variable in external impression.**

**The above is a very simple description of a very simple and earnest form of ceremony, based entirely upon rhythm.**

**It is very easy to prepare, and its results are usually very encouraging for the beginner {36}**

### XIII

**Wine being a mocker and strong drink raging, its use is more likely to lead to trouble than mere music.**

**One essential difficulty is dosage. One needs exactly enough; and, as Blake points out, one can only tell what is enough by taking too much. For each man the dose varies enormously; so does it for the same man at different times.**

**The ceremonial escape from this is to have a noiseless attendant to bear the bowl of libation, and present it to each in turn, at frequent intervals. Small doses should be drunk, and the bowl passed on, taken as the worshipper deems advisable. Yet the cup-bearer should be an initiate, and use his own discretion before presenting the bowl. The slightest sign that intoxication is mastering the man should be a sign to him to pass that man. This practice can be easily fitted to the ceremony previously described.**

- practice can b[e]
33. [e]asily fitte[d] to the ce[r]emony previously  
d[i]scribed (sic). (Se[t]ed Da[nce]?)
34. If di[s]i[r]ed (sic), instead of Wine, th[e] eli[.] or  
int[ro]duc[...] by me to
35. E[...] may be employed (Drugs?) But its  
Re[su]lt if us[..]l
36. [in] th[.] [-] ha[v]e not yet b[.]n th[...]ghly  
s[tu]died. Th[.] Sexual E[xci]tment (sic)
37. whi[ch] m[us]t complete the harm[on]y of method  
Off[e]rs a m[or]e diff[...]lt
38. problem. It is e[x]aptionly (sic) d[e]si[r]able that  
the actual b[o]dily
39. mo[ve]ments in[v]olved should b[e] d[i]covrs (sic)  
in th[.] highest se[n]ses
40. & [m]...y [p]eople are so ill [t]rai[n]ed that they  
wil[l] [be] [...]able to
41. R[i]ga[r]d (sic) such a ce[re]mony with any but  
critical [as] [-]
- 42.

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**If desired, instead of wine, the elixir introduced by me to Europe may be employed. But its results, if used in this way, have not as yet been thoroughly studied. It is my immediate purpose to repair this neglect.**

#### XIV

**The sexual excitement, which must complete the harmony of method, offers a more difficult problem.**

**It is exceptionally desirable that the actual bodily movements involved should be decorous in the highest sense, and many people are so ill-trained that they will be unable to regard such a ceremony with any but critical or lascivious {37}**

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The changes on this page appear to be primarily aimed at shortening the text, not changing it. On Line 8 Gardner uses “is good” instead of holding to Crowley’s “is not a bad thing”. On Line 9 Gardner has dropped a short phrase from this sentence, writing “The eyes see ...”, dropping “if they see anything at all”. On Line 19 Gardner has dropped the word “very” from the phrase “very easy to prepare”. One can ask, does this mean he thought it did not need saying or that he felt it was not as easy as Crowley was suggesting?

On Line 33 Gardner inserts the bracketed phrase “(Seated Dances?)” as if questioning if that is what Crowley is referring to. On Line 35, in a similiar way, Gardner inserts the bracketed word “drugs?” as if to question what Crowley means by the statement “the elixir introduced by me to Europe”<sup>127</sup>.

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<sup>127</sup> Might these be a reference to peyote? In *The History of British Magick After Crowley*, Evans cites Crowley as one of the first Westerners to popularize peyote in Europe (44). Evans cites *Sexuality, Magic and Perversion* by Francis King as his source.

This page also has several discontinuous vertical lines in the left margin. They do not appear to be indications of hand stitching, which is evident in other pages of the manuscript. However, it is unclear if they are meant to indicate some sort of extra importance to the areas where they appear. There is a similar vertical line, in a different position, on page 195.

The very last line of the page also indicates a page number, in this case 196. It is an isolated notation and identifiable as a page number only because it is in fact the correct number for this specific page. There are only five pages among the 250 page manuscript which have small handwritten number visible in the lower right corner of the page – 172, 182, 183 (actually 187A), 188 and 196. Although the manuscript were already numbered (at the top of the page in the right corner) when I received the copy of the manuscript I worked with, it is uncertain whether that second pagination was done by Gerald, or if Doreen did it herself while she was working with the pages in the 1950s. Rabinovitch assured me that the pages were already numbered when she copied the manuscript in England (message to author 26 March 2011).

### Page 197

<p>Page 197</p> <ol style="list-style-type: none"><li>1. [...]y[...]s e[...] [wo][...][ be] [-] [&amp;] a[ll] [-] go[o]d alrea[d]y do[n]e.</li><li>2. It is pres[...]bly [b]e[t]er [to] wait u[n]til all pres[en]t [are] [g][...]tly</li><li>3. e[x]al[t]ed bef[ore] ri[s]king a pro[.]onation. It is not d[.]sable</li><li>4. i[n] m[y] opinion, that the o[r]d[...] W[or]l[...]hip[...] s[h]ould c[e]l[....]</li><li>5. i[n] public. The Sa[cri]fice sho[u]ld b single, single.</li><li>6. The Dist[inquis]hed P[ac]t who[...] con[...]ton with me [u]p[...]</li><li>7. th[...]Myst[...]ies had in[....]d me [to] jot dow[n] th[.] Nots (sic),</li><li>8. Read th[...] M.S &amp; sai[d] co[m]e with m[e] now &amp; fi[n]ish y[...]</li><li>9. E ssay. We [g]ot [in]t{o} his c[ar] &amp; he sa[.]d, give</li></ol>	<p><i>The Equinox, March 1913</i> “Energized Enthusiasm”</p> <p>eyes; either would be fatal to all the <b>good already done. It is presumably better to wait until all present are greatly exalted before risking a profanation.</b></p> <p><b>It is not desirable, in my opinion, that the ordinary worshippers should celebrate in public.</b></p> <p><b>The sacrifice should be single.</b> Whether or no ...</p> <p>XV</p> <p>Thus far had I written when <b>the distinguished poet, whose conversation with me upon the Mysteries had incited me to jot down these few rough notes,</b> knocked at my door. I told him that I was at work on the ideas suggested by him, and that --- well, I was rather stuck. He asked permission to glance at <b>the MS.</b> (for he reads English fluently, though speaking but a</p>
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<p>m[e] th[.] [-]</p> <p>10. of th[.] Rose Croix, I ex[ch]a[ng]ed th[.] [of] [)].N.R[.].</p> <p>11. wi[th] him. he said wh[a]t fall[...] is [...]d[e]r th[.] s[ea]l &amp; h[e]</p> <p>12. g[ave] [m]e th[.] m[.]t solom(sic) M[....]e T[.]ke[n]. Le[....][g] th[.] car, [we]</p>	<p>few words), and having done so, kindled and said: "If you <b>come with me now</b>, we will <b>finish your essay.</b>" Glad enough of any excuse to stop working, the more plausible the better, I hastened to take down my coat and hat.</p>
	<p>"By the way," he remarked in the automobile, "I take it that you do not mind giving <b>me the Word of Rose Croix.</b>" Surprised, I exchanged the secrets of I.N.R.I. with him. "And now, very excellent and perfect Prince," he said, "<b>what follows is under this seal.</b>" <b>And he gave me the most solemn</b> of all <b>Masonic tokens.</b> "You are about," said he, "to compare your ideal with our real."</p>
<p>13. Wal[...]t th[.]gh Woods [&amp;] [an] Old Ho[us]e, [G][...]ted a [G][...]te</p> <p>14. man Who th[.]gh in Co[ur]t Dr[e]s[s] W[or]e [a] V[er]y pr[....]te</p> <p>15. sword, sa[t][..]fing (sic) him We p[....]d &amp; on o[n]le Roo[m] wh[en] [-]</p> <p>16. [A][...]ed G[...].di[an] of [-] Ex[....]ton g[ave] [-] th[.] C[...]t</p> <p>17. &amp; c[on]seq[....] of a Sor[...][y] a Pr[..]ce of th[.] Rose C[....]</p> <p>18. [G]a[r]ter [&amp;] M[ant]le. The f[....][G]r[...] Silk th[.] [-]</p>	<p>He touched a bell. The automobile stopped, and we got out. He dismissed the chauffeur. "Come," he said, "we have a brisk half-mile." <b>We walked through thick woods to {38} an old house</b>, where we were greeted in silence by a <b>gentleman who, though in court dress, wore a very "practicable" sword.</b> On satisfying him, we were <b>passed</b> through a corridor to an anteroom, where another <b>armed guardian</b> awaited us. He, after a further examination, proceeded to offer me a court dress, the insignia of a Sovereign</p>
<p>19. G[ree]n Vel[v]et[-] with C[....] It is [-] Ma[ss]</p> <p>20. [w]h[.]p[....]d th[e] G[uar]dian. In [a] 3rd Room a p[ro]nce[....]</p> <p>21. F[....]d 2[6] in all. M[...] &amp; W[om]en Passing a final guardian</p> <p>22. we R[ea]c[he]d th[.] C[h][..]el itself, at wh[ose] entrance stood</p>	<p><b>Prince of Rose Croix</b>, and a <b>garter and mantle, the former of green silk, the latter of green velvet</b>, and lined with cerise silk. "It is a low mass," <b>whispered the guardian.</b> In this <b>anteroom</b> were three or four others, both ladies and gentlemen, busily robing.</p>
<p>23. a Yo[un]g man &amp; a yo[un]g wWoman in Robs (sic) of White</p> <p>24. s[e]l[.] e[....d[....]d with Gold., Red &amp; Blue. Th[.] f[....]</p>	<p>In a third room we found a <b>procession formed</b>, and joined it. There were <b>twenty-six of us in all. Passing a final guardian we reached the chapel itself, at whose entrance stood a young man and a young woman</b>, both dressed in simple robes of white silk embroidered with gold, red and blue. <b>The former bore a torch of resinous</b></p>

25. [bore] a T[r]ch of R[es]ino[u]s Wood the la [...] sp[...]ed
26. [us] [as] we Pa[...]d with a[J]t[er] of Roses f[rom] a Cup
27. In th[.] C[.]apel. The High Alt[.]r was covered with a
28. Cloth that di[s]played th[.] Rose & Cross ab[...]
- it
29. [were] R[...]ed 7 Candelab[.] each with [-] [-]
30. In th[.] s[t]alls at each K[n]ight[s] [hand][ -] a Ta[per]
31. of Rose colo[re]d W[...] [&] a B[....]t o[f] Ro[ses] was
32. beff[or] (sic) hi[m]. In th[.] c[en]tre of the Na[.]e [was] a gr[...]t
33. Cross, a Cal[...]y cross of ten 10 squa[r]es, M[.....]g
34. 6 [f]t by 5 ft. Pa[...]led [-] Red upon a White [-], at
35. wh[ose] edge were Rings th[...]gh which Pa[sse]d gilt
36. staves. At each corner was a banner, b[....]g [lion] [bu][..]
37. eagle & man & f[...] th[.]top of th[...] Staves Spra[ng]
38. Com[....]g of blue, whe[...] were fig[...]d in Gold th[is]
39. 12 embl[em]s of th[.] Zodiac, Knight & D[...]  
b[...]g [in]sta[ll]ed
40. a Bell t[...]kled. All Rose. the Doors op[...]d at a Tr[...]p[e]t Peal
41. & a H[era]ld ad[....]d, foll[...]d by the High Priestess. Priest & Priestess.
42. He was of ab[...]t 60 y[ear]s, White B[...]d but he wal[ke]d with th[.] ass[...][d]
43. step of a man of [-] 30: She was of a[-] 30 s[um]mers. W[alke]d at his

**wood, the latter sprayed us as we passed with attar of roses from a cup.**

The room in which we now were had at one time been a **chapel**; so much its shape declared. But **the high altar was covered with a cloth that displayed the Rose and Cross**, while above it were **ranged seven candelabra, each of seven branches**.

**The stalls had been retained; and at each knight's hand burned a taper of rose-coloured wax, and a bouquet of roses was before him.**

**In the centre of the nave was a great cross --- a "calvary cross of ten squares," measuring, say, six feet by five --- painted in red upon a white board, at whose edge were rings through which passed gilt staves. At each corner was a banner, bearing lion, bull, eagle and man, and from the top of their {39} staves sprang a canopy of blue, wherein were figured in gold the twelve emblems of the Zodiac.**

**Knights and Dames being installed, suddenly a bell tinkled in the architrave. Instantly all rose. The doors opened at a trumpet peal from without, and a herald advanced, followed by the High Priest and Priestess.**

**The High Priest was a man of nearly sixty years, if I may judge by the white beard; but he walked with the springy yet assured step of the thirties. The High Priestess, a proud, tall sombre woman of perhaps thirty summers, walked by his**

## Page 197

The very last line of section XIV (Line 5) ends with “ . . . ”. This is not an indication of anything omitted but simply an element of the text on the website.

On Line 6 Crowley refers to a distinguished “poet” which Gardner may have copied as such but I transcribed it as “pact” based on my interpretation of his handwriting. Reading further into the story within the essay it becomes tempting to speculate on who the “distinguished poet” is that shares Crowley’s experience of this fantastical magical rite.

On Line 7 Gardner shortens the sentence, writing “notes” in place of “a few rough notes”.

In the next section, Lines 8 through 20, Gardner leaves out the story that backgrounds the ritual that follows. For example, on lines 9 and 10 he writes “We got into his car & he said give me the sign of the Rose Croix . . .” where Crowley wrote “Glad enough of any excuse to stop working , the more plausible the better, I hastened to take down my coat and hat. ‘By the way,’ he remarked in the automobile, ‘I take it that you do not mind giving me the Word of Rose Croix’ ”. Quite a shortening of the tale but Gardner is clearly more interested in the ritual than the story framing it.

On Line 21 Gardner includes a quick phrase, “Men & Women”. This must be an explanation for the lines he has omitted which make reference to an anteroom where both men and women are dressing for a procession, thus the group of 26 mentioned on this line must be a mixed group of both genders.

Again shortening the material, on Lines 27 and 31 Gardner uses the phrase “In the Chapel” to replace a much longer phrase, “The room in which we now were had at one time been a chapel”. Similarly on Line 31 Gardner writes “In the stalls” where Crowley wrote “The stalls had been retained”.

Gardner makes an error on Line 41, writing “High Priestess” but then crossing out Priestess and replacing it with Priest. He does this in order to match Crowley’s order of High Priest followed by Priestess.

Gardner makes slight changes on Lines 42 and 43, writing “he was of about 60 years” to replace “The High Priest was a man of nearly sixty years”. Similarly “The High Priestess, a ... woman of” becomes “She was of about . . . ”.

## Page 198

Page 198	<i>The Equinox</i> , March 1913 “Energized Enthusiasm”
1. side, th[.] [-] [-] & lovely as [is] a m[....]t, the [-]	<b>side</b> , their hands raised and touching <b>as</b>

<p>w[as]</p> <p>2. bo[.]e by 2 youth, All th[.] while (sic) an [or]ga[.] pl[ay]ed [the] Intr[...].</p> <p>3. Th[is] [c][...][d] [-] th[...] too[k] [-] P[...] at th[.] Alt[a]r fa[...] W[e]st</p> <p>4. On th[.] Closi[n]g of th[e] Doo[r]s, th[e] [....]d Gu[ar]d[s] [who] [-]</p> <p>5. D[res]sed in Red, W[en]t [up] &amp; down th[e] Isle, ch[an]t[in]g [-]</p> <p>6. [&amp;] swi[ng]ing th[.] Gr[ea]t Sword. All Pr[...]t [-] th[.] S[....]ds</p> <p>7. &amp; faced on[...]ds hold[in]g th[e] Po[...]t o[u]tw[ar]d. This p[ar]t</p> <p>8. of [the] ce[remon]y se[...]d inter[...]able. Wh[.] it w[.] [-] th[.] B[oy]</p> <p>9. &amp; Gi[r]; on[.] with a [.jowl, th[.] Oth[er] with a c[en]sor s[...]ing a</p> <p>10. L[i]te[ny] (sic). Th[e]y P[uri]fied &amp; co[n]se[cra]ted th[.] ch[a]pel. No[w] th[e] High</p> <p>11. Pr[ie]st &amp; P[ries]t [...] beg[a]n a lit[eny] (sic) in Li[n]e[s] of equal L[en]gth,</p> <p>12. at each 3 Resp[onse] th[e]y [t]o[u]ched hands in a peculiar (sic) M[a]nnner</p> <p>13. at each 7th T[.]y kis[s]e[d]. the 21<sup>st</sup> w[as] a Compl[a]t (sic) e[mbrace].</p> <p>14. Th[.] [b]ell [...]k]led, &amp; t [...] P[...]ted. The high Pre[s]t (sic) [t]ook [-] th[e] Alt[.]</p> <p>15. a fla[.]k s[ha]ped like a Phalus (sic). The High Pr[...]t [...] k[n]elt &amp; [-]</p> <p>16. a b[.]t s[h]aped C[u]p of Gold. he k[n]elt appo[si]t (sic) [h]er, b[u]t</p> <p>17. did not Po[u]rf[r]om th[...] fla[.]k. No[w] knigh[t] [&amp;] Dan[...]</p> <p>18. beg[a]n a [lo]ng litany, f[irs]t th[.] D[....]e i[n] t[...], [-] A Knight i[n]</p> <p>19. base (sic), th[en] a R[esp]on[se] in C[h]or[u]s of all Pr[esen]t with th[e] O[rg]an.</p>	<p>in the minuet. Their trains were borne by the two youths who had admitted us. All this while an unseen organ played an Introit.</p> <p>This ceased as they took their places at the altar. They faced West, waiting.</p> <p><b>On the closing of the doors the armed guard, who was clothed in a scarlet robe instead of green, drew his sword, and went up and down the aisle, chanting exorcisms and swinging the great sword. All present drew their swords and faced outward, holding the points in front of them. This part of the ceremony appeared interminable. When it was over the girl and boy reappeared; bearing, the one a bowl, the other a censer. Singing some litany or other, apparently in Greek, though I could not catch the words, they purified and consecrated the chapel.</b></p> <p><b>Now the High Priest and High Priestess began a litany in rhythmic lines of equal length. At each third response they touched hands in a peculiar manner; at each seventh they kissed. The twenty-first was a complete embrace. The bell tinkled in the architrave; and they parted. The High Priest {40} then took from the altar a flask curiously shaped to imitate a phallus. The High Priestess knelt and presented a boat-shaped cup of gold. He knelt opposite her, and did not pour from the flask.</b></p> <p><b>Now the Knights and Dames began a long litany; first a Dame in treble, then a Knight in bass, then a response in chorus of all present with the organ. This Chorus was:</b></p>
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20. Th[is] Ch[...] w[a]s EVOH HO  
IACCHE! EPELTHON EVOH
21. IAO! Agai[n] & again it Rose & fell. Th[e]  
High Priest
22. S[har]ply [-] up his hand. Insta[n]t Silance.  
(sic) H[e] no[w] P[...]red
23. th[.]Wi[ne] from th[.] flask. Th[.] Pr[ies]t[ess]  
g[ave] it [to] th[e] Gi[r]l who
24. [bo]re it [to] all [pr]esent. It w[as] no ord[...][y]  
wi[n]e. No soon[er] [-]
25. I dr[u]nk it, then I b[e]gan [to] tremble. It w[as] a  
most
26. astonish[ing] s[en]sation. I can imagine [a] man  
f[ee]ls
27. th[u]s [a]s he awaits th[.] e[xec]utioner, when he  
h[.] pa[.]sed
28. Th[...]gh fear [&] is all e[xc]i[t]ement. I saw each  
was
29. Si[m]a[r]ly(sic) aff[ec]ted, d[....]g th[.] libation,  
t[he] H[i]gh P[...]t
30. S[...]g a Hym(sic) [in] [G]r[e]ek. [-] Anc[...]  
Ode [to] Aph[r]odit[e].
31. Th[e] Boy Atte[n]de[n]t no[w] d[....]ded [to]  
th[e] Cross, s[.]oops
32. [&] K[iss]ed it, th[en] he [da]nced upon it i[n]  
such a way
33. th[at] he se[em]ed to b[.] traci[n]g th[e] P[.....]  
of a M[ar]velo[u]s Rose
34. of Gold, the P[...]c[e]ssion c[au]sed [a] St[...]  
of l[i]ght Dust
35. [-] fall from th[.] canopy(sic). M[ea]nwhile a  
Li[t] [...] diff[...]t w[or]ds
36. [but] s[a]me Ch[o]rus b[e]gan[ again]. Th[is]  
ti[me] it w[.] a Du[e]t [of]
37. High Pri[es]t & Prieste[ss]. At ea[c]h Ch[...],  
K[ni]ght & D[....] [-]

**EVOE HO, IACCHE! EPELTHON,  
EPELTHON, EVOE, IAO! Again and again  
it rose and fell.** Towards its close,  
whether by "stage effect" or no I could  
not swear, the light over the altar grew  
rosy, then purple. **The High Priest**  
**sharply** and suddenly threw up his hand;  
instant silence.

**He now poured out the wine from the  
flask. The High Priestess gave it to the  
girl attendant, who bore it to all present.**

This was no ordinary wine. It has  
been said of vodka (sic) that it looks like  
water and tastes like fire. With this wine  
the reverse is the case. It was of a rich  
fiery gold in which flames of light danced  
and shook, but its taste was limpid and  
pure like fresh spring water. **No sooner**  
**had I drunk of it**, however, that **I began**  
**to tremble. It was a most astonishing**  
**sensation; I can imagine a man feel thus**  
**as he awaits his executioner, when he**  
**has passed through fear, and is all**  
**excitement.**

I looked down my stall, and **saw** that  
**each was similarly affected. During the**  
**libation the High Priestess sang a hymn,**  
**again in Greek.** This time I recognized  
the words; they were those of **an ancient**  
**Ode to Aphrodite.**

**The boy attendant now descended to**  
**the red cross, stooped and kissed it; then**  
**he danced upon it in such a way that he**  
**{41} seemed to be tracing the patterns of**  
**a marvellous rose of gold, for the**  
**percussion caused a shower of bright**  
**dust to fall from the canopy. Meanwhile**  
**the litany (different words, but the same**  
**chorus) began again. This time it was a**  
**duet between the High Priest and**  
**Priestess. At each chorus Knights and**  
**Dames bowed low. The girl moved**  
**round continuously, and the bowl**  
**passed.**

38. Low. Th[e] Gi[r]l [m][...]d cont[....]ly & th[.] [-]  
 Pas[s]ed. Th[is] [e]nded  
 39. in the e[....]tion of the Bo[y] wh[o] fell  
 fa[in]t[ing] on the Cross.  
 40. The gi[r]l p[u]t th[.] Bowl [to] his Lips, With [-]  
     of [the] Gu[ar]dia[n]s  
 41. he w[as] lead out of the C[....]. Th[.] Bell  
     Ti[n]kled. Th[.] H[...]ld bl[e]w  
 42. a fanfa[r]e. Th[e] High Priest & Priestess  
     mo[....]d s[t]a[t]ely to each O[....] E[m][....]

**This ended in the exhaustion of the boy, who fell fainting on the cross. The girl immediately took the bowl and put it to his lips.** Then she raised him, and, **with the assistance of the Guardian of the Sanctuary, led him out of the chapel.**  
**The bell again tinkled in the architrave.**  
**The herald blew a fanfare.**  
**The High Priest and High Priestess moved stately to each other and embraced,**

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The first line of this page is difficult to read and I can only assume that it matches to some degree the Crowley original. Throughout this page Gardner continues to omit extraneous descriptive elements from the original. He focuses very specifically on the elements of the ritual.

On Line 5 Gardner substitutes “dressed in red” for the “clothed in scarlet” of the original. This change makes the sentence less formal but does not change its meaning. He makes a similar kind of change on Line 7 where he writes that the ritual participants were holding the swords “point outwards” rather than Crowley’s “points in front”.

On Line 10 Gardner leaves out a reference to the litany being sung in a different language. Crowley suggests perhaps Greek. Gardner does not hesitate to include references in foreign languages from other parts of Text A, notably from *The Key of Solomon*, so this omission is interesting.

On Line 11 Gardner drops the word “rhythmic”. This is a provocative omission because contemporary Wiccan practice favours the use of rhyme in ritual chants and spell work. This practice is reinforced on the fifth line of the poem known as The Witches Creed<sup>128</sup> which states “To bind ye spell every time, let ye spell be spake in rhyme”.

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<sup>128</sup> This poem, based partially on Aradia’s speech, as written by Leland (1899), outlines how witches should go about worshipping their goddess. The last eight words of poem, the phrase “an it harm none do what thou wilt,” and an assortment of similar wordings, are widely known as The Wiccan Rede. It is generally

Gardner simplifies the phrasing again on Line 15, writing “A flask shaped like a phalus”(sic), shortening Crowley’s slightly more descriptive phrase, “a flask curiously shaped to imitate a phallus”.

On Line 16 Gardner makes a slight change writing “but did not pour” instead of “and did not pour”. On Line 18 he makes another when he writes “the Dame in treble” instead of Crowley’s “a Dame . . .”.

Lines 20 and 21 contain a ritual chorus which is slightly different than Crowley’s original but it is entirely possible that the differences originate in the challenge of interpreting Gardner’s handwriting.

Gardner makes another minor change on Line 27 when he writes “the executioner” in place of Crowley’s “his executioner”. This makes no appreciable difference to the line’s meaning.

There is an interesting change, or perhaps a slip of the pen, on Line 29 where Gardner writes the High Priest sang a hymn, whereas the original singer is the High Priestess.

On Line 30 Gardner drops the word “again” from the sentence, making “sang a hymn, again in Greek” read instead “sang a hym(sic) in Greek”. Looking back to page 197, Gardner completely omitted a reference on Lines 9 and 10 to a litany being sung in Greek. Dropping the “again” on this line makes that original omission completely invisible.

Gardner makes an interesting change on Line 36, writing “a duet of” instead of “a duet between the”. This change serves to shift the sentence from active to passive.

Another minor change happens with Line 38 where he drops the word “round”. Crowley’s text reads “the girl moved round continuously” but Gardner notes only “the Girl moved continuously”.

On Line 40 Gardner changes more words but not the meaning when he writes “The girl put the Bowl to his lips” in the place of “The girl immediately took the bowl and put it to his lips”. As part of this same line he shortens Crowley’s “Guardian of the Sanctuary” to “the Guardians”. In this case it is impossible to know if pluralizing the guardian is a slip of the pen, an error in my interpretation or if Gardner had some other image in mind.

Some of the changes on Line 41 amount to changes in tense but do not result in substantial changes to the meaning. Gardner writes “he was lead out of the c[....]” where Crowley had written “led him out of the chapel”. On this line Gardner also considerably shortens a line, writing “The bell tinkled” in place of “The bell again tinkled in the architrave”.

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viewed as the ultimate standard by which witches judge their actions, rede being an old English term for law or rule. For the full poem see Appendix G.

<p>Page 199</p> <ol style="list-style-type: none"> <li>1. In th[e] act [of] [unl]oos[ing] th[e] he [...] gold[en] [-] [-][-][-]</li> <li>2. fell Twin La[k]es o[f] Gold Sh[,] w[.] now d[.....]d in a G[a]r[...]t of</li> <li>3. White silk Li[n]ed with ^ [thr]o[u]ghout ^ Ermin (sic). The H[i]gh Pr[ies]t [-]</li> <li>4. Was Elab[....]ly [emb][....]d [...]d [in] e[...] col[our] H[e] [wore] a</li> <li>5. B[reas]tplate, a s[cu]lpted B[...]t i[n] [e]a[ch] cu[...] &amp; [the]</li> <li>6. sig[ns] of th[.] Zodiac subl[...]d by th[e] sto[.]es of th[e] [-]</li> <li>7. T[he] Bell t[...]kled, t[he] H[....]ld so[unded] th[e] T[...][pe]t. [the]</li> <li>8. C[e]leb[...]ts mo[ve]d Hand in Ha[n]d dow[n] th[e] N[a]ve, th[.] Org[an]s</li> <li>9. Th[..]dered. K[ni]ght[s] &amp; D[ames] Rose &amp; [g]ave th[e] S[...]t sign</li> <li>10. of th[e] Rose Cro[...]. At th[is] P[...]t o[f] [the] c[....]mo[n]y, th[ing]s [began]</li> <li>11. to [h]appen [to] [m]e. I became suddenly [a]wa[re] that my b[o]d[y]</li> <li>12. had lo[s]t b[o]t[h] w[e]ight &amp; []ac[...] sen[sa]b[ili]ty. My c[o]ns[.....]</li> <li>13. se[eme]d no long [er]s[a]t[....]d in [-] body, Th[.] H[i]gh</li> <li>14. Pri[es]tess, st[...]d[ing] at th[e] fo[o]t o[f] the Cross, t[...] h[.]</li> <li>15. Robe o[ver] it, The Cross was no lo[n]ger Vi[s]ibl[e]. i[t w[as]</li> <li>16. o[n]ly a Boa[r]d co[....]d with ermine, She was no[w]</li> <li>17. Naked b[u]t for h[er] colo[...] &amp; je[we]led (sic) Head-Dress</li> </ol>	<p><i>The Equinox</i>, March 1913 "Energized Enthusiasm"</p> <p><b>in the act unloosing the heavy golden robes which they wore. These fell, twin lakes of gold. I now saw her dressed in a garment of white watered silk, lined throughout (as it appeared later) with ermine.</b></p> <p><b>The High Priest's vestment was an elaborate embroidery of every colour, harmonized by exquisite yet robust art. He wore also a breastplate corresponding to the canopy; a sculptured "beast" at each corner in gold, while the twelve signs of the Zodiac were symbolized by the stones of the breastplate.</b></p> <p><b>The bell tinkled yet again, and the herald again sounded his trumpet. The celebrants moved hand in hand down the nave while the organ thundered forth its solemn harmonies.</b></p> <p>All the <b>knight</b>s and <b>Dame</b>s rose and gave the secret sign of the Rose Croix.</p> <p>It was at this part of the ceremony that things began to {42} happen to me. I became suddenly aware that my body had lost both weight and tactile sensibility. My consciousness seemed to be situated no longer in my body. I "mistook myself," if I may use the phrase, for one of the stars in the canopy.</p> <p>In this way I missed seeing the celebrants actually approach the cross. The bell tinkled again; I came back to myself, and then I saw that the High Priestess, standing at the foot of the cross, had thrown her robe over it, so that the cross was no longer visible. There was only a board covered with ermine. She was now naked but for her coloured and jewelled head-dress and the heavy torque of gold about her neck, and the armlets and anklets that matched it. She began to sing in a soft</p>
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18. & th[.] H[e]av[y] To[r][...] of Gold on [-] N[eck]  
[&] th[.]
19. A[.]let[s] & A[n]klets th[a]t Matched it. S[he]  
began [to] si[ng]
20. |[n] a st[r].n[ge] Sof[t]-tong[u]e. So [low] &  
sm[oo]t[h]ly | could
21. n[ot] hear all b[ut] I caught th[e] W [...]ds | O  
Paian
22. TO PAN TAO SABAO ERos  
THelmo[s]
23. & SeBAZO. While She did This she  
U[n]bo[un]d [the]
24. Br[eas]t plate. (Th[e] H[igh] Pr[ies]t?) & gav[e]  
it [to] th[e] (G)i[r]l
25. Attanda[.]t (sic). They w[...] N[a]ked &  
[un]a[...]d, dead
26. Silan{ce} (sic). At a signal [g]i[ve]n by th[e]  
H[i]gh Prie[s]t th[e]
27. bell tinkled, th[.] celebran]ts st[re]tched out  
th[eir] AR[ms] in
28. the for[m] o[f] a Cro[ss], interlacing thei[r]  
f[in]gers, slo[w]ly th[e]y
29. Re[v]olved th[roug]h 3 circles & a half. S[h]e  
then laid h[.]
30. Down upon the Cros[s] & took her own  
appointed place.
31. The Organ Rolled f[or]th Solo[m] (sic)Mus[ic], I  
was lo[s]t [to]
32. e[ver]ything Only this | s[o]w; th[e] celebrants  
made no exp[....]t (sic)
33. Mo[t]ion th[e] Mo[v]em[en]ts w[er]e e[x]treemly  
(sic) small & yet [intensive]ly
34. Strong. This [mus]t ha[ve] cont[....]d for a  
grea[t] l[e]ngth o[f]

**strange tongue, so low and smoothly**  
that in my partial bewilderment **I could**  
**not hear all; but I caught a few words, Io**  
**Paian! Io Pan!** and a phrase in which the  
words **Iao Sabao** ended emphatically a  
sentence in which I caught the words  
**Eros, Thelema and Sebazo.**

**While she did this she unloosed the**  
**breastplate and gave it to the girl**  
**attendant.** The robe followed; I saw that  
**they were naked and unashamed.** For  
the first time there was absolute **silence.**

Now, from an hundred jets surrounding  
the board poured forth a perfumed  
purple smoke. The world was wrapt in a  
fond gauze of mist, sacred as the clouds  
upon the mountains.

**Then at a signal given by the High**  
**Priest, the bell tinkled once more. The**  
**celebrants stretched out their arms in**  
**the form of a cross, interlacing their**  
**fingers. Slowly they revolved through**  
**three circles and a half. She then laid**  
**him down upon the cross, and took her**  
**own appointed place. {43}**

**The organ now again rolled forth its**  
**solemn music.**

**I was lost to everything. Only this I**  
**saw, that the celebrants made no**  
**expected motion. The movements were**  
**extremely small and yet extremely**  
**strong.**

**This must have continued for a great**  
**length of time.** To me it seemed as if  
eternity itself could not contain the  
variety and depth of my experiences.  
Tongue nor pen could record them; and  
yet I am fain to attempt the impossible.

<p>35. time While I se[eme]d [to] dr[o]p into [a]n infinite [....]ss [of] Noth[in]g.</p> <p>36. Whille (sic) the f[a]ll[ing] Laste[d], th[e] b[.]ll t[.]kled, th[,] Gi[r]l Attend[en]t</p> <p>37. Ra[n] f[orward] &amp; [f]olded th[.] E[r]mine over th[.] Cel[.][b][....]ts.</p> <p>38. The H[er]ald blew a[ f]anfa[r]e. The K[ni]ght[s] &amp; Da[.]es Left ther (sic)</p> <p>39. St[.], Ad[v]ancing [to] the board, we took hold of the gilded</p> <p>40. Ca[.]ying pol[e]s &amp; f[.]llowed th[.] Herald in pro[ce]ssion o[u]t o[f]</p> <p>41. Th[.] Chapel, [be]aring th[e] l[.]tter to a sma[ll] side Ch[a]pel</p> <p>42. whe[re] we l[e]ft it. The Gua[r]d Closing th[.] Doors.</p>	<p>... 9 items/paragraphs</p> <p><b>10. This being, if I may call it being, seemed to drop into an infinite abyss of Nothing.</b></p> <p><b>11. While</b> this "falling" lasted, the bell suddenly <b>tinkled</b> three times. I instantly became my normal self, yet with a constant awareness, which has never left me to this hour, that the truth of the matter is not this normal "I" but "That" which is still dropping into Nothing. I am assured by those who know that I may be able to take up the thread if I attend another ceremony.</p> <p>The tinkle died away. <b>The girl attendant</b> <b>ran</b> quickly <b>forward and folded the</b> <b>ermine over the celebrants. The herald</b> <b>blew a fanfare, and the Knights and</b> <b>Dames left their stalls. Advancing to the</b> <b>board, we took hold of the gilded</b> <b>carrying poles, and followed the herald</b> <b>in procession out of the chapel, bearing</b> <b>the litter to a small side-chapel leading</b> <b>out of the middle anteroom, where we</b> <b>left it, the guard closing the doors.</b></p>
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Page 199

In several places throughout this essay Gardner has omitted the first person references used by Crowley. It is particularly evident on this page.

The writing on Line 2 is difficult to decipher but I believe Gardner wrote "She was now dressed in . . ." where Crowley wrote "I now saw her dressed in . . .". The detail of note here is that Gardner has once again removed the first person reference that appears in the Crowley original.

On Line 3 Gardner has omitted and then re-inserted the word "throughout", perhaps deciding it was a more accurate description. He squeezed the word onto the line, writing above his original text. I've indicated the insertion with a pair of ^ symbols placed around the word. Gardner has also dropped the word "watered" from the description of the High Priestess' robe. He writes "White silk lined with ^ throughout ^ Ermin "(sic) instead of "white watered silk, lined throughout (as it

appeared later) with ermine". A seamstress might quibble with the change in description but otherwise it seems to make little difference.

Line 4 Gardner writes "elaborately embroidered in..." where Crowley's phrase is "elaborate embroidery of . . .".

Gardner makes a pair of minor changes on Line 5, substituting "sculpted" for Crowley's "sculptured" and an "in" for an "at". Of more interest is the dropping of the word "gold" from the description. He is describing a breastplate worn by the High Priest as including "a sculpted Beast in each corner in gold". Given Gardner's familiarity with magic he would recognize the magical potency and thus the importance of specific metals used in the ritual wear of an individual. Why then did he drop the gold? According to Buckland in *The Complete Book of Witchcraft* it is standard for the High Priestess to wear silver, and for the High Priest to wear gold (49).

On Line 6 Gardner drops the word "twelve" referring to the signs of the zodiac. Did he consider that number so commonly known that it was irrelevant?

Another minor adjustment appears on Line 7 when Gardner writes "The Bell tinkled" where Crowley wrote "The Bell tinkled yet again". He makes the same adjustment a few words further on the line when he writes "the herald sounded the trumpet" where Crowley wrote "The herald again sounded his trumpet". Both are minor amendments that don't substantially change the meaning of the original.

Over Lines 8 and 9 Gardner drops a few more inconsequential words, writing "The celebrants moved hand in hand down the Nave, the organ thundered" where Crowley wrote "The celebrants moved hand in hand down the nave while the organ thundered forth its solemn harmonies". On Line 9 Gardner also drops the word "All" from "All the knights and dames".

Again on Lines 10 and 11 Gardner omits a few minor words, writing "At this part of the ceremony" where Crowley wrote "It was at this part..." This does shift the context of the line away from the first person experience but only subtly and on the next line Gardner is forced to keep the first person reference with "I became suddenly aware that my body" simply in order to avoid a major re-write of the sentence.

On Line 12 there is a word that Gardner seems to be substituting but I cannot make it out. He writes "lac[...] sen[sa]b[ili]ty" where Crowley writes "tactile sensibility".

Gardner slightly rearranges the order of the words on Line 13, writing "no longer situated in my body" where Crowley wrote "seemed to be situated no longer in my body". He also changes the tense on Line 14 when he writes "threw her" instead "had thrown her", referring to her robe. The

change on Line 18 is slighter. He changes “about her neck” to read “on her neck” which makes no real difference to the meaning of the line.

Over Lines 21 through 23 Gardner runs several lines together, creating a line of chant where Crowley had indicated he only caught specific words of a longer chant. Crowley wrote “I caught a few words, Io Paian! Io Pan! and a phrase in which the words Iao Sabao ended emphatically a sentence in which I caught the words Eros, Thelema and Sebazo”. Gardner turns that into “I caught the words I O Paian TO PAN TAO SABAO ERos THelmo[s] & SeBAZO”. As a minor aside, also on Line 23, Gardner substitutes “unbound” for “unloosed”.

Gardner inserts a brief editorial query on Line 24. The action of the High Priestess seems clear enough . “She unbound the breastplate” is a reference to the High Priest because she is already naked and he is previously described as wearing a breastplate, but it is not precisely explicit for Gardner so he writes in brackets “(the High Priest?)”.

There are a couple of interesting word changes on Line 25. Gardner writes “they were naked and unado[rned], dead silence”. Crowley’s original is “naked and unashamed”. Is there a difference here in Gardner’s mind? The Priestess is actually still wearing a jewelled head-dress and a golden torque, anklets and bracelets (Lines 17-19). Crowley also uses the phrase “absolute silence” rather than “dead silence”.

In the middle of Line 26 Gardner omits an entire paragraph which describes a wash of purple fog enveloping the ritual tableau. Clearly he has no interest in the external mechanisms that would create such an effect within a simpler group ritual.

In the midst of Line 35 Gardner omits nine items from a long numbered list which continues Crowley’s description of his experience at this ritual. He picks up the text in the middle of #10 with a first person reference, writing “While I seemed to drop into an infinite abyss of Nothing”. The word “while” is an insertion of Gardner’s, possibly picked up inadvertently from the next sentence which also starts with “while”.

Interestingly on Line 36 Gardner drops the number of times the bell tinkles. Until this point he has made an effort to capture the replicable details of the ritual but this time he merely writes “the bell tinkled” and not “the bell suddenly tinkled three times”. On this line Gardner also omits the remainder of Crowley’s paragraph which makes reference to the event as a personal experience.

On Line 41 Gardner omits a short phrase which describes the group carrying the covered litter “out of the middle anteroom”. It does not seem to change the meaning or flavour of the description of the climactic end of the ritual.

<p>Page 200</p> <ol style="list-style-type: none"> <li>1. In [a] [-][-][-][-][ left] [the][h]ouse. [asked] [-][-] [-][-]</li> <li>2. [-] a [low] Mass Might I not be pe[...]tted [to] [-] a</li> <li>3. high Mass. Perhaps he a[n]s[...]d wit[.] a C[ur] [...]</li> <li>4. S[...]le. If all th[e]y tell you is true." M[.....]</li> <li>5. _____</li> <li>6. he p[...]tted me [to] [d] [...]cri[b]e th[.] C[ere]mon[y] as fai[th]f[ully] as  [-]</li> <li>7. able. Ch[ar]ging me only [to] give [no] indi[ca]tion of th[e] city</li> <li>8. Near wh[ic]h it took Place I am will[ing] to indicate [-]</li> <li>9. In[...]t[es] of th[e] Rose Croi[x] d[.]gree of Maso[...].y [-]</li> <li>10. Pr[o]p[e]r Charter fro[m] th[.] gen[ui]ne [-]. (for th[ere] ar[e])</li> <li>11. Sp[pu]rious Masons w[or]k[ing] [un]d[er] f[or]ged C[har]t[er](-)[-]</li> <li>12. Of a p[er]son willing to conc[i]der (sic) th[e] fi[t]ne[ss] to afel[i].te(sic) to a</li> <li>13. Chapt[er] practicing simil[a]r Rite. I concid[er] (sic) it</li> <li>14. Supe[r]eragoatry (sic) [to] cont[inue] m[y] E[ss]ay on [...](-) E[n] [...]d</li> <li>15. E[n]thusiasm.</li> </ol>	<p><i>The Equinox</i>, March 1913 "Energized Enthusiasm"</p> <p>In silence we disrobed, and <b>left the house</b>. About a mile through the woods we found my friend's automobile waiting.</p> <p>I asked him, if that was a <b>low mass, might I not be permitted to witness a High Mass?</b></p> <p>"Perhaps," he answered with a curious smile, "if all they tell of you is true."</p> <p>In the meanwhile he permitted me to describe the ceremony and its results as faithfully as I was able, charging me only to give no indication of the city near which it took place. {45}</p> <p>I am willing to indicate to initiates of the Rose Croix degree of Masonry under proper charter from the genuine authorities (for there are spurious Masons working under a forged charter) the address of a person willing to consider their fitness to affiliate to a Chapter practising similar (sic) rites.</p> <p style="text-align: right;">XVI</p> <p>I consider it supererogatory to continue my essay on the Mysteries and my analysis of "Energized Enthusiasm."</p> <p>{46}</p>
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The top quarter of this page (lines 1 through 15) carries the conclusion of Crowley's "Energized Enthusiasm".

Visually, the page appears to have been divided into three sections; there is a line left empty except for a free hand line drawn across the width of the page at Line 5 and an underscore running

most of the width of the page beneath Line 15. The second line divides the end of the essay and the beginning of the evocation.

On Line 4 Gardner drops a minor word but it has the potential to change the sentence. He writes “if all they tell you is true” instead of “if all they tell of you is true”. Dropping the “of” must surely have been a careless slip of the hand. It is, however, a thought provoking slip.

Line 5 displays a long free-hand line covering almost the width of the page. It does not indicate the end of the passage, nor does it seem to be underlining an important passage. Perhaps Gardner paused here to envision the ritual as he would do it in his own version.

Line 15 contains the last word of the “Energized Enthusiasm” essay and then there is another hand-drawn line almost covering the ruled line. Visually it serves to separate this essay from the next item.

## **Summary – “Energized Enthusiasm”**

“Energized Enthusiasm” is an essay by Crowley that appeared in the March 1913 volume of *The Equinox*. Filling pages 189 through 200, it is the longest single section in the entirety of Text A (21 consecutive pages in total) and throughout Gardner’s handwriting is small and cramped. Deciphering his handwriting can be difficult in places such as Line 5 of page 190, where Gardner writes “Mankind is mortal” instead of Crowley’s “mankind is immortal”. It could be a simple careless slip but it changes the meaning dramatically.

Other than this one specific instance Gardner makes very few significant changes or additions to the text of the essay. More importantly, he captures the vast majority of it, omitting only 19 paragraphs (see pages 189, 192 and 199). One of the key parts of this essay is a detailed description (told as a story within the essay) of a ritual identified as a “Low Mass”. Gardner edits out much first person narrative but captures much of the ritual detail, focusing on the actors, costumes, actions, and speeches.

The overall theme of Crowley’s essay is how sex improves and increases creative output and magical potency. It includes some confessional type narrative detailing the experiences of (presumably) Crowley. He writes about sex as the “eternal fire of the [human] race” (page 191), that abstinence can allow one to store up energy for a creative outburst, that frequency can improve the quality of creative endeavours. He then links music to the intoxication of the soul, sacred dance to altered states of consciousness and suggests that society would do well to reinstate the rites of Bacchus, Aphrodite and Apollo in honor of ‘wine, women/love and song’. A large

portion of the essay features the description of a ritual called a Low Mass. It appears within the frame of a story told as a first person narrative; a drive taken to an undisclosed location in the countryside in the company of a 'distinguished poet', a private residence that includes a private chapel and a mixed company of men and women witnessing a ritual which alludes to a climax involving the sexual union of the High Priestess and the High Priest. At the end the narrator asks "if that was a low mass, might I not be permitted to witness a High Mass?" and then concluding his tale offers to initiate individuals with the appropriate credentials that they might also practice similar rites.

### **"The Evocation of Bartzabel"** pages 200 – 208

On the first 15 lines of page 200 Gardner completes the "Energized Enthusiasm" essay and moves on to a full blown ritual, "The Evocation of Bartzabel". A ritual with an entity of this name also appears in *High Magic's Aid* but the content of the ritual is very different.<sup>129</sup>

The Evocation appears in the March 1913 issue of Crowley's *The Equinox* (pages 119 through 136). Gardner makes no attempt to preserve the structure or form of this ritual as he writes it down. This suggests he was making note of the actions, speeches and other details of the ritual and did not intend to replicate the ritual as presented by Crowley.

As with "Energized Enthusiasm", the top lines of these pages are consistently not readable, probably due to faulty positioning on the photocopier.

Crowley introduces a new writing protocol in this ritual which allows him to indicate that certain participants may be either male or female. Starting on page 201 he uses : : with gender options such as her and him placed above and below the gap in the text. For example:

.her.

"He masks : : with the mask and robe of Mars, saying:"

.him.

Gardner uses a simple "him or her" for some of these items and in others he stacks the two words in the space. I use "him/her" to indicate instances when Gardner stacks the words.

### **Page 200**

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<sup>129</sup> In *High Magic's Aid* parts of the ritual are the same, for example, the wording of the "license to depart" at the conclusion of the ritual, but overall the ritual in the novel appears to have been cobbled together using Crowley and Key of Solomon as sources.

Lines 1 – 15 are the conclusion of “Energized Enthusiasm”

16. [...]n E[v]ocation o[f] Bartzabel, th[e] Sp[...]t  
o[f] M[...]

17. Th[.]cons[is]ts o[f] 5 p[...] i Banish[ing] [&]  
Conse[cra]tion, 2 Sp[.....]

18. [Pre]p[.]at[...] of Ma[t]real (sic) Ba[s]is, 3  
P[.....]la[r] [ ])at[ion] o[f]

19. th[.]f[...] o[f] Mars. 4 Deal[ing]s with  
Ba[.]zeab[.]l [5] Clo[...].g.

20. The Ci[r]cle has [an] ins[...]ed P[.]nd[.]g[..]m,  
[&] a T o[.] with[.]

21. it, Witho[ut] 5 P[en]tag[...]s & 5 Ru[by] La[m]ps.  
An Alt[ar]

22. has th[.] Squ[...] & a seal of Mars. The Tria[ng]le  
[has] th[.]

23. Nam[es] Primenmaton, [.n]aphaxeton,  
Ana[.]hemto[n]

24. [&] Mi-CA-el wi[th]in, Also th[.] s[i]gil of  
Bartzabel

25. & his Name. A[b...]t th[.] Circle is th[.] name  
ALHIM.

### **AN EVOCATION OF BARTZABEL THE SPIRIT OF MARS**

THE FORMULAE OF THE MAGICK  
OF LIGHT, let them be puissant in the  
EVOCATION of the SPIRIT

HB:BRTzBAL

The Ceremony **consists of Five**

**Parts:**

**1. The Banishings and  
Consecrations.**

**2. The Special Preparation of the  
Material Basis.**

**3. The Particular Invocations of the  
Forces of Mars.**

**4. The Dealings with Bartzabel,** that  
mighty Spirit.

**5. The Closing.**

Gloria Deo Altissimo

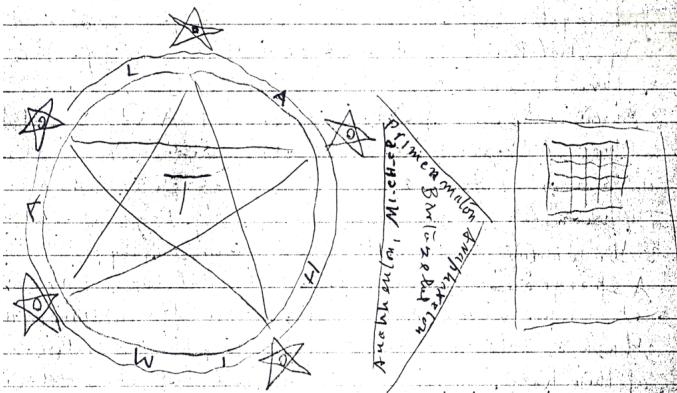
Ra Hoor Khuit

in nomine Abrahadabra et in hoc signo

Pentagram

**The Circle has an inscribed  
Pentagon, and a Tau within that.  
Without are 5 pentagrams with 5  
ruby lamps.** There is an Altar with the  
Square of Mars and the Seal of Mars.  
**The triangle has the names  
Primeumaton, Anaphaxeton, {119}  
Anapheneton and Mi-ca-el within.  
Also the Sigil of Bartzabel, and his  
name. About the Circle is the name  
ALHIM.**

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38. [.] [he] Ch[.]f Magus w[...] th[.] R[.]b[.]s of a Major adept [&] Ur[a]eus,  
 39. [.]rown & Nemmes (sic), bea[rs] th[.] Lamen of the  
 Hiereus & 1[s]t Talisman  
 40. [of] Mars. Spear sword & bell. A[ss]istant  
 (sic)Magus w[ea]rs Ro[b]es  
 41. Pratationer (sic) , Nemm[e]s(sic) of whi[t]e & Gold.  
 Att[en]ds to suffumigations  
 42. [b]ut b[ear]s 3 Talisman of Mars (K[ey] of  
 Solom[.]) & consecrat[e]d torch.

**The Chief Magus wears the robe of a Major Adept, and the Uraeus crown and nemmes (sic). He bears the Lamen of the Hiereus and the 1st Talisman of Mars. He bears as weapons the Spear and Sword, also the Bell.**

**The Assistant Magus wears the Robe of a Probationer and a nemmes (sic) of white and gold. He attends to the suffumigations of Art. He bears the 3rd Talisman of Mars (from the Key of Solomon), and the consecrated Torch.**

Page 200

Gardner begins “An Evocation of Bartzabel” on Line 16. Between Lines 16 and 17 Gardner omits a secondary line relating to the title of the ritual, that being “the formulae of the magick of light, let them be puissant in the evocation of the spirit” and a line of letters that appear to be a code, “HB:BRTzBAL”. At first I thought my cats had been helping me with the typing but this string of letters comes from Crowley’s original. It is clearly a code or shortform of some type.

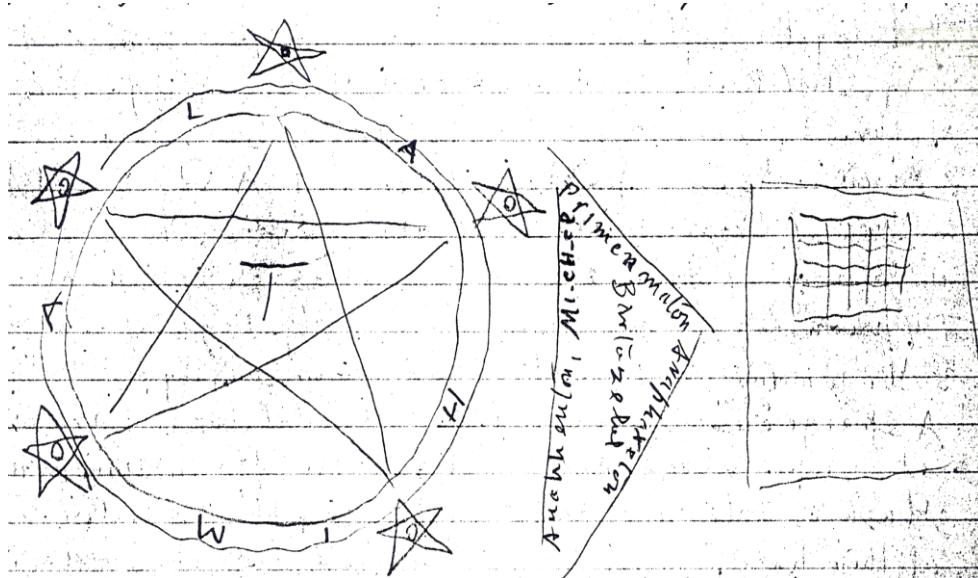
On Line 17 Gardner has dropped the word “ceremony”. It is an odd word to leave out and that suggests it is a simple oversight while copying from the original text.

Gardner also shortens Line 19, writing “Closing” instead “The Closing”.

Between Lines 19 and 20 Gardner drops several words of what appears to be Latin, “Gloria Deo Altissimo Ra Hoor Khuit in nomine Abrahadabra et in hoc signo” Since this translates as ‘Glory to be God on high, Ra Hoor Khuit, in the name of Abrahadabra and in this sign’ (DuFresne) perhaps it is too Christian for Gardner’s taste.

Lines 20 through 25 seem to be a description of the diagram that occupies the space between Lines 26 and 37. The Crowley original reads; “The Circle has an inscribed Pentagon, and a Tau within

that. Without are 5 pentagrams with 5 ruby lamps. There is an Altar with the Square of Mars and the Seal of Mars. The triangle has the names Primeumaton, Anaphaxeton, Anaphenetton and Mi-ca-el within. Also the Sigil of Bartzabel, and his name. About the Circle is the name ALHIM". This matches the illustration which fills most of the left to right space of the page, with the edge of the drawing starting about one inch in from the inner gutter / left edge of the page.



1.5 Evocation of Bartzabel Diagram

This could be a sketch of the ritual space with the box representing the altar. There is no matching diagram in *The Equinox* source material.

There is one inconsistency about this section. The diagram clearly shows a pentagram – a five pointed star shape, and Gardner himself appears to use the word “pentagram”, but Crowley’s original text uses the word “pentagon”, which is a five sided shape.

Beginning at Line 38 and continuing to the bottom edge of the page there is photocopied evidence of a tear in the original document. It is almost in the gutter itself but, like a false start when tearing a page out of a book, it is just a little outside of the crease and extends only a couple of inches. It obscures the first letters of the last five lines of the page, for example the “C” of “crown” on Line 39 and possibly “of the” on Line 41.

On Line 38 Gardner makes some minor changes , writing “robes” instead of “robe” and drops “the” from “the Uraeus crown”. On Line 39 he omits a “he” and substitutes a comma, turning two sentences into a listing of what the Chief Magus is wearing. The Uraeus Crown and Nemes

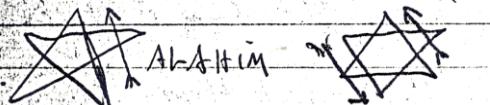
mentioned in this paragraph are Egyptian items, specifically the iconic Pharaoh's crown with the cobra and a striped head scarf.

Gardner omits several words from Line 40, writing "Spear sword & bell" instead of "He bears as weapons the Spear and Sword, also the Bell". The kinds of words being omitted suggest Gardner is compiling a kind of check list or inspiration to be used for creating different rituals. He is clearly not aiming to replicate the Crowley ritual, but rather to learn from it.

Lines 41 and 42 describe the assistant to the chief magus as wearing the "robes [of the] Probationer and Nemes of white and gold, bearing the 3<sup>rd</sup> talisman of Mars". Here Gardner writes "3 talisman of Mars" which might be read as 3 individual talismans, rather than the 3<sup>rd</sup>. According to *The Key of Solomon* there are 7 talismans or pantacles of Mars (72).

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<p>Page 201</p> <p>1. Magus Adj[u]vant is Ro[be]d [as] [-] W[...][-] [-]      2. of Mars. He att[en]ds [to] th[e] L[.]strations o[f] A[r]t [-] B[ook]      3. &amp; Pen. On Alt[ar] is  m [...] of RA Ho[o]k Khut          (sic).      4.  si[s] in the E[ast], his Moth[er] Khem is th[.] W[e]st          fa[...].      5. hi[m]. In sout[h] is th[.] c[en]so[r], [in] th[.] No[r]th          [the] C[up].      6. The Mat[e]rial [b]asi[s] is [m]asked &amp; Robed in          Red.      7. On th[is] Alt[er] (sic) [are] also th[.] Rope, th[.]          B[...] th[e] oil      8. &amp; th[.]Laman o[f] Mars. for th[.] Ma[t] [...]ial          Ba[sis]. P[...]t 1,      9. CM At Alt[.], K[n]ee[ing] in h[um]ility - 2 CM          With[h]      10. Sw[o]rd o[f] CM, 3 M in [other] C[....][er]          wit[h] MB,      11. CM [-] 2M Preforme(sic) B[an]ishing Ritual          o[f] Pa[...]</p>	<p><b>AN EVOCATION OF BARTZABEL</b>      The Equinox, March 1913, pages 120 - 121</p> <p><b>The Magus Adjuvant is robed as his brother, but wears the 5th Talisman of Mars. He attends to the Lustrations of Art. He bears the Book and Pen.</b></p> <p><b>Upon the Altar is the Image of Ra Hoor Khuit, Isis is the East his Mother, Khem is the West facing him. In the South is the Censer, in the North the Cup.</b></p> <p><b>The Material Basis is masked, and robed in red.</b></p> <p><b>On the Altar are also the rope, the burin, the oil, and the Lamen of Mars for the Material Basis.</b></p> <p>The Lamps are all alright.</p> <p><b>PART I</b></p> <p><b>C.M. "At altar, kneeling in humility."</b>  <b>2 M. "With sword of C.M."</b>  <b>3 M. "In other chamber with M.B."</b>  <b>C.M. HB:V</b></p> <p><b>2 M. Performs Banishing Rituals of Pentagram and Hexagram {120} around whole room, and replaces</b></p>
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12. & H[.....] aro[un]d whole Room & Repla[...]  
Swo[r]d [-]
13. Th[.] Alt[e]r (sic), (success of [b]anis[hing] is  
kno[...] by a f[ee]l[ing] [-] Clo[....])
- 14.
- 
15. Ritual of Pentagram
17. To[uching] f[.]head say Atch (sic) ([U]n)to Thee)
18. [B]r[.]st Malkut[h] (the k[ing]do[m])
19. left s[h][...]lder, 1 Right Should[er] Ve Gedulah  
To [G]lo[...]
20. Cla[s]p hands on b[r]e[.]t Le [G]lah me[A][..]o.  
To the A[...] Amen
21. Turn to E[.]t Make Pentag[ra]m with sword. Say  
Alohem
22. Turn W[.]st, Say AH|H Sou[t]h ADNI  
N[or]th A[C]LA
23. Ext[en]d A[r][..] in fo[rm] of Cross say [b]ef[...] me  
Rap[h]ael
24. [behind] me [G][.]bri[a]l o[n] m[y] Right Michi[.]l on  
[my] l[...]
25. A[u]rial f[or] a[b][..]t [me] fl[...][es] th[e] 6Rayed  
S[t]ar, St[.][d] [.....]
26. F[ee]t toge[ther] L[e]ft h[an]d [a]t Side S[...].d  
up[ri]ght f[ace] E[as]t &
27. say INRI Yod Nun R[e]sh Yod. Vi[r]go Isis  
M[i]g[...]

### Sword on Altar.

(Supplemental information –  
Banishing Rituals of Pentagram  
and Hexagram mentioned above,  
not included in this Crowley text,  
but found in Crowley's *Liber O.*)  
– Lisa C.

- (i) **Touching the forehead, say Ateh (Unto Thee).**
  - (ii) Touching the **breast**, say **Malkuth (The Kingdom).**
  - (iii) Touching the **right shoulder**, say **ve-Geburah** (and the Power).
  - (iv) Touching the **left shoulder**, say **ve-Gedulah** (and the Glory).
  - (v) **Clasping the hands upon the breast**, say **Ie-Olahm, Amen (To the Ages, Amen).**
  - (vi) **Turning to the East, make a pentagram (that of Earth)**  
**with** the proper weapon (usually the Wand). **Say** (i.e. vibrate) I H V H.
  - (vii) Turning to the **South**, the same, but say **A D N I.**
  - (viii) Turning to the **West**, the same, but say **A H I H.**
  - (ix) Turning to the **North**, the same, but say **A G L A.**  
(Pronounce: *Yeh-ho-vah, Ad-oh-nye, Eh-hee-eh, Ahg-lah*.)
  - (x) **Extending the arms in the form of a Cross, say:**
  - (xi) **Before me Raphael;**
  - (xii) **Behind me Gabriel;**
  - (xiii) **On my right hand Michael.**
  - (xiv) **On my left hand Auriel;**
  - (xv) **For about me flames the Pentagram,**
  - (xvi) And in the Column stands the .
  - (xvii-xxi) Repeat (i) to (v), the "Qabalistic Cross."
- Lesser Ritual of the Hexagram  
(i) **Stand upright, feet together, left**

<p>28. M[oth]er. Scorpio Apohis(sic) Destroyer Sol Osiris Sla[...]</p> <p>29. &amp; Ri[s]e[n] [A]sis[ A]pophis Osiris  A Ω E[x]t[.]d[-]</p> <p>30. [in] f[...] of Cros[s] &amp; [-] sig[n] of [O]riris S[...] (1) s[ay] si[gn]</p> <p>31. of M[....] at Is[e]s (2) Rise [A][...] Sign o[f] Apophis &amp;</p> <p>32. Typ[h]on (3) Cros[s] [A][....] on b[....]t &amp; S[...] Sign of Osi[....][-] (4)</p>	<p>arm <b>at side</b>, right across body, holding the wand or other weapon <b>upright</b> in the median line. Then <b>face</b> <b>East and say:</b></p> <p>(ii) <b>I.N.R.I.</b> <b>Yod. Nun. Resh. Yod.</b> <b>Virgo, Isis, Mighty Mother.</b> <b>Scorpio, Apophis, Destroyer.</b> <b>Sol, Osiris, Slain and Risen.</b> <b>Isis, Apophis, Osiris, IAO. {22}</b></p>
<p>33. 3 M Wa[s]ties M.B. with Pu[.]e Wat[er] saying (MB s[....] to [-] [-])<sup>130</sup></p> <p>34. Asperge eam/eum Domine hyssopo Mu[n]dalitur, La[r]abis eam/ [eum]</p> <p>35. et super ni[v]em d[e]alabitur. He Masks hi[m] or her wi[th]</p> <p>36. Ma[s]k &amp; Robe of Mars saying. By th[.] figurati[v]e [m]yste[.]y</p> <p>37. of these holy Ve[.]t[...]es of concealment doth the Lord Clo[.]k</p> <p>38. th[.] in th[e] shroud of Myst[er]y in th[e] Str[e]ngth of th[e] Most</p>	<p>(iii) <b>Extend the arms in the form of a cross, and say: "The Sign of Osiris Slain."</b> ("See" Illustration).</p> <p>(iv) Raise the right arm to point upwards, keeping the elbow square, and lower the left arm to point downwards, keeping the elbow square, while turning the head over the left shoulder looking down so that the eyes follow the left forearm, and <b>say</b>, "The <b>Sign of the Mourning of Isis.</b>" ("See" Illustration).</p> <p>(v) <b>Raise the arms</b> at an angle of sixty degrees to each other above the head, which is thrown back, and <b>say</b>, "The <b>Sign of Apophis and Typhon.</b>" ("See" Illustration).</p> <p>(vi) <b>Cross the arms on the breast</b>, and bow the head and <b>say</b>, "The <b>Sign of Osiris Risen.</b>" ("See" Illustration).</p> <p>(vii) Extend the arms again as in (iii) and cross them again as in (vi) saying: "L.V.X., Lux, the Light of the Cross".</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>(End of excerpt from Liber O - Lisa C.</p> </div> <p><b>3 M. Washes M.B. with pure water, saying:</b> <b>.eam.</b> <b>Asperge : : Domine hyssopo et .eum.</b></p>

<sup>130</sup> I believe this line from Gardner says "MB seemed to be Initiate". Although none of Gardner's notes, nor Crowley's text, say it outright the MB seems to stand for Material Basis and in his autobiography, *Confessions*, Crowley indicates that in this ritual, he did use a volunteer to act as the MB, a conduit through which Crowley communicated with the entity Bartbabel (630).

<p>39. High, ANCOR AMACOR AMIDES THEODONIAS ANITOR</p> <p>40. th[a]t o[u]r desired end may be affected through thy strength</p> <p>41. ADONAI [un]to w[h]om be th[.] Glo[r]y in S[....] s[.]eculor[ium]</p> <p>42. Amen. He leads Him/Her [to] place in Triangle.</p>	<p><b>mundabitur;</b> .eam. <b>Iavabis : : et super nivem</b> <b>dealbabitur.</b> .eum. .her. <b>He masks : : with the mask and robe</b> <b>of</b> .him. <b>Mars, saying:</b></p> <p><b>By the figurative mystery of these</b> <b>holy vestures of concealment, doth</b> <b>the Lord cloak thee in the Shroud of</b> <b>Mystery in the strength of the Most</b> <b>High ANCOR AMACOR AMIDES</b> <b>THEODONIAS ANITOR that our desired</b> <b>end may be effected through thy</b> <b>strength, Adonai, unto whom be the</b> <b>Glory in Saecula saeculorum A M E N.</b> .her. .her. <b>He leads : : to : : place in the</b> <b>Triangle.</b> .him. .his.</p>
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The second half of the top line of this page is nearly unreadable so it is hard to know if Gardner copied it accurately. Certainly he drops the first word of the line, writing “Magus Adjuvant” instead of “The Magus Adjuvant”. This can be read as another subtle hint that Gardner is making notes about the elements of a ritual, rather than copying this specific ritual for future re-use. A lot of his changes also serve to shorten the text.

On Lines 2 and 3, Gardner continues to shorten the material, deliberately dropping words such as when he writes “Book & Pen” instead of “He bears the Book and Pen” and “On Altar” in place of “Upon the Altar”. He makes the same omissions on Line 7.

On Line 4 Gardner puts the commas in different places than Crowley and effectively changes the meaning of the text. Gardner writes “Isis in the East, his Mother Khem is the West . . .”. Crowley’s text reads “Isis is the East his Mother, Khem is the West . . .”.

Gardner then makes an error on Line 9 that has the potential to be significant. This line contains references to the CM, aka the Chief Magus, and the 2M, aka 2<sup>nd</sup> Magus, but Gardner writes 2 CM, indicating a 2<sup>nd</sup> Chief Magus in the ritual.

On Line 11 Gardner omits part of what appears to be another coded element similar to the one Crowley wrote at the top of the ritual (Page 200). Here Gardner has written “CM” instead of “C.M. HB:V”.

At the end of Line 13 Gardner includes a personal comment, stating that the “(success of banishing is known by a feeling . . .)”.

On this page Gardner includes supplemental instructions for a portion of the ritual which is not included in the text from Crowley’s *Equinox*. The supplemental information includes portions of the “Lesser Rituals of the Pentagram” and “Lesser Rituals of the Hexagram” which are found in Crowley’s *Liber O*, included as part of *The Equinox* of September 1919<sup>131</sup>.

Between Lines 14 and 17 Gardner has drawn a pentagram and a hexagram, with arrows suggesting the direction and sequence of movements. The direction of the arrow on the pentagram suggests a banishing ritual related to the element of fire (Crowley, *Equinox* Sept 1919, 20). The second image is a hexagram, a six-pointed star similar to the Jewish Star of David, created by layering two triangles atop each other, one pointed up, the other pointed down. This sketch matches a banishing hexagram for the element of Venus (Crowley, *Equinox* Sept 1919, 25). On Line 15 Gardner has written the words “Ritual of Pentagram”. The instructions below the diagrams, on Lines 17 through 32, further supports the idea that these diagrams are representative of banishing rituals<sup>132</sup>.

For Lines 17 through 32 Gardner has stepped outside of simply copying the ritual. Crowley’s text writes “2 M. Performs Banishing Rituals of Pentagram and Hexagram” (Lines 11 and 12) and Gardner has gone to another source, possibly *Liber O*, and added his version of these specific rituals into his notes. Lines 17 through 25 make up “The Lesser Banishing Ritual of the Pentagram” and Lines 25 through 32 “The Lesser Banishing Ritual of the Hexagram” ([Thelemapedia website](#)).

Gardner messes up the ritual on Line 19 where he drops one of the names of power, writing “left s[h]...lder, 1 Right Should[er] Ve Gedulah To [Gl]o[.]y” when the ritual actually instructs: “(iii) Touching the right shoulder, say ve-Geburah (and the Power). (iv) Touching the left shoulder, say ve-Gedulah (and the Glory)”.

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<sup>131</sup> *Liber O vel Manus et Sagittae* also exists as a part of Appendix VII of *Magick in Theory and Practice* (1929) (Part III of Book 4).

<sup>132</sup> The ritual actions of invoking/evoking and banishing are accompanied by a series of hand gestures moving in specific directions. In addition, according to many traditions, each element (spirit, air, water, fire and earth) has an individual and specific sequence of gestures.

He makes another major change on Line 21 where he substitutes a sword for the wand. He no doubt feels it is a reasonable change because Crowley's phrase is "with the proper weapon (usually the wand)". He makes the same type of alteration on Line 26 where Crowley writes "holding the wand or other weapon upright", writing instead "Sword upright".

More changes appear on Line 22. At this point in the ritual the magician is turning in a circle, evoking the spirits or elements of the cardinal directions or the quarters. Gardner is either careless in his copying or has not thought through the motions because he writes " Turn W[.]st ... Sou[t]h ... N[or]th". Assuming a starting position in the East, this has the individual swinging in half circles instead of following the standard practice (and as per Crowley's directions) of moving from East to South to West to North, moving in a single clockwise motion, completing the circle upon returning to a position facing to the East.

On Line 25, Gardner moves from one ritual to the next without a pause or a space or any other indication. The first ritual ends with "6-rayed star", and the next begins with "Stand upright". It is odd that Gardner ends the first ritual with the 6-rayed star when the original stipulates a pentagram (a five pointed star).

Lines 30, 31 and 32 contain instructions for parts of this ritual which include specific hand gestures and Gardner has inserted numbers (1) through (4) into these instructions. These numbers match up to several stick figure diagrams he includes on page 247 of Text A. These figures are based on photographs which appeared in the September 1919 volume of *The Equinox*.

Starting with Lines 33 through 35, Crowley uses an unusual convention to indicate that this portion of the ritual can be performed by either a man or a woman. He places a symbol : : to create a space in the line and then above and below that space he writes her or "eam" (above) and him or "eum" (below). Gardner struggles with how to present this and omits the symbol, opting to squeeze "eam" on top of "eum" between the ruled lines on the page.

Line 34 is spoken ritually in Latin while washing the MB. The Latin carries over onto the first part of Line 35 and then the text reverts to English. That means that the Latin "eam" and "eum" becomes "him" and "her". Interestingly, Gardner opts for the phrase "him or her" rather than squeezing the "eam" and "eum" on top of each other in the same space. It is perhaps indicative of his personal view of the world that he sets "him" ahead of "her" when Crowley's version puts the feminine above the masculine, effectively suggesting his preference for "her" ahead of "him".

On Line 41 Gardner makes another one of those copy errors that changes the entire meaning of what he is copying. He uses “affected” instead of Crowley’s “effected” creating a line that reads “that our desired end may be affected through thy strength”.

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1. the [C][....] Magus now Rises from [-] [-] [&]  
co[...][.]pea[.]
2. from th[.] Alter (sic). CM Hail [.]nt[.] th[at]  
Ra Ho[o][.]
3. Khuit, who a[r]t L\_o[r]d of th[.] Aeon.
4. Be th[is] co[n]s[c]e[r]ated(sic) spear. A th[ing] of  
ch[eer], al t[ing] of fea[r].
5. Cheer [to] me who weald(sic) it. M[y] He[ar]t its  
vigo[ur] sh[iel]d it.
6. Fear[ to] the[m] who fa[c]e it, Th[..]r f[.]rce, l[e]t  
fear disgrace it.
7. Be [a] Ray f[r]om th[e] Most High. A glan[ce]  
from His[ un]s[...]p[...] [E]ye.
8. Ar[m] Me, [-] me in th[.] fray. That s[h]all be  
fought th[is] [-] d[ay].
9. Hand[s] sp[ear] to [2] Mag[...] [to] Hol[d]. CM  
ta[k]es Sw[or]d.
10. CM Hail [u]nt[.] the[e] Ra Hoo[.] Khuit who  
[art] L\_o[r]d [of] th[.] [A]eon.
11. Be [th]is conse[...]ted Sw[or]d. Not abb[....]d  
bef[...]e th[.] [L]ord.
12. A [Sw)o[r]d of steel, a tongue of fla[m]e,  
Wi[...]t[...] in Ad[...]ment his Na[m]e
13. P[....]ant against th[.] host[s] of E[vil], A Mighty  
fence aga[ins]t th[.] Divd (sic)
14. A s[n]ake of Lightning [-] destroy, Th[...] that  
Wi[...][k] Mische[if] (sic) & annoy (sic)
15. A [...] M[e]. ARm Me in[t]h[.] f[ra]y. T[h]at  
sh[a]ll [be] fought th[is] d[...]d[...]l day,

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“An Evocation of Bartzabel”  
pages 121-124

**The Chief Magus now rises from his knees, and takes the Spear from the Altar.**

**C.M. Hail unto Thee, Ra Hoor Khuit, who art the Lord of the Aeon!**

**Be this consecrated Spear**  
**A thing of cheer, a thing of fear!**  
**Cheer to me who wield it! ---**  
**My heart, its vigour shield it!**  
**Fear to them who face it ---**  
**Their force, let fear disgrace it! {121}**  
**Be a ray from the Most High,**  
**A glance of His unsleeping eye!**

**Arm me, arm me, in the fray**  
**That shall be fought this dreadful day!**

**"He hands Spear to 2nd Magus to hold."**

**"The Chief Magus takes the Sword."**  
**C.M. Hail unto Thee, Ra Hoor Khuit, who art the Lord of the Aeon!**

**Be this consecrated Sword**  
**Not abhorred before the Lord!**  
**A guard of Steel, a tongue of flame**  
**Writing in adamant His Name!**

**Puissant against the Hosts of Evil!**  
**A mighty fence against the Devil!**  
**A snake of lightning to destroy**  
**Them that work Mischief and Annoy!**

16. H[.]ds sw[.]d [...] 3rd Magus [...] Hold. Ch[.]f  
Magus rai[ses] H[...]  
17. Abo[ve] Alt[er](sic). C. M. Ha[i] [to] th[ee] Ra  
Hoor Khuit Who [-] [Lord]  
18. of [the] Aeо[.]. Be this cons[...]ted Alt[.]r, A  
sig[.] of su[re] stabili[ty],  
  
19. will & Cou[r]age never falter, thought  
des[o]lve(sic) in Deity.  
20. Let th[y] smile di[...]ly [c][...]ing | |[ses] (sic). bless  
o[u]r d[ar]k d[...]ce,  
21. Holy H[aw]k, o[u]r [-] [...]sw[er]ing, [be] th[y]  
f[....]d Sa[...]fice,  
22. Holy [R]he[.], o[u]r Vig[our] ne[.]ing. We have  
paid th[e] priestly Price.  
23. Hail Ra Hoor, thy Ray f[or]th Rolling.  
Consec[r]ate th[.] instruments  
24. Thi[n]e Almi[g]hty power controlling, to th[is]  
Eve[n]t th[.] day e[v]ents,  
25. Arm [m]e Ar[m] me, in th[.] fra[y], t[ha]t s[h]all  
[be] fo[u]g[ht] [this] Dr[ea]dfull (sic) day.  
26. CM Takes s[pear] f[...] 2 M [&] giv[es] him  
C[e]nsor & Torch. Sw[or]d  
27. F[rom] 3 M & gi[ves] [him] Cup, Book &  
Pen. CM [goes] [to] {A}pe[...] [at]  
28. T[r]iang[!]e a[.]t[er] sup[..]t hi[m] [at] [b]ase.  
Take[s] c[or]d fro[m] Alte[r].  
29. C.M. fra[.]es/ sorro[.] [&] th[.] act Bl[in]d [f]old  
sa[ve] for th[.] [.]i[ght] & sight w[h]i[.]  
  
30. I can give th[.] & now bind them & [-] So th[at]  
f[or] a sp[ace] tho[.] Ma[yes]t be su[b]je[c]t [to]  
[my] will  
31. Alone. Ties hands {&} f[ee]t. Ta[ke]s s[p]r[.]r.  
Si[nce] tho[u] A[r]t wi[th]o[ut] th[.] c[.]c[le]  
32. [n] [-] place o[f] [-] Triang[!]e, Wi[t]h t[....]

**Arm me, arm me, in the fray**  
**That shall be fought this dreadful**  
**day!**  
**"He hands Sword to 3rd Magus to**  
**hold."**  
**"The Chief Magus raises his hands**  
**above the Altar."**  
**C.M. Hail unto Thee, Ra Hoor Khuit,**  
**who art the Lord of the Aeon!**  
**Be this consecrated Altar**  
**A sign of sure stability!**  
  
**Will and Courage never falter,**  
**Thought dissolve in Deity!**  
**Let thy smile divinely curving,**  
**Isis, bless our dark device! {122}**  
  
**Holy Hawk, our deed unswerving**  
**Be thy favoured sacrifice!**  
**Holy Khem, our vigour nerving,**  
**We have paid the priestly price.**  
**Hail, Ra Hoor, thy ray forth-rolling**  
**Consecrate the instruments,**  
**Thine Almighty power controlling**  
**To the Event the day's events!**  
  
**Arm me, arm me, in the fray**  
**That shall be fought this dreadful**  
**day!**  
**C.M. Takes Spear from 2nd M. and**  
**gives him the Censer and Torch; Sword"**  
**"from 3rd M. and gives him the Cup,**  
**Book and Pen."**  
**C.M. "Goes to apex of triangle.**  
**The others support him at the base. He"**  
**"takes the cord from the altar."**  
  
**.Frater.**  
**C.M. : : N! As thou art**  
**blindfolded**  
**.Soror .**  
**save for that light and sight which**  
  
**I can give thee, so do I now bind**

<p>s[pea]r do i[n]vo[k]e upon [-]</p> <p>33. Th[e] P[r]ot[.]tion of Ra Hoor K[hui]t. So t[hat] No f[orc]e e[it][...] of H[ea]ve[.]</p> <p>34. [or] of E[a]rth, or f[r]om [u]nd[.] [the] E[a].[.]th May Set upon t[hee], So[.]</p> <p>35. O[n]ly tha[t] f[.]ce t[hat] I shall in[v]oke wi[t]hin th[ee]. BLAHAST! (sic)</p> <p>36. OMPEHDA So the[n] I b[...].g ar[m]ed &amp; e[x]alted to t[his] Powe[r]</p> <p>37. [o]f [the] Most High, Place upon th[ey] Head [this] drop of cons[....][ted] [o]il</p> <p>38. so t[ha]t t[h]is Ra[y] [of] Godhead may ill[um]i[.]</p> <p>[t]h[ee], &amp; I p[!]ac[e] th[.] Holy Ki[ss]</p> <p>39. upon th[y] [n]eck so that th[y] m[in]d may [be] fa[...].ble [u]nt[.] [us], o[pen] [to] [our] W[...],</p> <p>40. sens[ib]le [to] th[.] {p}o[w]er [of] [-] conju[.].tions, &amp; With this [-] Do I d[...]</p> <p>41. from th[y] [b]r[...]t five 5 dro[p]s of blood: So [thy] body be [-] T[em]ple</p> <p>42. of Mars. Whe[r]ef[...] also I c[o][....][d] th[ou] [to] R[....]t aft[er] me. I sub[.]t</p>	<p><b>thee, so that thou mayst be for a space subject to my will and mine alone.</b>  <b>("Ties hands and feet."</b></p> <p>"Takes Spear from altar.") And <b>since thou art without the circle in the place of the triangle, with this Spear do I invoke upon thee the protection of Ra Hoor Khuit, so that no force either of Heaven or of Earth, or from under the earth, may act upon thee, save only that force that I shall invoke within thee.</b></p> <p><b>Bahlasti! Ompehda!</b></p> <p><b>So then, I being armed and exalted to the Power of the Most High, place upon thy head this drop of {123} consecrated oil, so that the ray of Godhead may illumine thee.</b></p> <p><b>And I place this holy kiss upon thy neck, so that thy mind may be favourable unto us, open to our words, sensible of the power of our conjurations.</b></p> <p><b>And with this burin do I draw from thy breast five drops of blood, so that thy body may be the Temple of Mars.</b></p> <p><b>Wherefore also I command thee to repeat after me:</b></p> <p><b>I submit</b></p>
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Page 202

On Line 9 Gardner writes 2M instead of 2<sup>nd</sup> M which has the potential to be misread as a plural two Magi, rather than an assistant to the Chief Magus. He does the same thing again on Line 26. On Line 27 he uses 3M instead of 3<sup>rd</sup> M.

Gardner makes an odd change to Crowley's text on Line 12 when he writes "Sword of Steel" where Crowley had originally written "Guard of Steel".

Introduced originally on page 201 of Text A, starting on Line 29 of this page Crowley uses the : : device to indicate when the gender of the performer is flexible. This time he uses "Frater" above the gap and "Soror" below the line. These are monastic labels meaning Brother and Sister. In this

context Crowley is probably referring to male and female members of his magical society, the Ordo Templis Orientis (O.T.O.). Gardner crams the two words into the space available, putting "frater" above "sorror" (sic).

On Line 30 I have used the same symbol  $\wedge$  to indicate a place on this line where Gardner has gone back and inserted a phrase he missed  $\wedge$ "Now bind them" $\wedge$ . Later on this same line Gardner has re-arranged a couple of phrases. It does not really change the meaning of the sentence. Gardner writes "So that for a space thou mayest be subject to my will" where Crowley writes "so that thou mayst be for a space subject to my will".

On Line 34 Gardner writes "set" instead of "act" referring to the "forces of heaven". It is debatable if there is a difference, although being "set upon" by the forces of heaven does sound a little more violent than being "acted upon".

Gardner has made a small slip of the hand on Line 41, writing "Five 5" instead of "give 5", referring to a ritually drawn five drops of blood.

### Page 203

Page 203 1. [m]ysel[f] [-][-][-][-] [o]p[inion] [-] [the] [p]ow[ers] 2. of Ma[r]s [to] M[a]ni[es]t with[in] me. (done). CM Pl[ac]e[.] 3. about His/Her Neck the Lamen of Ma[r]s. M[ag]i [-] 4. [to] ci[rc]le. face E[ast]. C.M. Now Breth[...] si[n][..] w[.] 5. are abo[u]t to engage i[n] a W[or]k of so gr[ea]t ga d[a]ng[.] 6. it is fitti[ng] that we make [...]t [o]urselv[es] a f[or]t[r]ess of 7. defence in th[e] [n]ame of th[e] [.]o[st] High E[lohim] frat[e] 8. Adj[...]t Ma[gi]   command th[ee], P[uri]f[y] th[.] Pla[ce] [...]th [W]a[ter].	<i>The Equinox</i> , March 1913 "An Evocation of Bartzabel" pages 124-126  <b>myself</b> to thee and to this operation; I invoke <b>the Powers of Mars to manifest</b> <b>within me. ("done")</b> ."his". ("C.M. places about : : neck the ."her".  <b>Lamen of Mars.")</b> " <b>Magi</b> return <b>to circle, face east.</b> " <b>C.M. Now, Brethren, since we are</b> <b>about to engage in a Work of so great</b> <b>danger, it is fitting that we make unto</b> <b>ourselves a fortress of defence in the</b> <b>name of the Most High, Elohim. Frater</b> <b>Adjuvant Magus, I command thee to</b> <b>purify the place with water.</b>  ("3rd M. sprinkles thrice around circle walking widdershins.")
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9. 3M sp[.] [k][es] th[r]ce Ro[un]d C[ircle].  
Wa[lk][...] Wid[....], CM
10. Th[.] fi[r]st Pri[es]t, who go[verne]th th[.]  
Wi[.]k[s] o[f] fi[r]e [-]
11. Spr[in]kle with th[.] Wat[ers] of the f[or] L\_o[.]d  
Resonding (sic)sea,
12. Fra[...][.] Ma[gi] | com[man]d th[ee] to co[ns][.]t  
the pl[ace] wi[th]
13. fi[r]e, 2[M] c[...][s] [this] c[ir]cle t[hr]ice [r]o[.]d  
Wa[...] Wid[....]s.
14. CM so Wh[en] all th[e] [p][h]anto[ms] a[r]e  
v[ani]f[.]ed & through[h] th[.]
15. U[niver]ese (sic) d[.]ts & flas[hes] [that] Holy &  
f[...]less fi[r]e, - He[a]r th[.]
16. the Voice of [f]i[.]e, CM Ta[kes] Swo[r]d CM  
Th[.] L\_o[.]d
17. is My [.or]trese (sic) [&] my d[i]live[...](sic), My  
God i[n] who[m] | wi[ll] trust
18. I will Walk upon the Lion & Add[er], th[.] yong  
(sic) Lion & th[.]sk[.]pi[.](sic)
19. will I [t]read [...][er] my f[ee]t. Beca[u]se he hath  
set his ho[.] on
20. me. [t]hereff[ore] will I d[e]liver (sic) hi[m], I will set  
hi[m] on hig[h]
21. [b][.]ca[us]e he hath k[n]own my n[am]e. CM.  
c[...].ma[b][.]lats (sic)
22. thrice, Wid[.]rs[.]i[ns] with S[w]ord. C . M .  
Ha[j]l un[tol] th[.] Ra
23. Hoo[.] Khuit, who a[r]t L\_o[r]d of the [A]eon. Be  
th[is] Cons[e]crat[ed]
24. Tower, [A] Place of power this fearfull  
(sic) Ho[u]r! M[ay] [the]
25. Nam[es] of God t[ha]t Gi[r]d us be the sig[....]  
he [h]at[h] hea[r]d u[s].
26. By [the] 5 [un]sleeping stars, W[a]rd us f[r]o[m]  
th[.] Wrat[h] o[f] M[ar]s.
27. By th[.] R[.]d of that God er[e]ct. Be he

**C.M. Thus, therefore, first the Priest who governeth the works of Fire, must sprinkle with the waters of the loud-resounding sea.**

**Frater Assistant Magus, I command thee to consecrate the place with Fire.**

("2nd M. censes the circle thrice around, walking widdershins. ")

**C.M. So when all the phantoms are vanished, and {124} through the Universe darts and flashes that holy and formless Fire --- Hear Thou the Voice of Fire!**

("C.M. takes Sword.")

**The Lord is my fortress and my deliverer; my God in whom I will trust. I will walk upon the lion and adder; the young lion and the scorpion will I tread under my feet. Because he hath set his Love upon me, therefore will I deliver him:**

**I will set him on high, because he hath known My Name.**

("C.M. circumambulates thrice widdershins with sword.")

**Hail unto Thee, Ra Hoor Khuit, who art the Lord of the Aeon!**

**Be this consecrated Tower  
A place of power this fearful hour!  
May the Names of God that gird us  
Be our sign that he hath heard us!**

**By the five unsleeping Stars  
Ward us from the wrath of Mars!  
By the rood of God erect  
Be He perfect to protect!  
Arm me, arm me, in the fray  
That shall be fought this dreadful**

<p>P[...]f[...]t [&amp;] prot[e]ct.</p> <p>28. {A}[.]m me A[r]m me, in th[is] fray. T[h]a[t] s[ha]ll [be] [f]o[u]ght th[...] [-]</p> <p>29. (He now conjo[.]s [the] D[o]g [of] E[vil]) A[r]i[se], D[ay] of</p> <p>30. E[vil], [that] I may inst[ruc]t the[.] in th[y] [du]ties. In [thee]</p> <p>31. Na[m]e of Horus   s[ay] [unto] the[.] Ari[.]e, Tho[u] [ar]t [-] priso[...],</p> <p>32. Confess that tho[u] that is so.   ha[ve] do[...] this [in] [thee] Name &amp; in [-]</p> <p>33. might of Horus. Except th[.]n set [thy] face in my def[en]ce, th[ou] [ar]t</p> <p>34. bli[n]d &amp; du[mb] &amp; P[ar]alised(sic) b[u]t tho[u] sh[a]lt h[...] th[.] curse of thy</p> <p>35. creator &amp; th[.] s[h]alt f[e]l th[.] Torments of [my] a[...]nging W[...],</p> <p>36. theref[...] be th[ou] ob[e]die[n]t [to] me, as a [gu]ard aga[...]st the[m] that Hat[e] me</p> <p>37. []et th[...](-) be terrible(sic) as a sto[rm] p[...]ted Sky, Let thy face</p> <p>38. be as a Whi[r]lw[in]d of Wra[th] &amp; f[...]g aga[...]t th[is] en[emy]. Arise  </p> <p>39. S[ay] &amp; [a]id &amp; gua[r]d me in this W[or]k of Art. The[e], thee   su[....] [to]</p> <p>40. Mi[n]e aid. In th[.]Na[me] of Hor[u]s, Ri[s]e, Move, appear, Rise Do[g] of</p> <p>41. E[vil], [to] guar[d] th[.] Abyss of Hight(sic), Rise  </p>	<p>day!</p> <p>(<b>"He now conjures the Dog of Evil."</b>)</p> <p><b>Arise, Dog of Evil, that I may instruct thee in thy present duties.</b></p> <p><b>In the name of Horus, I say unto thee, Arise.</b></p> <p><b>Thou art imprisoned.</b> <b>Confess thou that it is so. {125}</b></p> <p><b>I have done this in the name and in the might of Horus.</b></p> <p><b>Except thou set thy face in my defence, thou art blind, and dumb, and paralysed: but thou shalt hear the curses of thy Creator, and thou shalt feel the torments of my avenging wrath.</b></p> <p><b>Therefore be thou obedient unto me, as a guard against them that hate me.</b></p> <p><b>Let thy jaws be terrible as the storm-parted sky.</b></p> <p><b>Let thy face be as a whirlwind of wrath and fury against the enemy.</b></p> <p><b>Arise, I say, and aid and guard me in this Work of Art.</b></p> <p>O thou! whose head is of coal-black fire!</p> <p>Thou, whose eyes are as columns of smoke and flame!</p> <p>Thou, from whose nostrils goeth forth the breath of destruction!</p> <p>Thou whose body is of iron and brass, bound with exceeding strength: girt with the power of awful blind avenging force --- under my control, and mine alone!</p> <p>Thou, whose claws are as shafts of whirling steel to rip the very bowels of my adversaries.</p> <p><b>Thee, thee, I summon to mine aid!</b></p> <p><b>In the name of Horus: rise: move: appear:</b></p> <p>And aid and guard me in this Work</p>
---	---

say to gua[n]d [this] [-] Qu[.]ters 42. The Abyss of the No[rth], the Abbys (sic) of th[.] So[u]th, the Abbys of the [Ea]st	of Art! <b>Rise, Dog of Evil, to guard the              Abyss of Height!</b> <b>Rise, I say, to guard the Four              Quarters: the Abyss of the North; the              Abyss of the South; the Abyss of              the East;</b>
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On Line 3 Crowley again uses the : : device (as he did on pages 201 and 202), this time indicating "his" and "her". As before Gardner crams the two words on to the same part of the line with "His" above "Her". I've indicated the change with a forward slash /.

On Line 5 Gardner has self corrected some sort of copying error at the end of this line. He writes "great ga danger . . ." scratching out the "ga" as if perhaps he was interrupted while writing and then made a false start when he returned to his task.

Gardner again has cause to scratch out a few mis-written letters on Line 11, removing a "for" from the phrase "Waters of the for Loud Resounding sea . . .".

On Line 16 Gardner adds a second CM to the line, perhaps to clarify for future reference that both the action and the speech are performed by the CM or Chief Magus.

Lines 17 through 19 bear a strong resemblance to Psalm 91:2 and 13, 2: "I will say of the LORD, 'He is my refuge and my fortress, my God, in whom I trust', and 13: You will tread upon the lion and the cobra; you will trample the great lion and the serpent" (New International Bible). Gardner has written it as "The Lord is my forte (sic) & my diliver (sic), My God in whom I will trust I will walk upon the Lion & adder, the yong (sic) Lion & the [serpent] I will tred under my feet. Because he hath set his [hand] on me. Therefore will I deliver him., in contrast to Crowley's "The Lord is my fortress and my deliverer; my God in whom I will trust. I will walk upon the lion and adder; the young lion and the scorpion will I tread under my feet. Because he hath set his Love upon me, therefore will I deliver him . . .".

On Line 22 Gardner again adds an additional CM to the ritual line up.

Another extraneous word is crossed out on Line 27, " By the rood of that God erect . . .". The same thing happens on Line 32 where Gardner has written "that" and then crossed it out.

Between Lines 39 and 40 Gardner omits five paragraphs. They provide additional descriptions of the "Dog of Evil" being summoned in this ritual. Gardner also omits an additional line of Crowley text between Lines 40 and 41.

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1. [te] [ab.]ys (sic) of [the] [.]es[t]. [.]e [-]  
][.]e[rr][.][ible] aga[....] a[ll] [-] [-] [-]
2. Be tho[u] mig[ht]y to d[e]fend me fro[m] th[e]  
e[v]il O[n]e[s]. [A]t th[.] confi[....] of
3. Matt[er], at th[.] th[.]shold o[f] th[.] inv[.]able, [-]  
be tho[u] my Watche[r]
4. & my Gu[ar]dian. Bef[or]e th[is] [f]ace of [the]  
D[we]lle[r]s of [the]
5. Ab[o]des o[f] th[.] Night! As[a] fl[a]m[ing]  
Sw[or]d, t[....] ev[...] way [to]
6. K[ee][.] th[.] ga[tes] of may my u[....]se! Let thy  
[t]h[.]th flash f[or]th
7. In th[.] Na[m]e of Ho[r]us. Rise, Move &  
appe[ar]. B[e] thou [obe]d[.]t
8. u[n]to me, f[or] I am the Mas[ter] o[f] the forc[es]  
o[f] Matter, the se[r]...t
9. of th[.] same th[y] God i[s] [my] Name, T[rue]  
W[or]chip[.](sic) of [the] H[igh]...t
10. Muc[h] in[cen]...e is b[....][t] [&] th[er] (sic) is [a]  
P[au]se. ||[nv]ocation (sic).
11. CM pref[.]m |[n]v[o]k[i..] R[i]t[u]al of Mars.
12. CM. Eve[n] [-] o[f] [O]ld there come 3 Ma[g]i  
f[rom] th[.] ends of
13. the E[ar]th to ad[.]e th[.] 5-fold star. So come  
we, o[h] Lo[r]d, A[.]ed
14. for th[.] Holy wo[.](k) of [an] E[vo]cation o[f]  
Bartzabel (sic) th[.] s[p]i[...].t of

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**the Abyss of the West.**  
 Rise, I say, to guard the Abyss of the Great Deep. (sic)  
 Horus it is that hath given this commandment. {126}  
 Be thou terrible against all them that hate me!  
**Be thou mighty to defend me from the Evil Ones!**  
**At the confines of Matter: at the Threshold of the Invisible: be thou my Watcher and my Guardian! Before the face of the Dwellers of the Abodes of Night!**  
**As a flaming sword turning every way to keep the gates of my Universe: let thy teeth flash forth!**  
 Nothing shall stop thee while thou settest thyself in my defence.

**In the name of Horus: Rise, Move, and Appear: Be thou obedient unto me: for I am the Master of the Forces of Matter: the Servant of the Same thy God is my Name: true Worshipper of the Highest.**

("Much incense is now burnt, and there is a pause.")

**THE INVOCATIONS**  
 ("C.M. first performs the Invoking Ritual of Mars.")  
 ("The Adepts stand at the points of the Tau.")

**C.M. Even as of old there came three Magi from the ends of the earth to adore the Fivefold Star, so come we, O Lord, armed for the holy work of an Evocation of Bartzabel the spirit of Mars, that is**

15. Mars, that is [o]bedi[e]nt [u]nto th[e] intel[....]  
 [G]raphiel. C[h]ose[n]
16. from th[e] Se[ra]ph[.] who follo[w] Komdel (sic)  
 the G[re]at A[r]ch[an]gle (sic)
17. t[h]at S[...]eth God under his Na[me] Elohim  
 [G]ibor, a spa[r]k
18. from thine intole[r]able Light. RA, Ho[.] K[hui]t,
19. The[r]ef[.]e hear th[.] the [O]a[th] o[f]  
 [O]bligation that we as[ume](sic) bef[...]
20. thee, th[.] CM Point[s] th[.] sword downw[ar]d[s]  
 upo[n] th[.] phe[...]
21. Of [the] Tr[i]a[ng]le of R. H. K. (N[ote],  
 p[.]h[.]p[s] th[e] S[p][...] [st][....] P[.....])
22. Th[e] c[ir]le W[e] Per[d][....][abe] (sic) a  
 No[.][fl]yte (sic) of th[e] A.A. & 2M [&] 3M
23. swear unt[o] the[e] [O] Lord God, b[y] th[ine]  
 own almighty Power
24. by th[y] f[o]rce & fi[.]e, by the Gil[tt][....] Ha[w]ks  
 Eye, [&] t[h]y Migh[ty]
25. S[wee]pi[ng] wing[.], [that] we all h[...] in [this]  
 pla[ce] & now at [-]
26. Ti[m]e, do u[tt]erly d[ev]ote o[ur]selves, mind,  
 bo[d]y & e[.]late, at all
27. ti[mes] & [in] all [p]lac[es] so ev[er] [to] th[.]  
 e[st]ablishment of thy Ho[ly] K[.][gd)o[m]
28. & if we fail he[.]e in, May we be b[....] [&]  
 cons[.][e]d by th[.] [R]ed
29. Eye of [M]ars. Ma[.] [R]et[...] [to] s[t]ations,  
 CM f[...] th[.] [-] P[.]p[...]
30. is 5 fold. f[irs]t, [-] t[he] K[.].gdom of Ra Hoor  
 Khuit may be e[s]tabl[....]
31. I[.] [the] [A]eon. Seco[n]dly th[at] [w]e may  
 suc[ee]d (sic) in t[ha]t [par]l[...] d[e]sig[.]
32. of w[hich] it is not [L]aw- f[.]l [to] s[p]eak, even  
 bef[ore] thee,
33. 3 dly, t[ha]t we may [h]ave [p]o[w]er [to] help t[he]  
 weak. 4[...] [that] [we]

**obedient unto the Intelligence Graphiel,  
 chosen from the Seraphim who follow  
 Kamael the Great Archangel that  
 serveth God under his name of Elohim  
 Gibor, a spark from Thine intolerable  
 light,**

Ra Hoor Khuit!

**Therefore hear Thou the Oath of the  
 Obligation that we assume before Thee.  
 {127}**

("The Chief Magus points the Sword  
 downward upon the apex of the"  
 "Triangle of R.H.K. and the other Magi  
 place their hands upon the"  
 "hilt.")

**We, Perdurabo, a Neophyte of the A**  
 :: A ::, All for Knowledge, a Probationer  
 of A :: A ::, and GR: Alpha-gamma-alpha-  
 theta-alpha, a Probationer of A :: A ::,  
**swear unto Thee, O Lord God, by Thine  
 own almighty power, by Thy force and  
 fire, by Thy glittering Hawk's eye and  
 Thy mighty sweeping wings: that we all  
 here in this place and now at this time  
 do utterly devote ourselves, mind, body,  
 and estate, at all times and in all places  
 soever to the establishment of Thy holy  
 Kingdom.**

**And if we fail herein, may we be  
 burnt and consumed by the Red Eye of  
 Mars!**

("Magi return to stations.")  
 And this our purpose is fivefold:  
**Firstly, that the Kingdom of Ra Hoor  
 Khuit may be established in the Aeon.**  
**Secondly, that we may succeed in that  
 particular design of which it is not  
 lawful to speak, even before Thee.**

34. ma[y] be filled wit[h] the C[o]f[...]ge & E[ner]g[y] of  
Ma[r]s for th[.] p[.....]ton
35. of th[is] [G]r[e]at W[..]k, & L[as]tly [that] we may  
[-] th[.] se[r]vice
36. o[f] Ba[.]t[.]bel t[ha]t [h]e may be [o]bedie[n]t  
[u]nt[o] [us] th[y] s[er]t[...].ts
37. [that] [-] h[im] [&] [us] th[er]e may be peace, &  
that [he] m[ay] al[....]
38. [be] Rea[d]y [to] come whosoever he is in  
[v]ok[ed] (sic) & call[.] f[o]t[.]
39. No[w] because in such a work it is not possible  
for us to do anything
40. [.t all [ou]rsel[v]es. We have hum[b]le re[.]o[.]se  
[u]nto thine Almigh[y]
41. Po[.]r,[ ]....ing the [u]pon o[ur] k[...].s t[hy] for [-]  
& thine [A]jd (T[he] Mag[i] kneel
42. a[t] th[.] 3 side[s] [of] th[.] Alt[er], [a]ll Cla[.]ing  
spea[r]s in t[.] p[.]per M[ann]er.
43. (Note. What is [the] prop[er] maner (sic)? & [are]  
t[he]re 3 s[p]ears?)

**Thirdly, that we may have power to help the weak.**

**Fourthly, that we may be filled with the Courage and Energy of Mars for the Prosecution of the Great Work.**

**And, lastly, that we may obtain the service of Bartzabel that he may be obedient unto us thy servants, that between him and us there may be peace, and that he may always be ready to come whosoever he is invoked and called forth. {128}**

**Now because in such a work it is not possible for us to do anything at all of ourselves, we have humble recourse unto Thine Almighty power, beseeching upon our knees Thy favour and Thine aid.**

**("The Magi kneel at three sides of altar, all clasping spears in the" "proper manner.")**

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Right off the top, in the middle of the top line of the page, Gardner omits three lines from the original Crowley evocation.

Then on Line 6 he makes a slip of the pen, writing "may" instead of "my" and then crossing it out.

Between Lines 6 and 7, and Lines 11 and 12 Gardner omits more of the Crowley text. The second omission is interesting because the result is to turn a ritual with multiple participants into a ritual speech by the CM (Chief Magus).

On Line 21 Gardner adds a comment in brackets but the writing is largely unreadable. I think it says "Note, Perhaps the . ." but unfortunately I cannot make out the rest of the line. The last two words of this bracketed comment seem to be "the circle". They appear as the first two words of Line 22.

Appearing for the first time on Line 22 is a new symbol “A :: A ::”, which stands for Astrum Argenteum or Silver Star, a gnostic system that Crowley founded after he left the Hermetic Order of the Golden Dawn in 1907 (Wikipedia). Gardner makes a mess of copying this glyph, presenting it as what appears to be “A,A,”. This suggests that Gardner was less interested in the organization and more focused on the rituals and magical information he was gleaning from Crowley’s writings. Gardner also omits a section of text from this portion of Crowley’s work that seems to be about the names of two probationers to the order, participants in the ritual. Gardner refers to them simply as 2M and 3M, presumably meaning 2<sup>nd</sup> and 3<sup>rd</sup> assistant Magi.

As part of Line 29 Gardner inserts two letters “CM” into a speech being made by the probationers mentioned above. By doing this he wrests this ritual speech from their mouths and puts it into that of the Chief Magi. Previously, between Lines 11 and 12, he had omitted a reference to their participation in the ritual.

On Line 33, Gardner creates a pair of unique shortforms, writing “3dly” where Crowley meant “Thirdly” and what appears to be “4thly” where Crowley writes “Fourthly”.

From Line 40 Gardner drops the word “of” but it makes little difference to the meaning of the line. He writes (starting on Line 39) “it is not possible for us to do anything at all ourselves...” instead of “it is not possible for us to do anything at all of ourselves”. Reading the “of” as “by” a difference in meaning might be found in the degree of suggested helplessness without the aid of the gods but it is a subtle thing that would escape a casual reading.

On the last line of the page, 43, Gardner has questions. He writes, within brackets, “(Note, What is the Proper maner (sic)? & are there 3 Spears? ) This is a reference to the previous line which says “the Magi kneel at the 3 sides of the Alter (sic), all clasping spears in the proper ma[nn]er”.

## Page 205

<p>Page 205</p> <ol style="list-style-type: none"> <li>1. [-] [-] [-] [s]ong, I am th[e] Lord of Thebes [&amp;] I The [...]nsp [...]d] f [...]t[h]</li> <li>2. [...]ker [...] of M [...]nt [...] f[or] me [...]vals th [...] veiled sky, The self- s[ain] Ankh -f. N. Kh[...]</li> <li>3. Whos (sic) wo[r]ds [are] tr[uth] I invoke, I gr[...] Thy Prese [...] [G]. Ra Hoo [...]r K [...]t[ ]</li> </ol>	<p><i>The Equinox, March 1913</i>  <i>“An Evocation of Bartzabel”</i>      pages 129-131</p> <p>I adore Thee in the Song:  <b>I am the Lord of Thebes, and I</b>  <b>The inspired forth-speaker of</b>  <b>Mentu;</b>  <b>For me unveils the veiled sky,</b>  <b>The self-slain Ankh-f-n-Khonsu</b>  <b>Whose words are truth. I invoke, I</b>  <b>greet</b></p>
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4. Ut[ni]t[y] utt[erm]os[t] s[...]d | ad[or]e th[.]  
M[ig]ht of [t]hy [b]r[ea]th,
5. Sup[rem]e & te[...]able God, Wh[o] Ma[k]est  
th[e] Gods & death,
6. To T[rem]ble bef[or]e t[hee], I. | ad[or]e thee,
7. A[ppea]r on the t[hr]o[a]n(sic) of Ra! [O]p[.]n  
[the] ways of Kh[.].
8. L[ighten] th[.] ways of K[.]. Th[e] w[ay]s of  
[K]hab[s] R[.] th[...].gh.
9. To ST[4] or still [me]. [.]u[.]. L[.]t it fill me.
  
10. All say R[....]ly A ka dua | Tuf ur Biu | Bi  
a,a, ch[e][.]ut
11. Dudu [n]er af an nuteru. Wh[en] th[e] Ch[.].f  
Mag[us] is sa[t](..)[f](...)
12. wit[h] th[.] d[e]scent of God, l[e]t all Rise. CM  
will say
13. so th[a]t th[y] Light is in me & its Red [f]la[m]e is  
[as] a swo[r]d
14. in my [h]and t[o] pus[h] thy order. T[h]ere is a  
s[...]t door [that]
15. I shall make [-] esta[bil]ish (sic) th[y] way in all th[.]  
q[u][.]ers
16. --- as it is said. Th[e] L[i]ght is mi[n]e, its Rays  
cons[um]e
17. Me. I ha[v]e made a sec[.]t door. Int[o] th[e]  
Ho[us]e of Ra [&] T[...]
18. of K[h].ph Ra [&] of [A]ha thoor, I am thy  
Theb[an], G. M[en]t[.], The P[re]phit (sic) of  
[A]uk (sic)
19. f.N. Khonsu. By Bes-[m]a-Ma[.]t my [b]r[eas]t |  
beat. By Wi[s]e Ta Na[ck] | we[ar] my spell
20. show thy star spl[en]do[ur] O N[.]ilt (sic) Bid me  
wit[hin] th[y] Ho[use] to d[we]ll
21. [-] w[..]g at snake of Light Ha[d]ith.[A]ide with  
me R[a] Hoo[r] Khuit.

**Thy presence, O Ra Hoor Khuit!**

**Unity uttermost shewed!**  
**I adore the might of Thy breath,**  
**Supreme and terrible God**  
**Who makest the Gods and death**  
**To tremble before Thee:**  
**I, I adore Thee!**  
**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!**

**"All say, repeatedly:"**

**A Ka dua**  
**Tuf ur biu {129}**  
**Bi a'a chefu**  
**Dudu ner af an nuteru!**

**"When the Chief Magus is satisfied**  
**with the Descent of the God, let"** "all  
rise and let C.M. say:"

**So that Thy light is in me; and its red**  
**flame is as a sword in my hand to push**  
**thy order. There is a secret door that I**  
**shall make to establish thy way in all**  
**the quarters ... as it is said:**

**The light is mine; its rays consume**  
**Me: I have made a secret door**  
**Into the house of Ra and Tum,**  
**Of Khephra, and of Ahathoor.**  
**I am thy Theban, O Mentu,**  
**The prophet Ankh-f-n-Khonsu!**

**By Bes-na-Maut my breast I beat;**  
**By wise Ta-Nech I weave my**  
**spell.**  
**Show thy star-splendour, O Nuith!**  
**Bid me within thine House to**  
**dwell,**

22. Ma[g]us fac[.] Δ [Oth][...] supp[.] him. Hail  
Hail Hail Hail Hail.
23. S[e]nd f[or]th a spark of th[...] ill[...]table Light &  
f[or]ce, we [b]e[.]ach
24. th[ee], T[h]at it may appe[a]r [in] th[...] Hea[ven]  
of Mars, as th[.] God.
25. Elohim [G]ib[.]r, O W[.]ged glory o[f] [G]old.  
O. W[.][rr]io[r] ar[...] wi[th]
26. Spear [&] Sh[.].ld. O V[er]g[i]n(sic) Str[e]ngth  
& Splendo[u]r as of Sprin[g]
27. That [R]id[es]t thy Ch[a]riot of Iron alo[.]e th[.]  
Sto[rm] upon [the] sea,
28. who s[h][..][es]t [f][..][th] [the] A[rr]o[w]s of th[e]  
Moon. Who W[.]ldest [the]
29. [4] Ma[g]ick W[e]apons. Who Art the Ma[s]ter  
of [the] P[.].tagr[am],
30. [&] of [the] blasing (sic) f[.]r[g] of the Sun.  
Co[m]e unto me, tho[n] g[r][..]t
31. God Elohim Gibor & s[en]d thy Angel, Kamael  
er[.] Kamel(sic)
32. the Mighty, th[.] lead[e]r o[f] thi[n]e Armies [-]  
fi[.].y s[er]pents
33. the se[ra]p[him], that he may answ[er] my  
[be]hest[s]. [A] P[ur]ple
34. flame t[hat] is like [un]to th[e] whi[r]ling wheal(sic)  
of Life, . [O]h
35. S[t]rong s[h]ould[er]s & Vergi[n]al(sic) [b]reasts  
& Dancing Li[m]bs
36. Kam[d]el, Kamael, Kamael, Kamael. I s[ee] the  
(sic) b[e]f[or]e me.
37. [O] th[.] great A[r]changel. A[r]t tho[u] not  
[the] Lead[.] of [the]
38. Ar[m]ies of [the] Lo[r]d of t[he] gra[y] s[.].a[.]es  
whos (sic) [h]ead[.] [are] t[ri]pel (sic) [-]
39. of s[p][...][t][ua]! Lig[ht] [&] whos (sic) tongu[es]  
[are] t[.].ply fork[ed] with judgm[.].t
40. whos (sic) [h]o[.].ies a[r]e Li[k]e th[e] Sun in his

**O winged snake of light, Hadith!**  
**Abide with me, Ra Hoor Khuit!**

("Magus faces "Fire," and others  
support him.")  
Hail! Hail! Hail! Hail! Hail!  
Send forth a spark of thine illimitable  
light and force, we beseech Thee, that it  
may appear in the Heaven of Mars as  
the God Elohim Gibor.

**O winged glory of gold!** O plumes  
of justice and stern brows of majesty!  
**O warrior armed with {130} spear  
and shield!** O virgin strength and  
splendour as of spring! That ridest in  
thy Chariot of Iron above the Storm  
upon the Sea! Who shootest forth the  
Arrows of the Moon! Who wieldest the  
Four Magick Weapons! Who art the  
Master of the Pentagram and of the  
blazing fury of the Sun!

**Come unto me, thou great God  
Elohim Gibor, and send thy Angel  
Kamael, even**

Kamael the mighty, the Leader of  
thine Armies the fiery Serpents, the  
Seraphim, that he may answer my  
behests.

**O purple flame that is like unto the  
whirling wheel of Life!** O strong  
shoulders and virginal breasts and  
dancing limbs!

**Kamael! Kamael! Kamael! Kamael!**  
I see thee before me, O thou great  
Archangel! Art thou not the Leader of  
the armies of the Lord? Of the grey  
snakes upon whose heads are triple  
crowns of spiritual light, and whose  
tongues are triply forked with  
judgment? Whose bodies are like the  
Sun in his strength, whose scales are of

<p>strength whos(sic) s[.]les a[r]e of</p> <p>41. [the] Ad[.]m o[u]t (sic) of Vulcun (sic), who are slim &amp; s[p]lendid &amp; Verginal (sic) as t[hey]</p> <p>42. Rush [f][ow]ing over th[e] Lashed Sea. Come [un]to me Kamael</p> <p>43. Tho[u] Arch[...]l almighty [&amp;] sen[d] to me Grah[b]el that great intellig[.]nce(sic)</p>	<p><b>the adamant of Vulcan, who are slim and splendid and virginal as they rush flaming over the lashed sea?</b></p> <p><b>Come unto me, Kamael, thou archangel almighty, and send to me Graphiel that great intelligence</b></p>
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The first few words on the top two lines of the upper left corner of this page are obscured but this time it is because the page was folded down when the photocopy was made.

Line 10 features two upright lines | that might be meant to indicate a line break. They correspond with line breaks in the original text which is a ritual chant, so perhaps Gardner was trying to accurately capture the cadence of the recitation and at the same time not waste space by copying short lines onto individual lines. In the text of the chant Gardner corrects a copying error by crossing out what appear to be the letters “ur”.

On Line 16, Gardner starts the line with three short dashes. These dashes match a series of dots in the Crowley original which seem to indicate a pause, possibly for effect, in the ritual speech of the CM.

As part of Line 18 Gardner adds the word “of” and it has dramatic implications for the line. The original reads “I am thy Theban, O Mentu, The prophet Ankh-f-n-Khonsu!” but by adding “of” the sentence changes to “I am thy Theban, O Mentu, the prophet of . . .”. Just one word and Ankh-f-n-Khonsu is deified.

The last word on Line 19, “spell”, is written above the line, somewhat above the previous word. It is an odd positioning since there is room for the word on the line before the edge of the paper, but perhaps Gardner didn’t feel he had enough room.

On Line 22 Gardner uses a triangular symbol Δ to replace the word “fire” but I cannot tell from the context if this means the Magus is facing the direction of south, normally associated with fire, or if there is some other meaning, perhaps facing a burning brazier on the altar. This ambiguity comes from Crowley’s text and is carried over into Gardner’s. Crowley’s text says “Magus faces “Fire”, and others support him”.

Page 206	<p><i>The Equinox, March 1913 "An Evocation of Bartzabel" pages 131-134</i></p>
<ol style="list-style-type: none"> <li>1. of [t]hine, th[a]t [h]e may [a]ns[w]er my behest. ○ Moon that s[a]iles (sic)</li> <li>2. on th[e] shoulde[r]s of th[e] Sun. Whos (sic) Warrio[r] body is Like Whi[t]e</li> <li>3. hot steel! Whos (sic) V[e]rgin (sic) L[i]..s [&amp;] [G]olden W[..]gs mo[.]e L[i]ke Ripe c[o]rn</li> <li>4. at the caress of th[e] th[.]d[e]r[st]orm! ○ tho[u] that [...]est [the]</li> <li>5. swo[r]d &amp; Bal[a]nc[es] of Po[w]er. GRA[PH]]]E [6] (6 Ti[...]) co[m]e unt[o]</li> <li>6. us, tho[u] [b]right intelligenc[e] of Mars, [&amp;] answer my [b]ehest. In th[e]</li> <li>7. na[m]e of Kam[d]el they (sic) L[or]d, I say, com[p]el th[.] s[p] [...]t Bar[t]za[.]el th[a]t</li> <li>8. is [u]nder thy dom[in]ion to m[a]nifest (sic) within this tri[an]gle of Art,</li> <li>9. within th[is] Ruach of th[e] Ma[te]rial Ba[s]is that is consecrated to</li> <li>10. this Work, with[in] this p[.]e &amp; bea[.]tiful (sic) h[um]an f[r] [...] that is</li> <li>11. p[re]p[...]d for his ha[b]i[.]ation, [A] Now I see th[ee], ○ tho[u] dull</li> <li>12. d[ec]ietful (sic) head, that I shall f[i]ll with wit [&amp;] tr[...] tho[u] [p] [...]d</li> <li>13. hea[r]t th[at] I shall f[or]t [h] [...]ble &amp; make [-]: tho[u] col[d] [b]o[dy] that</li> <li>14. I s[h]all fashion int[o] a li[.]ing [f]lame of [...]thist, tho[u] s[.]less</li> <li>15. b[ei]ng of wh[om] I s[h]all make th[e] [pe]rfect [c]hild of He[.]mes &amp;</li> <li>16. Aphrodite that is God: tho[u] D[.]ill OX th[at] sha[ll] tu[r]n i[n]t[o]</li> <li>17. th[e] Bull of Ea[.]th. Tho[u] Ho[us]e of Idelness (sic) wh[.]   s[h]all</li> </ol>	<p><b>of thine, that he may answer my behest.</b></p> <p><b>O moon, that sailest on the shoulders of the Sun! Whose warrior body is like white-hot steel! Whose virgin limbs and golden wings move like ripe corn at the caress of the thunderstorm! {131}</b></p> <p><b>O thou that wieldest the Sword and Balances of Power!</b></p> <p><b>Graphiel! Graphiel! Graphiel! Graphiel! Graphiel! Graphiel! Come unto us, thou bright intelligence of Mars, and answer my behest. In the name of Kamael thy Lord, I say: Compel the spirit Bartzabel that is under thy dominion to manifest within this triangle of Art, within the Ruach of the material basis that is consecrated to this work, within this pure and beautiful human form that is prepared for his habitation.</b></p> <p><b>And now I see thee, O thou dull deceitful head, that I shall fill with wit and truth; thou proud heart that I shall humble and make pure; thou cold body that I shall fashion into a living flame of amethyst. Thou sexless being of whom I shall make the perfect child of Hermes and Aphrodite that is God; thou dull ox that I shall turn into the Bull of Earth; thou house of idleness wherein I shall set up the Throne of Justice.</b></p>

18. set up th[e] Th[roon] (sic) of J[us]tice.  
**BARTZABEL** (6 times)
19. Come f[or]th [&] Manif[e]st [b]e[y]...d [the] B[...], f[or]th f[...] [the] pal[...] [of] s[er]aphi[c] st[a]rs.
20. Co[me] [O] tho[u] Bar[t]zabel, [the] sp[...]te [of] Mars, come | un[-] th[ee] from [the] Pl[...] of Hell.
21. Co[m]e | enclose th[ee] i[n] [the] |n[v]i[sa]ble To b[e] [my] slave, then s[p][....]t[.] B[a]rt[z]abel,
22. By th[e] sp[ear], t[he] swo[r]d & spell. Come unto me Ba[rt]zebel (sic)
23. By th[e] Word that op[ene]th H[.].ll, Come unto me B[a]rt[.]ebel (sic).
24. By the[ P]o[wer] of P[on]the[.]s P[.].ll. Co[m]e [un]t[.] me B[ar]tzebel (sic).
25. By the C[irc]l[...] Citadel. Co[m]e [unto] me Batzebel (sic).
26. By th[e] mi[n]d [of] M[ir]acle(sic) Come [unto] me B[.].t[z]ebel (sic).
27. By Ra Hoo[R] Kh[ui]t, by E[lo]h[.]. [G]i[b]ur (sic), by K[am]ael & [the] Se[.].ph[.], [b]y Hoo[r]
28. Kh[em] & Ma[rt] [.] & all Gods of Wa[r], Ar[e]s & Ma[r]s & Ha[.]him[.]n & Thor.
29. & By thy Mas[ter] [G]ra[p]hid(sic), Come [unto] me Bar[t]zebel (sic),
30. & if he co[m]e [n]ot, l[.]t th[e] Ch[.].f Ma[gus] & [-] [h]u[.].ble th[.].sel[v][.]
31. Mig[....]ty & [R]e[pea]t these h[o]l[y] in[.]oc[.]tons(sic) eve[.] [unto] thr[ce], & if
32. he be still [a]bd[.].ate & disobedient(sic) unto th[.] Wo[r]ds of Power
33. [the] C. M s[h]all as[um]e (sic) the D[ig]nity of Khem & conjure him & c[.].ses
34. [as] his own ing[eni] [.] shall dir[ec]t, Yet if th[en] Rites ha[v]e b[ee]n duly

**Bartzabel! Bartzabel! Bartzabel!**  
**Bartzabel! Bartzabel! Bartzabel!**  
**Come forth, and manifest beyond the bars!**

**Forth from the palace of seraphic stars! Come, O thou Bartzabel, the sprite of Mars!**

**Come: I unbind thee from the chains of Hell,**  
**Come: I enclose thee in the invisible To be my slave, thou spirit Bartzabel!**

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**By the spear, the sword, the spell,**  
**Come unto me, Bartzabel!**  
**By the word that openeth Hell!**  
**Come unto me, Bartzabel!**

**By the power o' th' panther's pell,**  
**Come unto me, Bartzabel!**  
**By the circling citadel,**  
**Come unto me, Bartzabel!**  
**By this mind of miracle**  
**Come unto me, Bartzabel!**

**By Ra Hoor Khuit, by Elohim Gibor,**  
**By Kamael and the Seraphim; by**  
**Hoor,**  
**Khem, and Mentu, and all the Gods of War,**  
**Ares and Mars and Hachiman and Thor,**

**And by thy master, Graphiel,**  
**Come unto me, Bartzabel!**

**And if he come not, let the Chief Magus and his assistants humble themselves mightily, and repeat these holy invocations, even unto thrice.**

**And if still he be obdurate and disobedient unto the Words of Power, the Chief Magus shall assume the dignity of Khem, and conjure him and curse him as his own ingenium shall direct. Yet, if the rites have been duly performed, he will assuredly have manifested before this.**

35. p[n]ef[orm]ed (sic), he will ass[ure]dly ha[v]e  
m[a]nif[e]sted before this. & the[.]e
36. will Prob[a]bly be th[e] to[k][...] of  
M[.]nif[.]tation. A [R]ud[.]y Ligh[t]
37. will play abo[u]t th[e] fr[.]e of th[.] Material  
Basi[s]: or e[v]e[.] a
38. d[ar]k [l]u[.]t[...]e [-] B[r]own o[r] black & th[e]  
face theroff (sic) will
39. be suffaced(sic) wi[...] blood & th[e] hea[r]t li[...]  
vi[o]le[n]tly & its
40. words will be swift & thick & viol[en]t; the voice  
theroff (sic) must
41. be ent[..]ely Changed. it ma[y] grow d[.]k &  
Horse (sic), or at [l]east s[.]a[m]ed
42. & jerky [&] it may [be] that it will suffer th[is] tor  
m[an]t of B[....]ing

**And these will probably be the tokens of the manifestation:**

**A ruddy light will play about the form of the Material Basis; or even a dark lustre beetle-brown or black. And the Face thereof will be suffused with blood, {133} and the Heart beat violently, and its words will be swift and thick and violent. The voice thereof must be entirely changed; it may grow deep and hoarse, or at least strained and jerky, and it may be that it will suffer the torment of burning.**

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On Line 5 Gardner takes a short cut when he writes “GRAPHIEL 6 (6 Times)” instead of writing out “GRAPHIEL” six times. He does the same thing on Line 18 with the name Bartzabel.

On Line 13 Gardner has started to write a word, either “per” or “for” and then crossed it out.

The last word on Line 19, “stars”, is written slightly above the line, starting above the last three letters of the previous word which slants down, ending below the ruled line it starts on. This positioning suggests Gardner felt he would not have room to get both words onto the line.

The last four or five words of Line 20 are written on a slant that takes them eventually below the ruled line of the page, “from the Pl[...] of” with the final word ”He[ll]” written above the others words, back up on the proper line. Gardner also seems to have changed a word on this line. Where Crowley wrote “Chains of Hell” Gardner has started a word that begins with Pl, but the other letters of the word are indecipherable and so I don’t know what word Gardner intended to write instead of chains.

Part of Line 29 features an underscore under the words Master Graphiel.

<p>Page 207</p> <p>1. [-] ap[.....] o[f] [-] s[p][..]t w[.]ich inc[en][..][-] [..]o[wn] [..]o[n]</p> <p>2. [-] Censor. <u>The Charge.</u> Hail Bar[t]zabel &amp; W[e]l[...]</p> <p>3. tho[u] mighty s[p][...]t of Madi[...] Welcome unto [-] a[..]</p> <p>4. tho[u] who co[m]est [-] the Name of [Gr]a[p]hiel &amp; of Kam[a]el</p> <p>5. &amp; of Elohi[m] Gi[b]or, &amp; of Ra Hoo[r] Khuit - t[he] L[..]d of the</p> <p>6. [A]eon. I cha[r]g t[hee][to] [An]swer &amp; ob[ey].</p> <p>7. .(1) Ho[w] s[h]all [the] K[in]gd[om] o[f] [the] Aeon be esta[bl][...].ed?</p> <p>8. .(2) Will s[u][...] att[..]d that p[...]ticul[..] d[e]sig[.] [o]f wh[ic]h it is</p> <p>9. [no]t [la]w full [&amp;] speak? (3) We s[ha]ll [o]b[t]ain Po[...] &amp; aid</p> <p>10. th[.] W[..]k i[n] what M[a]nn[e]r, give [us] a sign.</p> <p>11. .(4) Give [us] a sig[.] of th[.] c[...]age &amp; e[...]gy of M[ar]s</p> <p>12. th[a]t flo[...]eth &amp; s[ha]ll e[v]e[r] [f]low th[.]gh [.]s by Vi[.]tu (sic) of</p> <p>13. this c[...]m[on]y. (5) Lastly thou s[p][...]t Ba[r]tz[a]be[!]</p> <p>14. Lay thine ha[n]ds upon t[hi]s sword, whos (sic) p[...]t   th[.] p[...]</p> <p>15. upon thi[n]e head &amp; swear f[.]r[th] [&amp;] ab[....]ce [-] me [b]y</p> <p>16. Ra Hoor Kh[ui]t, th[e] L_o[r]d of th[.]Aeon, saying af[ter] m[.]</p> <p>17. I. Bartzabe[!], the s[p][...]t of Marz (sic), do sw[ear] by [the]</p> <p>18. Glo[r]y of Him that is L_o[r]d of th[.] Aeon &amp; by</p>	<p><i>The Equinox</i>, March 1913 "An Evocation of Bartzabel" pages 134-136</p> <p>On the <b>appearance of the Spirit</b> much <b>incense is thrown upon the Censer.</b></p> <p><b>THE CHARGE</b></p> <p><b>Hail, Bartzabel, and welcome, thou mighty spirit of Madim!</b></p> <p><b>Welcome unto us art thou who comest in the name of Graphiel and of Kamael and of Elohim Gibor, and of Ra Hoor Khuit the Lord of the Aeon.</b></p> <p><b>I charge thee to answer and obey.</b></p> <p><b>1. How shall the Kingdom of the Aeon be established?</b></p> <p><b>2. Will success attend that particular design of which it is not lawful to speak?</b></p> <p><b>3. We shall obtain power to aid the weak; in what manner? Give us a sign.</b></p> <p><b>4. Give us a sign of the Courage and Energy of Mars that floweth and shall ever flow through us by virtue of this ceremony.</b></p> <p><b>5. Lastly, O thou Spirit Bartzabel, lay thine hands upon this sword, whose point I then place upon thine head, and swear faith and obedience unto me by Ra Hoor Khuit, the Lord of the Aeon, saying after me: {134}</b></p> <p><b>I, Bartzabel, the Spirit of Mars, do swear by the glory of Him that is Lord of the Aeon, and by the Might of Elohim</b></p>
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<p>the mi[ght]</p> <p>19. of E[!]ohim gibor, [...]ly the fear of K[ama]el &amp; th[.] [h]o[.]ts</p> <p>20. of fi[er]y se[r]pents &amp; by Graphiel whos sic) [...]nd is [-]</p> <p>21. upon me, bef[or]e whos(sic) n[a]me   t[rem]ble ev [...]y d[a]y, th[a]t  </p> <p>22. will p[...]ctually f[u]lfil(sic) th[.] p[....]t C[h][.][rg]e No[t]</p> <p>23. p[.....]t [...] th[e] s[.]nce th[.]eof but [ab][....]t [to] [the] [-]</p> <p>24. [.][h]o[u]gh[t] of [the] Chief Ma[g]us, t[ha]t   will e[...] [be]</p> <p>25. a will[ing] ser[...]t to thee &amp; thy companion, a sp[...]t of</p> <p>26. tru[.] [...]s f[.]rce &amp; fi[r]e, that [is] dep[.]t[ing]   will do no</p> <p>27. [harm] to person [or] th[in]g &amp; that in p[.]ti[c]ular, th[is] Mat[...]</p> <p>28. Basis sh[a]ll not suff[er] th[ou]gh this ci[r]cu[....]</p> <p>29. but shall be p[ur]afied (sic) &amp; fo[rt]ified th[e]re[b]y; th[a]t   will be</p> <p>30. [at] peace with th[ee] &amp; [ne][...] se[e]k t[o] inj[.]re th[.] but to</p> <p>31. d[e]fend th[ee] a[g][...]t all thy enemies, &amp; [to] w[.]k e[t][...]</p> <p>32. [for] thy welfa[r]e. fi[n]aly (sic) th[a]t   will be ready to co[m]e unto t[...]</p> <p>33. to se[...]e thee whensoe[v]er   am invoked &amp; called fo[r]th.</p> <p>34. Whe[t][..] by w[or]d, or will or by t[hi]s gr[e]at &amp; Poten[.]</p> <p>35. Conju[.]tion of th[.] Magic Art Amen. The Be[....]tion</p> <p>36. Let Ra Hook Kh[ui]t ble[ss] [-]! Let his light sh[...] p[...]p[....] [-] [-] &amp; darkness^</p> <p>37. Let his f[...]e e[t][...]aly brace up[.]t[ing]</p>	<p><b>Gibor, and by the Fear of Kamael and the Hosts of Fiery Serpents, and by Graphiel whose hand is heavy upon me --- before which names I tremble every day --- that I will punctually fulfil this present charge, not perverting the sense thereof, but obedient to the inmost thought of the Chief Magus; that I will be ever the willing servant of thee and thy com-panions, a spirit of Truth in Force and Fire; that in departing I will do no hurt to any person or thing, and in particular that the Material Basis shall not suffer through this ceremony, but shall be purified and fortified thereby; that I will be at peace with thee and seek never to injure thee, but to defend thee against all thine enemies, and to work eternally for thy welfare; finally, that I will be ready to come unto thee to serve thee whensoever I am invoked and called forth, whether by a word, or a will, or by this great and potent conjuration of Magick Art.</b></p> <p><b>A M E N.</b></p>
	<p><b>THE BENEDICTION</b></p>

**Let Ra Hoor Khuit bless thee!**

<p>weakness (sic). Let his b[...] be upon thee for ever &amp; ever.</p> <p>38. [Z]e[.] Ve[...]ly &amp; A[men], <u>let his ble[ss]ing be</u> upon th[ee] for ev[e]r &amp; ever.</p> <p>39. <u>L</u>i[....] to depa[r]t. Now [O] tho[u] s[p] [...]t Bar[t]abel. S [...] [th]ou di[d]st</p> <p>40. Com[e] at my be[h]est &amp; swear faith &amp; fealty (sic) [unto] me by [the]</p> <p>41. Lord of the Aeon. I [...]ec [...] th[ee] to dep[...]t in peac[e] wit[h] [the] [b]lessing</p> <p>42. of th[.] Lord until such time [as] I have ne[e]d of th[ee].</p>	<p><b>Let His light shine perpetually in thy darkness!</b></p> <p><b>Let His force eternally brace up thy weakness!</b></p> <p><b>Let His blessing be upon thee for ever and for ever!</b></p> <p><b>Yea, verily and Amen, let His blessing be upon thee for ever and ever!</b></p> <p><b>{135}</b></p> <p><b>THE LICENSE TO DEPART</b></p> <p><b>Now, O thou Spirit Bartzabel, since thou didst come at my behest and swear faith and fealty unto me by the Lord of the Aeon,</b></p> <p><b>I license thee to depart in peace with the blessing of the Lord until such time as I have need of thee.</b></p>
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Page 207

Once again the first couple of words from each of the top two lines are obscured because of a fold in the upper left hand corner of the page. Gardner has copied nearly completely Crowley's text, omitting only minor words, and not very many of them.

On the second line of the page there are two words underlined, "the Charge". This subtitle comes from the original text and identifies the specific speech that follows, in this case the charge to Bartzabel to control him.

Gardner makes a minor change on Line 30 writing "never seek" where Crowley's phrasing was "seek never". On Line 31 he makes a minor slip, changing a "thine" to a "thy" but it makes no appreciable difference to the meaning of the line.

On Line 35 Gardner inserts a "the", writing "of the Magical Art" where Crowley's text says "of Magical Art". He underscores the words "the Magic Art Amen" which are the final words of this section and underlines the word "Benediction" on the same line. "Benediction" indicates the beginning of a new section even though Gardner writes it on the same line as the end of the previous segment of Crowley's text.

Towards the end of Line 36 Gardner appears to have deliberately written the last three or four words below the ruled line and then gone back and inserted a word above them. This makes this particular section of the page especially challenging to read. The word squeezed into this space appears to be "darkness" which matches the next word of Crowley's text. I've indicated it's

placement above the line by setting the word inside appropriate editing symbols to mark an inserted word (^).

At the end of Line 37 Gardner seems to feel as if he is running out of space. The word “for” is written somewhat on a slant to make room for the last two words “ever ever” which are stacked atop each other.

On Line 38 Gardner has chosen to underline three more words. In this case “let his blessing”.

Gardner has underscored the first three words of Line 39, which coincides with Crowley starting a new section of text, in this case the conclusion of the ritual or the “Licence to Depart”.

## Page 208

<p>Page 208</p> <ol style="list-style-type: none"> <li>1. [-] [-] [-] [-] [-] [-]</li> <li>2. of] th[e] Ma[t][....]l B[a]sis &amp; [S][....] th[...]gh his Mo[u]th bu[t]</li> <li>3. wi[th] a Ch[..]ged Voice, M.B. is b[...][d] h[an]d &amp; f[oo]t all</li> <li>4. th[.] time, so how [does] he plas (<b>sic</b>) his [han]d on S[...]d &amp;</li> <li>5. swear is it that C.M. pl[a]ces p[...]t of Sw[or]d [in] h[..]</li> <li>6. Bo[..]d ha[n]ds. Or [am] l wr[.][g] &amp; B Ma[.....]es [in] t[he]</li> <li>7. A Δ as a s[p][..]t. l th[in]k th[.]gh it is e[...][t] [the]</li> <li>8. u[sing] a M[at][...][u] Basis, he is int[.][t]ed &amp; M[an]if[.][t] i[n] [-]</li> <li>9. The M.B. spi[....]t st[an]ds (Kne[e]ls?) Bl[.][df][..]d. Bind hi[s]</li> <li>10. &amp; f[ee]t th[.]gh th[.] c[....]. . . <u>Closin[g]</u></li> <li>11. Let th[.] CM pref[or]m (<b>sic</b>) the B[an][..is][h] Ri[tua]l of Mars,</li> <li>12. give g[rea]t th[.][ks] [to] th[.] Lord of [the] Aeon, &amp; p[.][p]are] [-]</li> </ol>	<p>Notes from Gardner:</p> <p>Of the Material Basis and [-] though his mouth but</p> <p>with a Ch[..]ged Voice, M.B is bound hand &amp; foot all</p> <p>this time. So how does he place his hand on sword and</p> <p>swear. Is it that CM places Point of sword in his</p> <p>bound hands or am I wrong &amp; B Ma[....] in the</p> <p>Δ as a spirit. I think though it is e[-] the Using a Material Basis, he is int[.....]ed &amp; Manifestation.</p> <p>The MB (Material Basis) spirit stands (kneels blindfolded. Bind his</p> <p>&amp; feet thought the [-]. Closing</p> <p><i>The Equinox, March 1913 “An Evocation of Bartzabel” page 136</i></p> <p><b>THE CLOSING</b> <b>Let the Chief Magus perform the Banishing Ritual of Mars, give great</b></p>
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<p>13. B[anis]h[ing] Rite of [the] P[e]nt[.]gram &amp; Hexagon(sic)</p> <p>Lines 14 – 43 Two Fragments of Ritual</p>	<p><b>Thanks unto the Lord of the Aeon, and perform the Lesser Rituals of the Pentagram and Hexagram.</b> {136}</p>
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Page 208

The first few lines of this page (Lines 1 - 10) are a commentary from Gardner, questioning how specific actions are performed within the “Evocation of Bartzabel”. He then returns to the last few lines of that ritual (Lines 10 - 13), before moving on to the next one, also from *The Equinox*, but in a different edition, this time the September 1913 volume.

The handwriting on this page is consistently hard to read, making it a challenge to transcribe. I’ve put my transcription of Gardner’s personal comments in the right hand column of this table but presented it in 10 point font to differentiate it from the Crowley material.

Gardner starts Line 7 with either an “A” or a  $\Delta$  and then crosses it out and starts again, this time with a clear  $\Delta$ . I believe it is a symbol for an element but I am unsure which one. He previously used this symbol, on page 205, to represent fire. It is not an obvious substitution to use in this specific instance.

On Line 8 Gardner has sketched an underscore beneath three quarters of the width of the page, emphasising the words “ Basis, he is interested to manifest in [-]”.

With Line 10 Gardner has written another underscore under the majority of the line. There is also a gap between the words “C[.....] and Closing”. The word “Closing” indicates a return to the Crowley ritual material since the 3 lines that follow are the concluding lines of the Bartzabel ritual.

Line 13 contains two changes. First Gardner writes “Banishing Rite of the Pentagram” which is different than Crowley’s instruction to perform the “Lesser Rituals of the Pentagram and Hexagram”. Then he appears to have changed a word completely, substituting “hexagon” where Crowley wrote “hexagram”. Although both symbols are six-sided, visually the two are very different. A hexagram consists of two overlapping triangles and is the familiar Star of David. The hexagon is a geometric shape, familiar as the ubiquitous traffic Stop sign. Furthermore, Gardner has underlined the majority of this line but it is unclear whether he is using the underscore to emphasize this particular line of text or if he is indicating the start of new material, because on the next line he begins the transcription of the ritual to invoke Hice.

## **Summary – “Evocation of Bartzabel”**

Bartzabel is the spirit of Mars, a demon who has the power to raise storms (angelfire website). Despite being a demon he is also described as being ‘very wise’ and certainly it is for his knowledge that he is evoked in the early pages of Gardner’s novel *High Magic’s Aid*<sup>133</sup>. The ritual text Gardner uses in the novel copies some portions of this ritual but it is not a wholesale duplication of the version which appears in the March 1913 volume of *The Equinox*, the source I have used for purposes of comparison in my thesis.

Although Gardner’s handwriting is cramped and hard to read over these pages he has omitted very little of the ritual, even going so far as to sketch out a rough layout of the ritual space (page 200). In addition, where Crowley writes “2 M. Performs Banishing Rituals of Pentagram and Hexagram”, Gardner takes the time to delve into an additional source (*Liber O*), to find the rituals and add them to his notes (page 201). Gardner is paying very close attention as he makes this transcription. Several times he writes notes to himself, questioning how things are phrased, wanting clarification. For example, on page 204 where Crowley writes “The Magi kneel at three sides of altar, all clasping spears in the” “proper manner”. Gardner queries in brackets “What is [the] prop[er] maner (sic)? & [are] t[he]re 3 s[p]ears?” On page 208 when he notes “M.B is bound hand & foot all this time. So how does he place his hand on sword and swear”? This attention to detail makes it all the more odd that he makes the mistakes that he does on page 201: in turning a complete circle as part of the ritual (Lines 21 and 22), and the second being where he references a 6-rayed star instead of the five-pointed star specified by Crowley.

This ritual is also highly intriguing in that it involves invoking a non-corporeal entity into a living creature, in this case an initiate identified by the label “Material Basis”. Similar rituals exist in contemporary Wicca, the best known examples being “Drawing Down the Moon” during which the Goddess is invited to speak to her worshippers through her High Priestess and “Drawing Down the Sun” in which the God speaks through the High Priest (Farrars, Witches’ Way).

## **“Two Fragments of Ritual” pages 208 - 210**

Over these three pages Gardner has copied out two rituals which appear in the September 1913 volume of *The Equinox*. In a brief prologue to the article Crowley identifies the rituals as fragments

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<sup>133</sup> In the novel Bartzabel is called upon to provide information about how Jan Bonder may set about successfully achieving his goal (p.4 c.1).

translated from German, and certainly in both the Crowley and Gardner texts there are missing portions, clearly indicated with phrases like "(Missing)" and "M . . .".

It is intriguing that Gardner chooses to copy out the second ritual first. Does he consider the "Invocation of Hice" to be a more complete example of a ritual than the second piece which is so clearly only a portion of a ritual?

### Page 208

<p>Page 208</p> <p>Lines 1 – 13 Evocation of Bartzabel</p> <p>14. A ritual to Invoke <u>Hice</u> <u>Hice or any o[th]...</u>  <u>De</u><u>vine</u>{sic}one</p> <p>15. H &amp; C pref[or]m (sic) th[e] Ritual app[...]p[ite](sic).  Door are un[]().c[h]ed (sic)</p> <p>16. &amp; A[...]stants led by R. Enter. Let th[e]  ima[g]e <sup>image(sic)</sup> of Hice the God</p> <p>17. be in th[e] E[as]t of th[e] T[em]ple, Let Insen[s]e  (sic) b[ur]n befor[e] it.</p> <p>18. Let the[.]e [be] two other th[r]ones. On her Right,  t[ha]t of</p> <p>19. Nuit, O[n] her left that of Hadit, the child i[s] Ra</p> <p>20. Hook, Khuit. Nuit is dre[ss]ed i[n] Blue, [H]udit</p> <p>21. in Red. T[he] Child is (Naked?) The la[m]p is</p> <p>22. [bu][...].g above R.H. K. who crouch[es] in cent[.] in  p[ros][....](sic)</p> <p>23. posture, if th[ere] be a[ss]istants th[e]y shall all wear  th[e] Robes</p> <p>24. of th[ei]r Grade, th[e]y will be seat[e]d in  bal[a]nc[e]d [di]spositio[n].</p> <p>25. The Opening H. Knock as appropriate to God</p>	<p><i>The Equinox</i>, Sept 1913  "Two Fragments of Ritual"  pages 87-89</p> <p style="text-align: center;">II</p> <p style="text-align: center;"><b>A RITUAL TO INVOKE HICE OR ANY OTHER DIVINE ONE</b></p> <p><b>THE OPENING</b></p> <p>"The assistants being all without," N.  "and" H."perform the ritual appropriate.  The doors are unlocked, and the  assistants, led by " R., enter."  .the god.</p> <p><b>LET the symbol or image of : : be in</b>  .Hice.  <b>the East of the Temple.</b>  .it.</p> <p><b>Let incense burn before : :</b>  .her.</p> <p><b>Let there be two other thrones: on her</b>  <b>right that of Nuit, on her left that of</b>  <b>Hudit; the child is Ra Hoor Khuit.</b></p> <p><b>Nuit is dressed in blue, Hadit in red; the</b>  <b>child is ...</b>  ["MS. torn here."  <b>The lamp shall be burning above R.H.K.,</b>  <b>who crouches in the centre, in the</b>  <b>prescribed posture.</b></p> <p><b>If they be assistants, they shall all wear</b>  <b>the robes of their grade; they shall be</b>  <b>seated in balanced disposition about the</b>  <b>temple; and they shall enter only after the</b>  <b>opening.</b></p>
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<p>invoked.</p> <p>26. .N. The Hymn appropriate to banishing, Banishing Ritual</p> <p>27. of <del>★</del> N. [-] B.[-] H. [-]! The Death of Osiris.</p> <p>28. .H &amp; N devist (sic) themselves of the blue &amp; red robes. Retain only Magic as temporal &amp; Spiritual powers. Typhoon (sic)</p> <p>29. &amp; Apophis. H. Sister   b[urn] upon the throne.</p> <p>30. .N. I am in agony Typhoon(sic)! .H. Who hath disturbed our</p> <p>31. ageless peace? .N. Threatened our Mystery. H. Isis</p> <p>32. hath born a Child. N. We are twi[n]s. H. what word</p> <p>33. insults us? R. springs up Lo. I am the third</p> <p>34. .H. (Comes forward with the scourge(sic) &amp; forces R. to kneel)</p> <p>35. .H. then bow thee to the two above (Strikes him twice)</p> <p>36. .N. (comes forward with the Rod.) We need no witness</p> <p>37. of our love. (Strikes him twice) H. Who art thou?</p> <p>38. .N. Whence art thou? .R. My name is [ ]. Surely</p> <p>39. I am that I am. H. Blaspheme not (Strikes 2)</p> <p>40. .N. Lie not (S 2)</p> <p>41. .R. I am come from Isis from the Virgin(sic) Womb</p> <p>42. .H. Blaspheme not (S 2)</p> <p>43..N. Lie not.</p>	<p><b>THE OPENING</b></p> <p>H. Knock as appropriate to god invoked.  <b>N. The Hymn appropriate to banishing.</b>  {87}  H. the <b>Banishing ritual of the Pentagram</b>, as revised.  <b>N. B.....!</b>  <b>H. O.....!</b></p> <p><b>THE DEATH OF OSIRIS</b></p> <p>H. "and" N. "divest themselves of their <b>blue and red robes</b>, appearing merely in their <b>magick robes of red and green as the temporal and spiritual powers, Typhon and Apophis.</b>"</p> <p>H. Sister, I burn upon the throne.  N. I am in agony, Typhon!  H. Who hath disturbed our ageless peace?  N. Threatened our mystery?  H. Isis Hath borne a child.  N. We are twins.  H. What word Insults us?  R. ["Springs up."] Lo! I am, the third.  H. ["Comes forward with the scourge, and forces" R. "to kneel."]  Then bow thee to the two above!  ["Strikes him twice."  N. ["Comes forward with the rod."] We need no witnesses of our love. ["Strikes him twice."  H. Who art thou?  N. Whence art thou?  R. My name Is surely I am that I am.  H. Blaspheme not! ["Strikes him twice."  N. Lie not! ["Strikes him twice." {88}  R. I am come From Isis, from the Virgin Womb.  H. Blaspheme not! ["Strikes him twice."  N. Lie not!</p>
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The first few lines of this page ( Lines 1 - 10) are commentary from Gardner, questioning how specific actions are performed within “Evocation of Bartzabel”. He then returns to the last few lines of Crowley’s ritual (Lines 10 - 13), before moving on to the next one.

The remainder of the page, Lines 14 through 43, are excerpted from pages 87 to 90 of the September 1913 volume of *The Equinox*, entitled “Two Fragments of Ritual”. At the beginning of this pair of ritual fragments Crowley claims they are translated from a fragment of a German manuscript (81). Gardner includes this note at the conclusion of his excerpts.

Gardner begins excerpting with the second of the two Crowley rituals. He seems concerned to get the name of the spirit correct because he writes it twice, once in his regular hand and a second time, carefully printed and inserted between two words. He has also underlined the second part of the ritual’s title, where it reads “or any other Devine (sic) One”.

Gardner makes several changes or errors on Line 15. He starts with “H & C pref[or]m (sic) th[e] Ritual app[...]p[ite]” while Crowley’s original reads: “The assistants being all without,” N.”and “H.” perform the ritual appropriate”. Not only does Gardner change the initials but he neglects to include the information that they start the ritual outside the primary room.

On Line 16, Gardner again attempts to cope with Crowley’s use of the : : device to signify optional text choices, much as we would nowadays simply write his/her. Crowley writes “Let the symbol of image of ‘the God/Hice’ be in the East”. Gardner first writes “Let the the image of Hice” on the line and then above that crams the alternate text “image of God”. Crowley’s use of : : indicates that Hice is a deity of some type, presumably Germanic since this ritual is said to be translated from German.

Gardner goes on to make an interesting omission on Line 18. Crowley refers to placing burning incense before the image of Hice, but he offers the option (using his standard : :) of “it” or “her”. Gardner only writes “it”. This omission may be meaningless since on the next few lines Crowley consistently references to Hice as “her”, and Gardner also uses “her”.

Gardner then adds a question to Line 21. Crowley’s original reads “The Child is . . .” and Gardner writes “(naked?)” in that space when he copies out the phrase. Although Gardner does not note the information, in *The Equinox* Crowley indicates that the original manuscript is torn in this spot, hence the void. Gardner makes a minor change on this line when he writes “The lamp is...” whereas Crowley’s original phrasing is “The lamp shall be . . .”.

He makes another similiar change of verb tense on Line 24, writing ‘they will be seated” instead of “they shall be seated”.

Between Lines 24 and 25 Gardner omits some potentially key information when he neglects to mention that the assistants will be seated about the temple and are to enter only after the opening of the ritual.

On Line 25, perhaps intending to mark the change to a new section of the ritual, Gardner underlines the words “the Opening”.

Line 26 is a complex line to interpret. Gardner starts by substituting a symbol  for the word Pentagram, as per Crowley’s reference to the “Banishing Ritual of the Pentagram”. Then Gardner writes N followed by a small unreadable word and then B followed by a small unreadable word and an exclamation mark, followed by an H and another unreadable but not small sized word that might be Queen or Queer, followed by an exclamation mark. He completes the line with the phrase “The Death of Osiris”. Crowley’s text reads as “N ...” and then “H ...”. The last time Crowley used this device he was indicating a void in the original manuscript he was copying from but he makes no such note at this point. The third initial and unreadable word come from Gardner. There is no equivalent in Crowley’s original. It is also worth noting that Crowley has indicated that the Banishing Ritual portion of this text has been revised. He does not attach any notes about this revision to the material, nor does Gardner include a note to that effect in his version.

On Line 28 Gardner omits several words giving details about the different color robes worn by the assistants and what they signify. He writes “H & N devest (sic) themselves of the blue and red robes, retain only Magic, as temporal & spiritual powers, Typhoon(sic) and Apophis”. Crowley’s original makes it clear they remove blue and red robes but appear in red and green magickal robes which signify the temporal and spiritual powers of Typon and Apophis. Gardner’s version could be interpreted as reading that H and N now appear to be naked, cloaked in their personal magic. Though Gardner is known to have had a preference for working naked (Heselton, Cauldron), this cannot here be viewed as an indication of ritual nudity.

As of Lines 33 to 35 a new player enters the ritual, “R”. There is no information from Crowley (or Gardner) about who this might be, or what they are wearing, but there is a clue about gender on Line 35 where Crowley (and Gardner) notes that H “strikes him twice”.

Gardner takes a notational shortcut on Line 39 when he writes “Strikes 2” instead of “Strikes him twice”. He shortens the instruction again on Lines 40 and 42 when he writes “S2” instead of writing out the full phrase.

<p>Page 209</p> <ol style="list-style-type: none"> <li>1. [-] [-] [-] [-] [-] [-] [-] from [eternity](sic),   O rule</li> <li>2. t[h]e fol[k] of Khem. H. We a[r]e th[e] Gods [&amp;] [Kin]gs of the[m]</li> <li>3. (S 2) N. U[.]sta[n]t (S 2) H. Us[.]per^(S 2) We defy th[ee]</li> <li>4. (S 2) We have Po[wer] to crucify thee, N. (fo[r]ces R</li> <li>5. back &amp; s[tr]etch out his ar[m]s. .R. Amen.   [am] witt[ing]</li> <li>6. to be slain. Verily I shall rise agai[n]! N. Wit[h]</li> <li>7. [4] W[oun]ds   N[a]il thee, (Wou[n]ds [from] Ha[n]ds &amp; [fee]t wi[th]</li> <li>8. Dagger. H. Wi[t]h o[n]e wo[un]d   i[.]pale th[e]e, (W [...]ds b[r] [...]t</li> <li>9. with Sword). H. Hail Sist[er]! We have slain [the] God.</li> <li>10. N. Ours is a termless period. H. Be[.]di[n]g across</li> <li>11. th[e] blood[les]s face, . Let us embrace. Th[e]y e[m][....]</li> <li>12. Leani[n]g across the cor[p]se, N. R[e]t[...]s [to] h[er] [t]h[...]</li> <li>13. &amp; Do[n]s the blue Ro[b]e thus ass[.....] the P[o]wer of</li> <li>14.  [s]is. H. Rem[....] his sword upon th[e] He[ar]t of</li> <li>15. R. N. Chan[t]s th[.] D[..]g[.] of Is[e]s (sic) (Missing) then</li> <li>16. co[m]es down to co[.][p]se &amp; Rises (sic) it with kisse[s] upo[n]</li> <li>17. th[e] stigmata. W[ra]pp[ing] it th[en] in her blue</li> </ol>	<p><i>The Equinox</i>, Sept 1913 "Two Fragments of Ritual" pages 89-90</p> <p>[ "Strikes him twice." ]</p> <p>R. I am he Appointed <b>from eternity</b> <b>To rule upon the folk of Khem.</b></p> <p><b>H. We are the gods and kings of them.</b></p> <p>N. Upstart! ["Strikes him twice." ]</p> <p><b>H. Usurper!</b> ["Strikes him twice." ]</p> <p>N. <b>We defy thee.</b></p> <p><b>H. We have the power to crucify thee.</b></p> <p>[N. "forces" R. "back, and they stretch out his arms." ]</p> <p>R. Amen! I am willing to be slain. Verily I shall rise again!</p> <p><b>N. With four wounds thus I nail thee.</b> ["Wounds brow, hands, and feet with the dagger." ]</p> <p><b>H. With one wound I impale thee.</b> ["Wounds breast with sword." ]</p> <p><b>H. Hail, sister! We have slain the god.</b></p> <p><b>N. Ours is the termless period.</b></p> <p><b>H. Bending across the bloodless face Let us embrace!</b></p> <p>N. Let us embrace! ["They embrace, leaning across the corpse." ]</p> <p>N. "returns to her throne, and dons the blue robe, thus assuming the power of Isis." H. "remains, his sword upon the heart of" R. {89}</p> <p style="text-align: center;">THE ARISING OF HORUS</p> <p><b>N. "chants the Dirge of Isis.&lt;&gt;</b> After "tomb" "in verse 4 she rises and" H. "falls back to his knees. At verse" 5 N. <b>"comes</b></p>
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- Robe, She
18. then Clot[he]s it in th[e] <sup>White</sup> & R[o]be of a Pro[b]ati[o]ner?
19. R T[ak]es sword of H. & .... ? his t[h]...a[t]  
th[....][th]
20. (Note, [ob][....]ly cuts or stab[s] hi[m] & he falls.)  
N. Ret[urn]s
21. to her th[r]one & H. Rises & [p]uts on his Red Rob[e].
22. Re[s]t of M.S.S is Mi[ss][...], (Note, It  
s[ee]ms to end with
23. R. Clo[th]ed in a Blue Rob[e] & a whi[t]e o[n]e  
[-] it.
24. .N. Nude on her throne & H in his Red Robe?  
}
25. Supreme Ritual (Note, ma[y] be full of  
[int[.....] bl[..]ds)
26. Nuit & Hadit, - Di[s]...u[is]ed as Isis &  
O[rsi]r[is]
27. Op[....]g & B[an][....] of  O & I clasp  
H[an]d[s]
28. Ab[ove] Alt[.], [O], What is th[e] Hour. .  
I, when
29. time hat[h] no Power. O, What is th[is] Place,

**down to the corpse, and raises it with kisses upon the stigmata, wrapping it then in her blue robe. She then clothes it in the white robe" (of a Probationer? Trans.) R. "takes the sword of" H. "and ... (?) his throat therewith." N. "returns to her throne and" H. rises and puts on his red robe.**

#### THE AWAKENING OF THE DIVINE FORCE

["The remaining sheets of MSS. are missing or indecipherable." {90}]

#### I THE SUPREME RITUAL

"A feast for the Supreme Ritual."  
"to him is the winged secret flame, and to her the stooping starlight."  
--- "Liber Legis."

LET a feast be made by the Officers of the Temple. This Temple, into which they then retire, may be any convenient place. An altar is necessary; also a vessel of wine; otherwise as may be appointed by them: "e.g." the robes, etc., as said in ..... The officers are two in number, and seek **Nuit and Hadit** through Babalon and the Beast.<> To conceal themselves, they are **disguised as Isis and Osiris**.

[ "The officers meet and **clasp hands above the altar**. Any preliminary operations, such as **opening, banishing**, etc., are now down by I.,<> who returns, and they again greet, but as initiates." ]

O. and I. ["face to face"].

**O. What is the hour?**

**I. When time hath no power.**

**O. What is the place?**

<p>I, [A]t</p> <p>30. th[e] Lim[i]ts of space. O, what God do we wake?</p> <p>31. I, the L[et] of the S[H]! O, With wha[t] do we se[rv]e</p> <p>32. I. B[ea]t M[an] &amp; N[on]! O, Th[e] Shri[n]e in th[e] g]loom.</p> <p>33. Gi[v]es th[e] sign of a B[ea]t of th[.] A[ll]... [.]hic[h] dest[.]royes (sic) th[.]</p> <p>34. [b]y [the] S[H] of M[an] T[.] the G[o]d. I, Is [the] M[an] O[ur]</p> <p>35. T[.] W[.] O, [&amp;] th[e] Priest in t[he] Shri[n]e I, [s] th[is]</p> <p>36. M[an] O[ur] M[an]! Repeats S of M[an] T[.] &amp; O[ur] &amp;</p> <p>37. gives sign of Bap[ho]met. O, [An]d t[he] Wond[er] al)o[.]e,</p> <p>38. I. The Q[ui]n[t]esse[.]c[.] of Love. O. T[...] [-] sacraments?</p> <p>39. I, Ni[n]e. The[r]e a[r]e Musi[c] &amp; Wine. &amp; [the] delicate (sic) Dance --</p> <p>40. [O], To ac[c]om[p]lish? I th[e] Trance O [Are] these 3 enough?</p> <p>41. I, Th[ey] [are] serv[.]ts of Love. O &amp; the s[...]ifice? I. I.</p> <p>42. O, And t[he] Pri[es]tess? I, Is thou. I am willing to die</p>	<p><b>I. At the limits of space.</b></p> <p><b>O. What God do we wake? {83}</b></p> <p><b>I. The L... of the S....!</b></p> <p><b>O. With what do we serve?</b></p> <p><b>I. B....., M....., and N....!</b></p> <p><b>O. The shrine in the gloom?</b></p> <p>"Gives the S... of a B... of the A...., which" I. "destroys by the S... of M..T. the God."</p> <p><b>I. Is the M.... O. T.. W...</b></p> <p><b>O. And the Priest in the Shrine?</b></p> <p><b>I. Is this M..... O. M...!</b></p> <p><b>[I. "repeats S... of M.. T. and O. gives S... of Baphomet."</b></p> <p><b>O. and the wonder above?</b></p> <p><b>I. The Quintessence of Love.</b></p> <p><b>O. There are sacraments?</b></p> <p><b>I. Nine.</b></p> <p><b>There are music and wine And the delicate dance ---</b></p> <p><b>O. To accomplish?</b></p> <p><b>I. The trance.</b></p> <p><b>O. And are these three enough?</b></p> <p><b>I. They are servants of Love.</b></p> <p><b>O. And the sacrifice?</b></p> <p><b>I. I.</b></p> <p><b>O. And the priestess?</b></p> <p><b>I. Is thou.</b></p> <p><b>I am willing to die</b></p>
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Page 209

The top line of this page is largely unreadable but essentially Gardner completes the "Invocation of Hice". It is interesting that when he is finished this ritual he then begins, on Line 26, to copy out the first ritual which appears in Crowley's article. It is interesting because he elected to copy the second ritual fragment first and then added the first ritual. This is the opposite order in which they appear in the originating article. Why did he put the second one first and the first one second?

It is difficult to keep track of the ritual actions on this page because Gardner did not copy the text line by line and consequently the individual actors, identified only as I. , O., R. or N. just blend into the body of the text blocks.

Starting on Line 3 are several references to one participant striking the other. The actors are clearly acting out some legend or myth. References to Isis , Osiris, blows being struck and death suggest that this has some association with the second death of Osiris<sup>134</sup>. Gardner adds an extra command of "S 2" (strikes twice) at the beginning of Line 3. It might just be an error in his copying or he might be inserting it for some other reason.

On Line 7 the text mentions a crucifixion and four wounds which Crowley then specifies as being on the brow, hands and feet. Gardner drops the brow and keeps the hands and feet. Standard images of the crucifixion show the feet of Jesus overlapping and held with 1 nail, visually creating a single wound but the way Gardner words it the hands and feet are nailed individually. Is this what he intended or did he consider the wound on the forehead to be a fifth and irrelevant wound?

As part of Line 11 Gardner omits when H repeats N who says "Let us embrace".

On Line 15 Gardner seems to be indicating that the words for the "Dirge of Isis" are missing from this section of the ritual when he writes "(Missing)" in the middle of the line. However, at this same point in the ritual he has also omitted several words of instruction indicating the actions of H and N at this point in the ritual (N standing and H falling down).

From Line 18 Gardner initially omits the word "white" referring to a white robe, but he then goes back and squeezes the word above and between the words "the" and "Robe".

By Line 20 Gardner feels there are details missing from this part of the ritual because he inserts "(Note, [ob][....]ly cuts or stab[s] hi[m] & he falls. )" as clarification of the interaction between H and N between the movements of N/her standing up and sitting back down on her throne. Crowley seems to be indicating another void in his source document because he writes "R." takes the sword of "H." and . . . ?) his throat therewith".

At Line 22 Gardner concludes this ritual with " Rest of MSS missing" which is a variation on Crowley's "The remaining sheets of MSS. are missing or indecipherable". Over Lines 22 through 24 Gardner then summarizes the conclusion of the ritual with "(Note, It seems to end with R. Clothed in a Blue Robe & a white [-] ... N. Nude on her throne & H in his Red Robe ?)". At Line 24 Gardner then inserts an underscore that runs under the center part of the line, perhaps as a way of indicating the end of the ritual.

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<sup>134</sup> According to Egyptian mythology, Osiris' first death comes about when he is tricked by his brother Set (aka Thypon) into a coffin which is then sealed shut and cast into the Nile, Isis finds and revives Osiris. Set finds Osiris a second time and cuts him into 14 pieces and casts them into the Nile again (Mercatante and Dow, 666) – hence the references to blows and violence. This is probably a reference to the second murder of Osiris.

Line 25 is the beginning of a new ritual and Gardner indents this line as well as underlining the first two words. Frustratingly he begins with a note to himself, “may be full of [-] [-]” but those last two words are indescipherable.

Between Lines 25 and 26 Gardner omits the information setting the scene of the ritual – of a temple, a feast and an altar being prepared.

On Line 27 Gardner again substitutes the symbol  in the phrase “Banishing of Pentagram”.

Starting on line 31, and continuing in several places on the next few lines, Gardner writes an initial capital letter which is then followed by a few very small, unreadable letters which he then crosses out, or the single capital letter is followed by an extended dash. In the version of this text I found at <hermetic.com> the source document also includes a series of words with initial caps followed by “...”.

In Gardner’s version, although there appear to be tiny letters on the page, they do not resolve into any words. From this I suspect that the version he worked with did not in fact have the words filled in but merely the series of dashes.

## Page 210

<p>Page 210</p> <ol style="list-style-type: none"> <li>1. At [thy] [h]ands even now. O, W[or]ship me fi[r]st  , [,]eat[s]</li> <li>2. O upon the Alter (sic)  , Mist[r]ess   thirst O, gi[ves] Wi[n]e.</li> <li>3. O. My mo[u]th is on fi[r]e To my Lo[r]d's de[s]i[r]e. Th[...] e[xch][...]ge</li> <li>4. Th[e] holy gr[ee]ting by a kiss  ,   kneel at thy feet, And the</li> <li>5. honey i[s] sw[e]et (O, plays Music while   wor[c]hips (sic) in sila[nc]e (sic).</li> <li>6. O, Ex[us]ted (sic)   sink  ,   am dead on th[e] [b]rink O, Let</li> <li>7. us dance  , Let us dance O &amp;  , The Lo[r]d give [us] Power</li> <li>8. to be lost in th[is] trance for an hour. -- for an Hour.</li> <li>9. T[he]y d[a]nce together. A Pa[us]e of</li> </ol>	<p><i>The Equinox, Sept 1913</i> “Two Fragments of Ritual” pages 84-86</p> <p><b>At thy hands --- even now.</b>  <b>O. Worship me first!</b>  <b>I. "seats" O. "upon the Altar."</b>  <b>I. Mistress, I thirst.</b>  <b>[O. "gives wine. They drink." {84}]</b>  <b>O. My mouth is on fire</b>  <b>To my lord's desire.</b>  <b>["They exchange the holy greeting by a kiss."</b>  <b>I. I kneel at thy feet,</b>  <b>And the honey is sweet.</b>  <b>[O. "plays music while " I " worships in silence."</b>  <b>O. Exhausted, I sink.</b>  <b>I. I am dead, on the brink.</b>  <b>O. Let us dance!</b>  <b>I. Let us dance!</b>  <b>O. I. The Lord give us power</b>  <b>To be lost in the trance.</b>  <b>For an hour --- for an hour!</b></p>
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<p>perf[ec]t stillness &amp; silan[ce] (sic)</p> <p>10. follows until O, SUA SPONTE<sup>135</sup> Ad[va]n[ces] &amp; Plac[es]  </p> <p>11. upon the Alter (sic). O, Exhust (sic) me!  , Nay, drink O, Ere</p> <p>12.   [s]ink!  , I shall sink! O, Dri[n]k Wine. O Drink Wine!</p> <p>13.  , I am thine! O,   [am] thi[n]e! (T[hey] dri[n]k &amp; gr[ee]t as [be]f[or]e</p> <p>14.  , Art thou a[rm]ed? O, With a knife. (O [d]r[a]ws dagg[e]r fro[m]</p> <p>15. her hair)  , Lo[v]e is [b]ett[er] th[a]n Life. (O. cuts   or if</p> <p>16. possible the sigil of N. O. X. on I. Bre[a]st) O, Let us</p> <p>17. dance!  , (giving Wine) To the [tr]ance. Th[ey] d[rin]k [&amp;] dance.</p> <p>18. O, Back [to] th[e] th[ro]ne. (I. Retu[rns] [to] [t]a[k]e seat [throne])</p> <p>19.  , I ado[r]e t[he]e alone! O, (Plays [mu]sic if so [-])</p> <p>20. O It is ended th[.] play. I am Rea[d]y [to] [S]lay. [A]no[in]t</p> <p>21. me!  , I Rise to th[e] fi[r]e of t[hine] eyes.   ano[in]t th[ee]</p> <p>22. th[.] Priest, Bablon -- [and] th[is] Beast! &amp;   ask of thee</p> <p>23. now: Who a[r]t tho[u]? O, [O]mari te[ss]al[.] M[...]x etc</p> <p>24. (The Ritual of the S[...] of R [...] is in silence (sic) [ac]com[p]lished</p> <p>25. <u>Closing</u>  , Mo[u]th to Mo[u]th &amp; heart [to] Heart</p>	<p>["They dance together. A pause of perfect stillness and silence follows: until O., " sua sponte, "advances and places" I. "upon the altar."</p> <p>O. Exhaust me! I. Nay, drink! O. Ere I sink! I. I shall sink! O. Drink wine! oh, drink wine! I. I am thine! O. I am thine!</p> <p>["They drink and greet as before."]</p> <p>I. Art thou armed? O. With a knife. [O. "draws the dagger from her hair." I. Love is better than life. [O. "cuts a" ., "or if possible, the sigil of N.O.X., on" I."s breast." O. Let us dance! {85} I. ["giving wine."] To the trance!" ["they drink, then dance." O. Back to the throne! [I. "returns, and takes seat thereon."]</p> <p>I. I adore thee alone! [O. "does so. plays music if so inclined," and continues as necessity or inclination may dictate.]</p> <p>O. It is ended, the play: I am ready to slay. Anoint me! I. I rise To the fire of thine eyes. I anoint thee, thy priest, Babalon --- and The Beast! And I ask of Thee now: Who art Thou?</p> <p>O. Omari tessala marax etc. ["The Ritual; of the S.... of R.... is in silence accomplished."]</p> <p style="text-align: center;">IX Degree CLOSING</p>
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<sup>135</sup> A Latin phrase meaning "of their own accord" (<http://dictionary.law.com/default.aspx?selected=2032>).

26. O, For th[e] moment we must part. I, T[im]e &  
 space [R]e[n]ew  
 27. the illusion. O Lo[v]e is swallowed [in]  
 confusion.  
 28. I, Lo[v]e sus[t]ains [-] em[..]ent, till the ho[ur] of  
 sa[....]t  
 29. O, I love you, & you love me. I, Now & e[v]er [-]  
 it be  
 30. I. & O, Ha[n]d in hand is heart [to] heart. Love  
 b(.) wil[t]  
 31. us though we pa[r]t. (Th[e]y g[r]eet as  
 bef[or]e & d[i]p[ar]t) (sic)  
 32. The[s]e 2 [f]ragm[.]ts of Ri[t]ual[s] were  
 t[ran] [...] lated [by] Fra KΦ IX°  
 33. f[r]om a {G}[....] M.S.S said [to] be fo[un]d  
 [among] th[e] Papers [of] W[eishau]pt.

**I. Mouth to mouth and heart to heart!**  
**O. For the moment we must part.**  
**I. Time and space renew the illusion.**  
**O. Love is swallowed in confusion.**  
**I. Love sustains us eminent**  
**Till the hour of Sacrament.**  
**O. I love you, and you love me.**  
**I. Now and ever may it be!**  
**I. and O. Hand in hand is heart to**  
**heart**  
**Love be with us, though we part.**  
**["They greet, as before, and**  
**depart."{86}**

[Translated by Fra. GR:Kappa. GR:Phi. IX Degree. from a German MS. said to have been found among the papers of Weishaupt. It by no means appears that the fragments pertain to the Illuminati; Weishaupt's MS. was probably a mere transcript from some older ritual which he valued on purely archaeological grounds. --- ED.]

Page 210

On this page Gardner concludes the “Supreme Ritual”. He only uses about ¼ of the page and leaves the remainder blank. This is one of the few blank spaces left in the manuscript.

Gardner makes very few changes or errors on this page, however, it is clear (as it was on the previous page) that he is more interested in the ritual speech rather than the actions or descriptions of the ‘scene’.

On Line 15 Gardner writes “O. cuts I or if possible the sigil of N.O.X”. The Hermetic website (<http://hermetic.com/crowley>) uses the phrasing “cuts a ,” or if possible, the sigil of N.O.X.”. The geocities website indicates the void is meant to be an “inverted tau” and the sigil of N.O.X. as a X inside a circle (<[www.geocities.ws/nu\\_isis/fragrit.html#5](http://www.geocities.ws/nu_isis/fragrit.html#5)>). A ‘tau’ is a form of cross.

Between Lines 19 and 20 Gardner omits the rest of Crowley’s text about the use of optional music during this part of the ritual.

On Line 25 Gardner underlines the first word, “Closing”, which also indicates the last portion of the ritual. It is curious that he has omitted all previous indications of the different stages of the ritual.

Gardner then underscores most of Line 31, perhaps to indicate the final line of the ritual. The two lines that follow are commentary he adds about the source of the rituals.

Towards the end of the page, on Lines 32-33, Gardner inserts the pertinent elements that Crowley had written at the beginning of the Equinox article. Essentially Crowley is claiming these ritual fragments came from a translation of a German manuscript. Gardner errs when he writes the name of the translator. He credits it to Fra. KΦ IX° but Crowley credits the work to Fra.

GR:Kappa, who seems to have achieved a IX degree. I have not identified Kappa or GR and neither is included in the list of Crowley pseudonyms<sup>136</sup> (Thelemapedia).

### **Summary – “Two Fragments of Ritual”**

This article appeared in the September 1913 Volume of *The Equinox*. It is a Crowley translation of an incomplete German manuscript. Both rituals involve Isis and Osiris. ‘Hice’ is a Coptic version of Aset which is another name for Isis (King, Facebook, 20 Feb 2013).

According to Crowley there are a number of voids in the original manuscript. He indicates this with phrases like “MS torn here” and “M...”. Gardner responded in a variety of ways. Sometimes he used “(missing)” and others “M---”.

Gardner uses a number of shortforms and symbols throughout his notes. In one place he uses a triangle which appears to stand for an element, perhaps fire. In other places he draws a pentagram instead of writing out the name of a ritual i.e. “Banishing Rite of the Pentagram”. On page 208 he also makes a significant error and uses the word hexagon instead of hexagram, two very different geometric shapes.

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<sup>136</sup> A partial list of Crowley’s known pseudonyms, taken from the Thelmapedia website.

- Abhavanada
- Elaine Carr
- Oliver Haddo
- George Archibald Bishop
- Reverend P.D. Carey
- H.D. Carr
- Cor Scorpionis
- Herr Herman Rudolph Van Alaster
- Arthur Grimble
- Gerard Aumont
- Francis Bendick
- Lemuel S. Innocent
- Lavinia King
- Ko Husuan
- St. Maurice E. Kulm
- Alys Cusack
- Ananda Vigga
- Cyril Gustance
- C.S. Hiller
- Dost Achiba Khan
- Christeos Luciftias
- Alex C. Crowley
- Hilda Norfolk
- Ko Yuen

There are two rituals in this article and for some reason Gardner elects to write out the 2<sup>nd</sup> of the two rituals first. In each case Gardner focuses on the speeches and the actions, omitting the details setting the scene, such as the colors of the robes worn by the assistants and the location of the ritual, which is in a temple.

### Pages 231 – 245

The material on these pages are discussed in the section on “Magic – Ancient and Ceremonial”. They are primarily excerpts from the *Key of Solomon* and Waite’s *The Book of Ceremonial Magic* (1913).

### ***The Equinox (September 1919)*** pages 246 – 249

Here Gardner copies excerpts from five different articles which appeared in the September 1919 volume of *The Equinox*. These excerpts appear in a sequential order, suggesting that Gardner read his way through the volume’s nearly 400 pages. He starts with a humorous allegory about monks and divine wisdom, includes a series of drawings using stick people in an attempt to reproduce a sequence of photographs illustrating ritual positions of the hand and body (Gardner’s drawings have no feet), selects a single paragraph from an essay about the use of hashish in trance and ritual meditation, moves on to a long poem about the experiences of a pagan priestess in antiquity, and concludes with excerpts from two visions. The first vision focuses on self sacrifice: “the blood that had been my life bubbled from my breast, . . over the rough stone . . . sucked up by the parched lips of the white sand”. The second is an encounter with a demon named Joakam.

#### Page 246 – “Editorial”

Page 246	<p><i>The Equinox</i>, September 1919, Editorial pages 1 – 10</p> <p><b>IT is four hundred and seventy-seven years since the trouble in the Monastery.</b> There were assembled many holy men from every part of the civilized world, learned doctors, princes of the Church, bishops, abbots, deans, all the wisdom of the world; for the Question was important --- how many teeth were there in a horse's mouth. For many days the debate swung this way and</p>
<ol style="list-style-type: none"><li>1. I[t] is[4]77 [y]ears [s]ince [the] [.].rouble in th[e] Monest[.]y(sic). Th[eir] [.].ice</li><li>2. [en]abled me[ny] Holy Men from evry(sic) P[.]rt of th[e] Civilised(sic)</li><li>3. Wo[r]ld. L[.....]d Do[c]tors, Prin[ces] of th[e] Ch[urc]h, Bis[h]ops, A[bb]o[t][s],</li><li>4. D[e]ans. All th[e] Wisdom of th[is] w[or]ld, f[o]r th[e] [.][u]estion was [im]p[...]t[...]</li></ol>	

<p>5. How may (sic) te[a]th (sic) were the[r]e in a Horse[s] Mo[u]th? F[o]r mny (sic)</p> <p>6. days th[e] [d]e[b]a[t]e s[wu]ng this way &amp; that, so [f]ath[...] was qu[...]</p> <p>7. aga[in]st fa[th][..], Go[s]pel aga[ins]t E_p[...]tle Psalms aga[ins]t P[ro] [...]b</p> <p>8. till a Yo[ung] Monk Ro[s]e p[r]es [...]ptously among th[...] R[ev] [...]d Me[.]s, imp[....]</p> <p>9. proposed th[ey] should e[x]amine th[.] Mo[u]th of a Horse &amp; s[e]ttl (sic) th[is] [q]u[...]t[ion].</p> <p>10. Now, th[ere] b[ein]g no p[re]cid[...]t(sic) for s[uc]h a Method, so the H[o]ly M[e]n [m]os[t]</p> <p>11. Right W[r]at[h]ful[l]y fell on th[e] Youth, b[e]at him so[r]e &amp; [-] [-] [in] [a]</p> <p>12. Soli[....] cell. Th[ey] Re[sum]ed th[.] [deb]ate : &amp; ult[...]ly d[eci]d[ing] "In the gr[evi] [...]</p> <p>13. dea[...]h of th[.] l[ogical &amp; historical op[in]ion, de[c]l[ar]ed th[.] problem [un]so[....]</p> <p>14. an evlasting(sic) Myst[.]y by th[e] Will of [G]od, -- To d[.]y th[e] success[ion] a[de]pt</p> <p>15. the same p[....]ci[p]als(sic). If there be [any] s[....]ton of th[.] 2 Pr[ob]l[.]</p>	<p><b>that, as Father was quoted against Father, Gospel against Epistle, Psalm against Proverb;</b> and the summer being hot, and the shade of the monastery gardens pleasant, a young monk wearied of the discussion, and rising <b>presumptuously among those reverend men, impudently proposed that they should examine the mouth of a horse and settle the question.</b></p>
<p>16. Th[e] Va[...]ity of Life &amp; th[.] Va[...]ity of th[ough]t. It m[us]t b[e] th[e] sla[...]t</p> <p>17. of [a] consciousness which tr[an]scends both of th[em], Let [u]s call th[em]</p> <p>18. f[or] want of a bett[er] name, S[p] [...]tual Experience, faith is</p> <p>19. p[r]o[p]ose[d] as a Re[me]dy, but [one] p[...]ce[...] may in[com]p [...]ble f[...] of</p>	<p><b>Now, there was no precedent for so bold a method,</b> and we are not to be surprised that those <b>holy men arose right wrathfully and fell upon the youth and beat him sore.</b></p> <p>Having further immured him <b>in a solitary cell, they resumed debate;</b> but ultimately "<b>in the grievous dearth of theological and historical opinion" declared the problem insoluble, an everlasting mystery by the Will of God.</b></p> <p><b>To-day, their successors adopt the same principles</b> with regard to that darkest of horses, the A ∵ A ∵ They have {1} not only refused to open our mouths, but have even refused to look into them when we ourselves have gone to the length of opening them wide before them.</p> <p style="text-align: center;">I ... 2 items/paragraphs</p> <p>3. Following on this, we say: <b>If any resolution there be of these two problems, the Vanity of Life and the Vanity of Thought, it must be in the attainment of a Consciousness which transcends both of {3} them. Let us call this supernormal consciousness, or, for want of a better name, "Spiritual Experience."</b></p>

<p>20. f[ai]t[h], fo[un]ded on [A]uth[..]ty, The Vedas, The [Q]uron(sic), The Bibl[e],</p> <p>21. Buddah, C[hr]ist, Joseph S[mi]th. To Choose [between] th[.] we m[us]t</p> <p>22. Reso[r]t to Reason. Already shown [to] be a fallacio[u]s guide,</p> <p>23. There is only o[.] Roc[k] which sc[e]p[ti]cism c[.]nnot sh[a]ke. T[.]</p> <p>24. R[.]c[.] of Ex[pe]riance (sic).   th[er]e is no hope in Ph[ysic]al Life &amp; si[...]</p>	<p>4. <b>Faith has been proposed as a remedy. But</b> we perceive many incompatible forms of Faith founded on Authority --- The Vedas, The Quran, The Bible; Buddha, Christ, Joseph Smith. <b>To choose between the (sic) we must resort to reason, already shown to be a fallacious guide.</b></p> <p>5. <b>There is only one Rock which Scepticism cannot shake; the Rock of Experience.</b></p> <p>... 5 items/paragraphs</p>
<p>25. death of th[e] indi[vi]dual t[he] Race. [&amp;] t[his] Pl[an]et E[nds] al[!].</p> <p>26. Th[ere] is no hope in Rea[s]on, s[in]ce it co[n]..... itsel[f] i[.] [my] [-]</p> <p>27. it is [n]o mo[r]e t[ha]n a [r]efl[ec]tio[n] upon th[e] fa[c]ts of Ph[ysic]al Life.</p> <p>28. Th[...] is no [h]ope in f[ai]t[h], for th[...][are] so m[.]y wa[rr]ing f[ai]t[h]</p> <p>29. all eq[.]ly Positi[ve]. The Ade[p]ts of S[p]i[rit]u[al]t[.] E[xp]l[or]e Pro[m]...</p> <p>30. [us][w]ond[.]full (sic) th[ing]s. T[he] Pe[r]c[.]ption of truth, &amp; t[he] con[...]</p> <p>31. of Sorro[w] [&amp;] ther (sic) is enough U[ni]ty [in] th[.] M[e]thod[s] [to] [-]</p> <p>32. [an] E[co]nomic Syst[em] Possi[ble] fait[h] Life Philo[s]op[h]y [have]</p>	<p>II</p> <p>1. <b>There is no hope in physical life, since death of the individual, the race, and ultimately the planet, ends all.</b></p> <p>2. <b>There is no hope in reason, since it contradicts itself, and is in any case no more than a reflection upon the facts of physical life.</b></p> <p>3. What hope there may be in Investigation of the physical facts of Nature on Scientific lines is already actively sought after by a powerful and well-organized body of men of perfect probity and high capacity.</p> <p>4. <b>There is no hope in Faith, for there are many warring Faiths, all equally positive.</b></p> <p>5. <b>The adepts of Spiritual Experience promise us wonderful things, the Perception of Truth, and the Conquest of Sorrow, and there is enough unity in their method to make an Eclectic System possible.</b></p> <p>6. We are determined to investigate this matter most thoroughly on Scientific lines.</p> <p>III omitted</p>

<p>33. failed. Sci[.]nce is e[s]tablis[h]ed, Mysti[c]ism by [-] o[r]</p> <p>34. [P]u[.]e Ex[per]iaence (sic), is always a vital f[or]ce, but ow[ing] t[o] [the]</p> <p>35. Lack of traned (sic) obse[r]vation, has alw[ay]s b[een] a Mass of error.</p> <p>36. S[p] [...]t[u]al e[xper]iance (sic), int[....]ted in th[.] te[rms] o[f] In[....] [is] [-]</p> <p>37. J[us]t as su[.]rise shows th[e] Grass Gr[ee]n [&amp;] th[.] Sea blue. B[oth]</p> <p>38. [w]ere in[....]bl[y] till th[.] sun Rose. But th[.] [...]ty of Colo[ur] h[as] [-]</p> <p>39. i[n][-] son(sic) but on th[is] obj[ec]t on wh[ic]h the Sun Shon (sic). Th[.]</p> <p>40. Con[....]ti[on] do[es] not [pr]o[v]e th[.] s[.]n t[o] be [a]n ill[u]sio[n]. We</p> <p>41. [mus]t con[ec]t (sic) My[.]t[...] [b]y s[....] &amp; S[c]ian[ce] by [M]yst[...].</p>	<p style="text-align: center;">IV</p> <ol style="list-style-type: none"> <li><b>1. Faith, Life, Philosophy have failed.</b></li> <li><b>2. Science is already established.</b></li> <li><b>3. Mysticism, being based on pure experience, is always a vital force; but owing to the lack of trained observation, has always been a mass of error. Spiritual Experience, interpreted in the terms of Intellect, is distorted; just as sunrise shows the grass green and the sea blue. Both were invisible until sunrise; yet the diversity of colour is not in the sun, but in the objects on which its light falls, and their contradiction does not prove the sun to be an illusion.</b></li> <li><b>4. We shall correct Mysticism (or Illuminism) by Science, and explain Science by Illuminism.</b></li> </ol> <p style="text-align: center;">V &amp; VI omitted</p>
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Page 246

This page contains some of my favorite Crowley anecdotes. Gardner has copied out large portions of an editorial from the September 1919 volume of *The Equinox*.

I was somewhat bemused to encounter the name Joseph Smith in a listing of religious authorities. Not that he doesn't deserve to be there but it makes clear how wide ranging Crowley's knowledge base was.

On Line 15 Gardner ends his excerpt of this portion of Crowley's editorial, omitting the last 4 paragraphs. They are about how Crowley's organization and his followers, the A ∴ A ∴, are treated like that young monk by established religion.

The rest of this page (Lines 16 through 41) consists of random selections from the balance of Crowley's editorial. Crowley has divided the essay into 6 sections. Sections II through V consist of lists, each one made up of a different collection of characteristics Crowley associates with his spiritual path and his followers. Gardner cherry picks from these lists, selecting items 3, 4 and 5 from part I (Lines 16-24), items 1, 2, 4 and 5 from part II (Lines 24-32) and items 1,2,3 and 4 from part IV (Lines 32 – 42). In the midst of Line 32 he omits section III entirely. It is a list of 7 self-

identifying labels – “we are mystics, men of science, philosophers, epicureans, philanthropists, and syncretists”.

Lines 24 and 25 contain a fascinating statement – where Crowley (and Gardner) writes “there is no hope in physical life and [since] death of the individual the race and this planet ends all”. This statement is not at all in keeping with the common contemporary Wiccan belief in reincarnation.<sup>137</sup> Gardner omits the punctuation when he copies this sentence and it muddles the meaning of the sentence badly.

Over Lines 38 and 39 Gardner makes several small changes, writing “the sun rose” instead of “sunrise”, and “sun shon”(sic) in place of “on which its light falls”. These changes do not make any change to the original meaning.

Gardner makes a minor change to the last line of the page (Line 41) replacing “Illuminism” with “Mysticism”, however, he is actually following Crowley’s lead by doing this. Crowley’s text reads “We shall correct Mysticism (or Illuminism) by Science, and explain Science by Illuminism” and Gardner writes “We must correct mysticism by science and science by mysticism”.

Crowley’s essay ends with a story about science being able to break through the blindness of self interest. Gardner leaves out this portion of Crowley’s editorial.

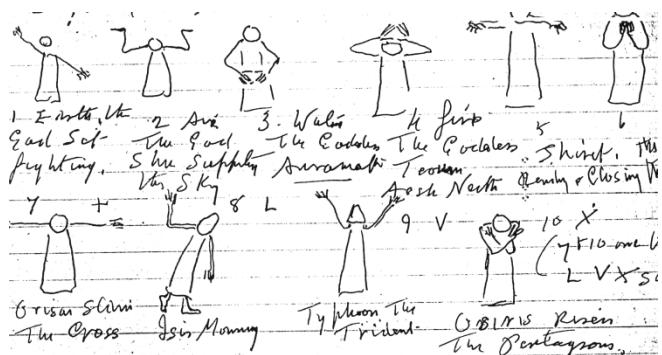
Finally, Gardner omits the last two sections of Crowley’s editorial. Part V is succinct with only two points: “1. We have one method, that of Science. 2. We have one aim, that of Religion”. Part VI is another allegorical tale; this one about a court case involving the use of science to prove the purity of a water source in the face of a mystical claim to the water’s purity.

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<sup>137</sup> Although Gardner includes this statement from Crowley, several pieces of poetry included on other pages do support reincarnation. These pieces include “My Husbands” by Natalia Crane (page 138-9), a stanza from “A Creed” by John Masefield (page 139) and a quote from Samuel Butler’s notebooks (pages 140). These items are not discussed in this thesis as they are outside its parameters.

Page 247 - "The Signs of the Grades"

Page 247



Lines 1-12 are occupied with the line drawings shown above. They are known as the "Signs of the Grades" and each figure has a label. (for a larger image see below)

1. Ea[.]th, the God S[e]t fighting
2. Ave The God Shu sup[...]t[ing] th[e] Sky
3. Wal[.] T[he] God[ess] [...].amab[.]
4. [f]i[r]e The God[d]ess Teo[...] [A]lesh Ne[ith]
5. 5 & 6. [S]hi[...]t the Re[...][li]ng & Closing the Veil
7. + Orisa[s] Sla[in]. The Cross
8. L. Isis Mo[...][ing]
9. V. Typh[eo]n The Trid[en]t
10. Osiris Risen. The Pentagr[ams]
11. X 7 [to] 10 are the LVX si[gnes]

13. Let th[.] st[u]d[.] it be at Rest in o[ne] of th[.] pros[...][b]ed Position[s]
14. Ha[ving] bat[h]ed & Ro[b]e[d] with décor[um]. Let th[e] W[or]k[ing] pl[ace]
15. be free from al[!] dist[..]banc[e], & let the p[re]lim[...][y] p[...].f[...].tions,
16. [b]a[ni]sh[ing]s & i[n]ovcat[ions] [b]e duly a[ccomp]lished, la[s]tly l[e]t
17. th[e] incen[.]e be k[.]dled. Let [him]

*The Equinox, September 1919*  
Liber O, "The Signs of the Grades"



1. Earth: the god Set fighting
2. Air: the god Shu supporting the sky
3. Water: the goddess Auramoth.
4. Fire: the goddess Thoum-aesh-neith.
- 5,6. Spirit: the rending and closing of the veil.
- 7-10. The LVX signs
7. Osiris slain – the cross
8. Isis Mourning – the Swastika
9. V Typhon – the Trident
10. Osiris Risen – the Pentagram

#### Part V

1. **Let the student be at rest in one of his prescribed positions, having bathed and robed with the proper decorum. Let the place of working be free from all disturbance, and let the preliminary purifications, banishings and invocations be duly accomplished, and, lastly, let the incense be kindled.**
2. **Let him imagine his own figure (preferably robed in the proper**

<p>[imm]gone(sic) his ow[n] fig[...].s.</p> <p>18. Prfably(sic) Ro[be]d in p[ro]p[er] Magical garme[n]ts &amp; a[rm]ed with</p> <p>19. th[e] p[ro]per Magical W[e]apons [as] envelop[ing] his phy[sic]al</p> <p>20. body, or stand[ing] nea[r] [to] &amp; [in] f[ro]nt of him. Let hi[m] tran[s]f[er]</p> <p>21. [the] sea[t] of his concio[u]ness to [the] immgoned (sic) figu[r]e. So</p> <p>22. [that] it [may] se[em] to h[im] that he is se[e]ing wi[th] its [e]yes [&amp; ]</p> <p>23. Hear[ing] with its ears, Th[is] will [us]uly (sic) [be] [the] g[r]at (sic)</p> <p>24. dificulty (sic) of the o[per]ation. Le[t] hi[m] co[u]se (sic) th[is] imag[ined]</p> <p>25. figure to R[ise] in th[e] [A]ir a gr[ea]t high[t] (sic) ab[ov e] [the] E[....].</p> <p>26. Let hi[m] stop [&amp; ] look ab[ou]t hi[m] (It is somt[im]es (sic) d[.]f[.]tt</p> <p>27. [to] op[en] t[he] ey[es], Pro[b]l[em]bly he will s[ee] fig[ur]es app[...]ch[ing]</p> <p>28. him, or b[ec]ome concio[u]s of la[n]dscape. Let him</p> <p>29. sp[ea]k to th[e] figu[r]es &amp; insist on b[...] answer[red]</p> <p>30. [us]ing prop[er] [P][en]tag[ra]ms &amp; signs as [p]rev[...]sly t[...]ght.</p> <p>31. Let him tra[v]el of Will, ei[th].. wi[th] or wi[th]..[ou]t ..dan[.] [of] [the]</p> <p>32. fig[ur]es. Let h[im] f[ur]th (sic) employ such sp[eci]al in[v]o[catio]n</p> <p>33. as will cause to ap[pe]r (sic) th[.] p[.]ticul[.] Plac[es] [h]e m[a]y wi[sh]</p> <p>34. to vi[s]it. Let h[im] [be]ware of th[.] tho[us]and su[bt]le attac[ks]</p> <p>35. &amp; dec[e]ptions he will e[xperi]ance, carfully (sic) test[ing] the lmts (sic)</p>	<p><b>magical garments and armed with the proper magical weapons) as enveloping his physical body, or standing near to and in front of him.</b></p> <p>3. <b>Let him then transfer the seat of his consciousness to that imagined figure; so that it may seem to him that he is seeing with its eyes, and hearing with its ears.</b> This will usually be the great difficulty of the operation.</p> <p>4. <b>Let him then cause that imagined figure to rise in the air to a great height above the earth.</b></p> <p>5. <b>Let him then stop and look about him. (It is sometimes difficult to open the eyes.)</b></p> <p>6. <b>Probably he will see figures approaching him, or become conscious of a landscape.</b> Let him speak to such figures, and insist upon being answered, using the proper pentagrams and signs, as previously taught.</p> <p>7. <b>Let him travel about at will, either with or without guidance from such figure or figures. {27}</b></p> <p>8. <b>Let him further employ such special invocations as will cause to appear the particular places he may wish to visit.</b></p> <p>9. <b>Let him beware of the thousand subtle attacks and deceptions that he will experience, carefully</b></p>
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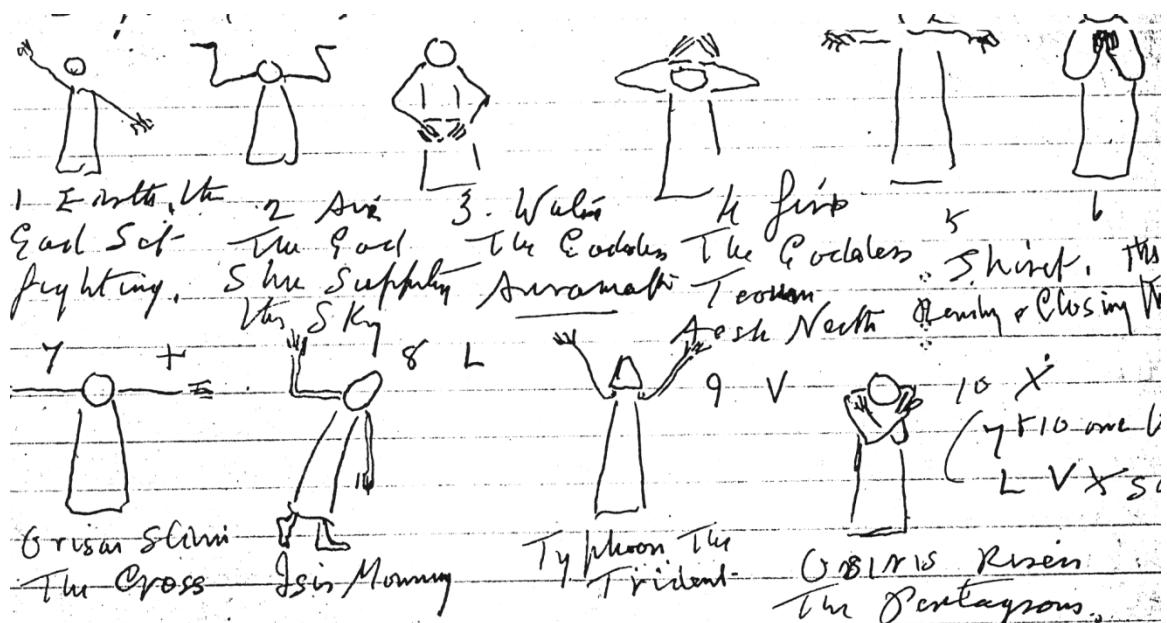
36. of [a]ll with whom he speaks. Th[us] th[e]  
Ho[s]tel(sic) be[ing] ma[.]
37. .pp[er] clo[th]ed with [G]lo[r]y, [the]  
App[r]op[ri]ate pen[t]agr[am] [w]ill
38. c[aus]e him [to] s[...]el or dec[a]y. Practice will  
[-] the st[.]d[.]t
39. in f[.]alty(sic) wa[y](sic) i[n] thess (sic)  
[m]atters. It is usaly(sic) q[ui]te ea[sy] [to] [-]
40. [to] [the] body sh[ou]ld [-] dif[.]ulty [ar]ise.  
Pract[ice] will ma[ke] [the] imi[...].t
41. f[.]t[.]l Crats(sic) [in] th[ou]ght a ch[...]t wil[.]  
H[or]ses & c[....][d] it [to] go E[....]d[s]

**testing the truth of all with whom he speaks. Thus a hostile being may appear clothed with glory; the appropriate pentagram will in such a case cause him to shrivel or decay.**

10. **Practice will make the student infinitely wary in these matters.**
11. **It is usually quite easy to return to the body, but should any difficulty arise, practice (again) will make the imagination fertile. For example, one may create in thought a chariot of fire with white horses, and command the charioteer to drive earthwards.**

Page 247

Lines 1 through 12 feature a set of hand drawn stick figures that Gardner made based on a series of black and white photos that appear on page 12 of the September 1919 volume of *The Equinox*. These stick figures replicate the arm and body positions indicated in the photos but for some reason Gardner pays no heed to the position of the feet.



1.6 Enlargement of image from page 247 of Text A

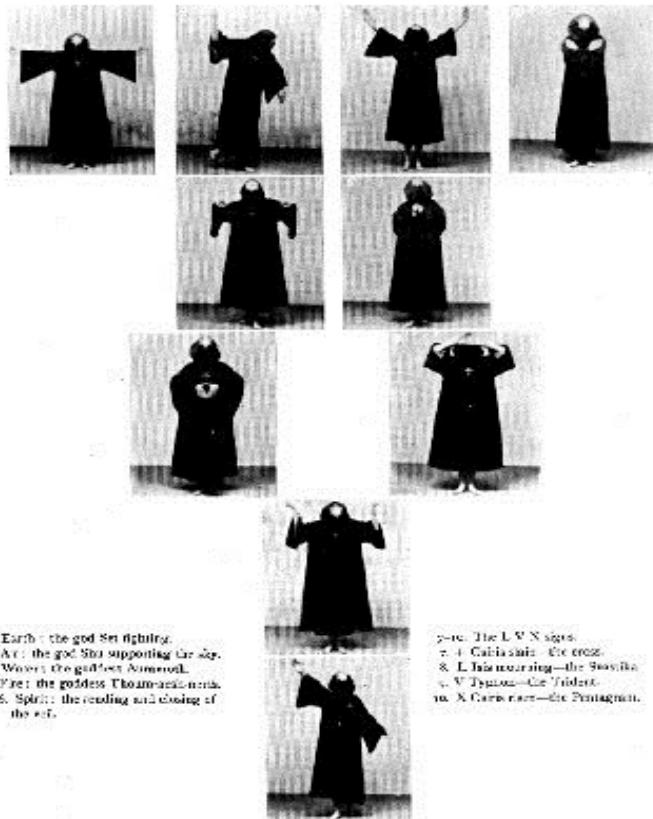
1.7 The Signs of the Grades, page 12 from *The Equinox*, Sept 1919

In *The Equinox* the photos are accompanied by detailed descriptions of each pose. The text makes it clear that the feet are a part of the pose. For example: "1. Earth: the god Set fighting. Frontal figure. Rt. foot pointed to the fore and angled slightly outward with weight on ball of foot. Lf. heel touching Rt. heel and foot pointed left. Arms form a diagonal with body, right above head and in line with left at waist height. Hands palmer(sic) and open with fingers outstretched and together. Head erect". Gardner does not include

any of this material in his notes. Since the feet are missing from his sketches as well as his notes, this may mean that he left out the foot positions deliberately.

Gardner is selecting to copy very specific parts of this article. While focusing on the ritual gestures and the instructions related to astral travel, he omits the parts of the article which deal with cautions about proper preparation, and what to do in the event of encountering other beings attempting to obstruct the astral traveller, as well as details about the lesser and greater rituals of the pentagram and the hexagram.

The only change that Gardner makes to the Crowley text on this page is on Line 35, where he writes "carefully testing the limits" instead of keeping to Crowley's "carefully testing the truth of...". It is interesting to ponder what he means by this change.



THE SIGNS OF THE GRADES

<p>Page 248</p> <ol style="list-style-type: none"> <li>1. It [mi]ght be dangerous[s] to go too f[ar] [or] st[ay] t[o] [l]on[g] fat[i][g]u[e]</li> <li>2. m[us]t be a[v]oided. The danger spo[ke]n o[f] is fautig (sic) or of</li> <li>3. obsession, or Loss of Me[mor]y or o[ther] mental [.]a[u]lt[s].</li> <li>4. Finally (sic) Let th[e] stud[en]t ca[us]e hi[s] [-] [b]ody [-]</li> <li>5. with th[.] phy[s]ical, tightening (sic) his [..][sc]ils, [-] [in] his [-]</li> <li>6. [&amp;] [p]utt[ing] his f[...].f[in]ger to his Lips. L[e]t h[im] [A]wake by a W[e]ll</li> <li>7. d[e]f[..][ed] act of Will &amp; s[...].y &amp; sci[..]tly Rec(or)d his [-] [-].</li> <li>8. This applly (sic) c[om]p[....] e[x][....]t i[s] [quite] coy &amp; [p][..]f[..]e. It</li> <li>9. is [b]est to L[ear]n [b]y t[r]a[ve]l[ing] [with] a p[er]son al[...].dy exp[....]d</li> <li>10. 2 or 3 Exp[....]t wi[th] [-] [the] s[tu]d[en]t c[....]t [&amp;] [-]</li> <li>11. Ex[per]t. O God be M[...].cif[...] O[nce] a Sinner &amp; Re[...]. [me] [-]</li> <li>12. Th[e] [w]ay of tru[th]. Nay for us who know wh[a]t t[ri]pple(sic)</li> <li>13. sil[v]er co[r]d of Moonlight [b]inds the Red</li> </ol>	<p><i>The Equinox</i>, September 1919 Liber O, "The Signs of the Grades"</p> <ol style="list-style-type: none"> <li>12. <b>It might be dangerous to go too far, or to stay too long; for fatigue must be avoided.</b> <b>The danger spoken of is that of fainting, or of obsession, or of loss of memory or other mental faculty.</b></li> <li>13. <b>Finally, let the student cause his imagined body in which he supposes himself to have been travelling to coincide with the physical, tightening his muscles, drawing in his breath, and putting his forefinger to his lips. Then let him "awake" by a well-defined act of will, and soberly and accurately record his experiences.</b> It may be added that <b>this apparently complicated experiment</b> is perfectly easy to perform. <b>It is best to learn by "travelling" with a person already experienced</b> in the matter. <b>Two or three experiments</b> will suffice to render <b>the student confident and even expert</b>. See also "The Seer", pp. 295-333</li> </ol> <p><i>The Equinox</i>, September 1919 "The Herb Dangerous, The Psychology of Hashish", Part II, Pages 31-89 Section XII , page 63</p> <p>This "two-handed engine at the door stands ready to smite" each one of us who has not attained to Arahatship, admission to the Great White Brotherhood. Is it not enough to make us throw away our atheism and exclaim, "<b>O God be merciful to me a sinner, and keep me in the way of Truth!</b>" Nay, for</p>
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<p>blood in [-]</p> <p>14. hearts to th[e] In[e]ffable cro[w]n of B[r]illiance[e], who [have]</p> <p>15. se[e]n what Angel stands in th[e] Moon Ray, Who</p> <p>16. ha[ve] known th[e] Perfume &amp; t[his] vi[s]ion, se[em] th[e] d[r]o[p]s</p> <p>17. of dew supern[al] stand on the silver lamen of th[e]</p> <p>18. f[or]ehead, -- fo[r] us n[either] f[ear] or Pride, but t[he] silence</p> <p>19. silance (sic) in the <u>[thou]ght</u> of th[e] On[e] <u>b[ei]ng b[e]yond th[ou]ght</u></p> <p>20. Pri[e]stess of P[.]ormil[.]</p> <p>21. He[a]r m[e] Lo[r]d of the St[ar]s! F[or] th[ee]   h[ave] w[or]ship(ed)(sic) ev[.]</p> <p>22. Wi[.] sta[.]s of Sorrows &amp; Sears With joy[f]ull (sic), joyfull e[n]d[....]</p> <p>23. Ha[s] {me} Oh lily-white go[a]t. O Cr[i]p[...] [t]hic[k]et of th[.]ns</p> <p>24. With a caoll[e]r (sic) of Gold f[or] thy throat &amp; a sca[r]let [b]ow for th[y] ho[...]s</p> <p>25. He[.]e in t[.] [...]ty Air.   b[.]ld th[ee][.] sh[...] of Y[ew]</p> <p>26. All green i[s] th[e] g[.]la[n]d   wear, [bu]t   f[ee]d it with blood f[.] [-]</p> <p>27. Aft[.] th[.] ora[.]ge ba[.], that Ribb[ed] th[.] green W[e]st dying</p> <p>28. A[.] dead, O Lord of th[e] st[.].s,   c[om]e to th[ee], come to the(sic) crying.</p> <p>29. The ambosial (sic) moon th[a]t arose, Wi[th] [b]reasts slow hea[....] in Splendo[r](sic).</p> <p>30. D[r]ap[s] wi[n]e fro[m] [her] i[n]finite snows. In[e]ffably, u[tt]ly tende[r],</p> <p>31. O Moon! O [a].b[r]osial m[o]on!. Arise on</p>	<p><b>those of us who know what triple silver cord of moonlight binds the red blood of our heart to the Ineffable Crown of Brilliance, who have seen what Angel stands in the moon-ray, who have known the perfume and the vision, seen the drops of dew supernal stand on the silver lamen of the forehead --- for us is neither fear nor pride, but silence in the one thought of the One beyond all thought.</b></p> <p><i>The Equinox, September 1919 "Priestess of Panormita" by Elaine Carr, pages 209 - 219</i></p> <p><b>Priestess of Panormita</b>  <b>Hear me, Lord of the Stars!</b>  <b>For thee I have worshipped ever</b>  <b>With stains and sorrows and scars,</b>  <b>With joyful, joyful endeavour.</b>  <b>Hear me, O lily-white goat!</b>  <b>O crisp as a thicket of Thorns,</b>  <b>With a collar of gold for Thy throat,</b>  <b>A scarlet bow for Thy horns!</b></p> <p><b>Here, in the dusty air,</b>  <b>I build Thee a shrine of yew.</b>  <b>All green is the garland I wear,</b>  <b>But I feed it with blood for dew!</b>  <b>After the orange bars</b>  <b>That ribbed the green west dying</b>  <b>Are dead, O Lord of the Stars,</b>  <b>I come to Thee, come to Thee crying.</b></p> <p><b>The ambrosial moon that arose</b>  <b>With breasts slow heaving in splendour</b>  <b>Drops wine from her infinite snows,</b>  <b>Ineffably, utterly, tender.</b></p> <p><b>O moon! ambrosial moon!</b></p>
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<p>[m]y de[sc]ent of Sor[r]ow.</p> <p>32. That th[e] ma[g]ical ey[es] of <u>me swoon</u>. Wi[.] L[.]st of [-] [to]Morrow</p> <p>33. I [&amp;] m[.] [br]o[ther] priest[s]. Worshi[pe]d(sic) a wond[er]full(sic) wom[.]n</p> <p>34. With body lithe (sic) [as] a beast[s] subtly horably (sic) h[um]an.</p> <p>35. D[..]p i[n] th[e] [p]it of [her] eyes. I saw th[e] image of death</p> <p>36. [&amp;] I drew th[e] Wat[er] <u>of sighs from</u> th[e] W[.]ll of [-] lullaby br[.]h.</p> <p>37. A[.]ise, O amb[r]osial moon, By th[e] stro[ng] [....]oral spell.</p> <p>38. By t[he] Strong Subtle ve[re]dical R[un]e. That is [m]ighty in He[....] &amp; He[!!].</p> <p>39. Dr[.]p thy Mystical dews By t[he] tong[ues] of [.]end[.]r f[.] [mm]es</p> <p>40. In [the] shade of initiate [.]ews, Re[.]ant f[rom] th[e] des[.]t dawn.</p>	<p><b>Arise on my desert of sorrow, That the magical eyes of me swoon With lust of rain to-morrow!</b></p> <p>Ages and ages ago I stood on the bank of a river, Holy and holy and holy, I know, For ever and ever and ever! {115} A priest in the mystical shrine, I muttered a redeless rune, Till the waters were redder than wine In the blush of the harlot moon.</p> <p><b>I and my brother priests Worshipped a wonderful woman With a body lithe as a beast's Subtly, horribly human. Deep in the pit of her eyes I saw the image of death, And I drew the water of sighs From the well of her lullaby breath.</b></p> <p>... 11 stanzas</p> <p><b>Arise, O ambrosial moon, By the strong immemorial spell, By the subtle veridical rune That is mighty in heaven and hell! Drip thy mystical dews On the tongues of the tender fauns, In the shade of initiate yews, Remote from the desert dawns! {118}</b></p>
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Page 248

This is one of those pages where Gardner's writing is extraordinarily cramped and difficult to read. Lines 1 through 10 conclude the excerpt from *Liber O* carried over from the previous page. On Line 7 I think Gardner replaced "accurately" with "succinctly" but this is only a suspicion because I can only partly make out the word.

The second excerpt, Lines 11 through 19, is a single partial paragraph from the middle-end of a 58-page essay by Oliver Haddo (a Crowley pseudonym) entitled “A Herb Dangerous: The Psychology of Hashish” (Part II). The essay is about the author’s personal experiments with the drug and its impact on meditation and their combined use by those who seek to encounter the divine. The brevity of this excerpt makes me suspect that Gardner was taken with the language, the images of “silver cords of moonlight” and “crowns” and “moon-rays”, rather than any interest in notions of trance, meditation or drug use in ritual.

On Line 18 Gardner crosses out the last word, “silance”(sic) but then he writes the same word at the beginning of the next line.

Line 19 is the last line of the excerpt from this essay and Gardner underlines several words in the middle of the line. The placement of this underscore appears to be more about delineating between two sections of text rather than about the importance of the words, “the thought of the One being”.

The third item on this page (Lines 20 through 40) is a poem attributed to Elaine Carr (a Crowley pseudonym). The poem, which concludes on the next page is entitled “Priestess of Panormita”. This same poem appears elsewhere in Crowley’s writings as a speech by Pan in “The Rites of Luna”, a portion of “The Rites of Eleusis”.<sup>138</sup>

On Line 28 Gardner underscores the phrase “O Lord of the”. Again this does not seem to be linked to any specific purpose or emphasis.

Just below Line 32 and above Line 33 Gardner strokes a brief line in the space between the two lines. It appears to indicate a break in the original text since he is leaving out a verse. The line floats in the space between the two lines, rather than underlining any specific portion of the line.

Gardner also underlines a section of Line 36, not quite centered under the phrase “water of sighs”. Between this line and the next he skips 11 verses, strongly suggesting the line might be his way of indicating a gap in the material.

On Line 38 Gardner changes a word, crosses it out and then copies in the original word.

Both of the names on this page, Oliver Haddo and Elaine Carr, are among the dozens of aliases known to be used by Crowley throughout his publishing career (Thelemapedia website). Possibly he did not want it obvious that he wrote so much of the material in *The Equinox*, or in the case of the essay on the use of hashish, perhaps he was being coy about his own drug use.

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<sup>138</sup> “The Rites of Eleusis” are one of a series of publicly presented ritual dramas performed in 1910 by Crowley and his followers (King, Modern Ritual Magic 115-117).

Page 249 - "Priestess of Panormita", "The Seer"

Page 249

1. [-] [-] [-][-] [-] [-] [-] [-]
2. | [am] Mate for ye all. | [am] th[e] Pasonate(sic) Pan
3. Come. O. Come to t[he] dance. Lea[p]ing with wo[.....] Whi[.]e
4. Lif[e] in th[e] s[tr]oke of a gla[n]ce. Death in the s[tr]oke of the li[ps]
5. | [am] hiden(sic) beyond Sh[e]d i[n] a S[...]t si[nc]e
6. S[.]il[e]s th[rou]gh by th[e] f[.]nd. folly of Wi[s]dom i[n] you.
7. Com[e] [w]hile th[e] Moon (th[is] Moon!) sh[e]ds [-][amb]osial (sic) [s]pledor (sic)
8. Re[e]ls [in] th[e] Red elss Rune, ineffably,  
u[tt]erly, tend[er]
  
9. O[r] see[ing] t[he] [A]lt[er] | st[ee]p[ed] tow[ar]ds it & cl[...]d upon it
10. & the[.]e | [s]ac[ri]fied(sic) myself, the [b]lood that had [-]
11. my life [b]ubbled from my brea[s]t, & [t]c[...]ed [-] [the]
12. Ro[u]gh stone & was suc[k]ed up by [the] P[ar]c[h]ed Lip[s] of [the]
13. Wh[.]e sand 11 (21) & [b]e [-] a [b]ook & sh[owe]d me
14. a sigil & e[x[p]] [...] to me how | sh[ou]ld make it &
15. told me it was [to] su[mm]on th[.]gs of E[arth].



*The Equinox, September 1919*  
"Priestess of Panormita"  
by Elaine Carr, pages 209 - 219

Satyrs and Fauns, I call.  
Bring your beauty to man!  
**I am the mate for ye all;**  
**I am the passionate Pan.**  
**Come, O come to the dance,**  
**Leaping with wonderful whips,**  
**Life on the stroke of a glance,**  
**Death in the stroke of the lips!**  
**I am hidden beyond,**  
**Shed in a secret sinew,**  
**Smitten through by the fond**  
**Folly of wisdom in you!**  
**Come, while the moon (the moon!)**  
**Sheds her ambrosial splendour,**  
**Reels in the redeless rune**  
**Ineffably, utterly, tender!**

"The Seer"  
*The Equinox, September 1919*  
pages 295-325

Vision No. 5  
**"On seeing the altar, I stepped towards it and climbed upon it, and there I sacrificed myself, and the blood that had been my life bubbled from my breast, and trickling over the rough stone, was sucked up by the parched lips of the white sand. ... And behold, as I rose from that altar, I was alone standing upon the flat top of the square temple, and those who had been with me, the shepherd and my guide, had vanished; --- I was alone ... alone.**

Vision No. 14  
... 6 paragraphs  
"Thereupon he opened a book which was lying on the table before him, and showed me a sigil. After I



DIAGRAM 55.  
Sigil in Book.

16. She [led] me [to] [-] [&][ an]o[thr] (sic) floor at  
[the]

17. W[e]st end. Lyi[ng] on [he]r [b]ack was a  
Na[k]ed woma[n]  
18. T [...] | ch[.]| [ag]ed [the] Ad[e]pt, who gave me  
the  $0^\circ = 0^\circ$   
19. & the  $1^\circ = 10^\circ$  [S igns]. [b] [...]t wo[u]ld no[t]  
give [me] [the]  $2^\circ = 9^\circ$   
20. Then a[f] [...]d [a] M[a]n li[k]e figu[re] co[v] [...]d  
[w]it[h] Bra[z]e[n]  
21. scales. Ho[rn]ed & Ho[...]ble | [ask]ed his  
na[m]e. {J}ok[...]  
22. [he] [a]ns[w] [...]d su[llen]ly. Y[our] sign (he[re])  
repeated (sic) th[e]

had looked at it carefully, he **explained to me how I should make it, and finished by telling me that it was used to summon 'things of earth.'**

"As I looked incredulously at him, he took hold of the sigil, and no sooner had he done so than from out of every crack and seam in the floor there wriggled forth a multitude of rats and other vermin.

"After this, he **led me upstairs to another floor**, and into a room which in the dim light appeared to be an attic.

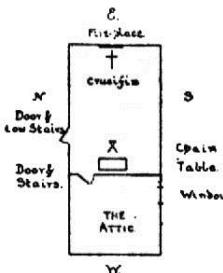


DIAGRAM 56.  
Plan of the Adept's room and the attic above.

"At the west end of this room, lying upon her back, I saw a **naked woman**. Turning, I challenged the Adept, who at once gave me the  $0\phi = 0\phi$  and  $1\phi = 10\phi$  signs; but he would not give me  $2\phi = 9\phi$ .

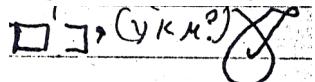
... 11 paragraphs

"I did not reply, not understanding what he meant, and soon we reached the shore and entered a cave, in the mouth {310} of which stood a **man-like figure covered with brazen scales, horned and horrible**. His colour was of verdigris; but his face was of a blackish tint. In his hand he held a club.

"What is your **name?**" I cried, advancing towards him.

23. [ommte]d (sic) p[ar]t of [the]Ritual, [thou]gh it  
d[is]p[...] [-]

24. he g[av]e [me] his sigil. His name is s[pe]lt



"Joakam,' he answered sullenly.

"Your sign?' (I here repeated the omitted part of the ritual). He winced, and I could see that he was a coward; nevertheless, though it displeased him, he gave me his sigil.



DIAGRAM 57.  
Jokam's Sigil.

"His name is spelt: HB:Mem-final HB:Koph HB:Yod . Having no further question to ask him, I left him, bidding him sink.

Page 249

This is the last page of Text A and it is only partially filled. As with so many of the pages, the top line is utterly unreadable, obscured by the way it was positioned on the photocopier.

The first 8 lines of the page conclude the poem "The Priestess of Panormita". Gardner draws a line beneath the last line which serves to indicate the end of the poem and the beginning of the next section. On Line 11 Gardner also makes a minor change, turning "trickling" into "trickled".

The balance of this page comes from the same issue of *The Equinox* (September 1919) but this time from an essay called "The Seer" which is located within a section Crowley has devoted to "The Temple of Solomon the King". The article is a collection of visions and I think Gardner is quite taken with the phrasing in this section because there does not seem to be any rhyme or reason to his selections: a handful of evocative images and provocative phrases, such as a blood sacrifice that is "sucked up by the parched lips of the white sand".

He draws a line beneath several words on Line 12 and the first couple of words of Line 13 but this time he is not signalling a change of topic as the next lines simply carry on with the excerpts from "The Seer".

As part of Line 13 there appear to be some numbers, "11" and something that is either a "21" or a "4". These numbers do not appear anywhere in the original Crowley essay so I have no idea what they relate to. However, at this point Gardner does move on to Vision 14. It is possible that the numbers are signalling "14" for Vision 14, but I cannot be sure.

Lines 13 through 24 seem to be from the same vision. Here Gardner starts 6 paragraphs into the vision, omits 11 paragraphs in the middle and omits the final 11 paragraphs of the vision. The Crowley original includes 3 illustrations of which Gardner only copies 2, both sigils.

The excerpt abruptly ends, only partially filling the page. This is unusual for Gardner who normally fills every line of every page.

### **Summary – *The Equinox* (September 1919)**

It is difficult to ascertain why these sections captured Gardner's attention. They are all from the same volume of *The Equinox*, a lengthy volume of just under 400 pages. He chose snippets of five different articles: the editorial at the beginning, instructions regarding a series of ritual gestures, part of an article about the use of hashish for meditation and trance work, a lengthy poem about the experiences of a High Priestess from antiquity, and some portions of an essay about the visions of a seer.

The first excerpt (page 246) includes an anti-Church allegory, typical of Crowley and probably amusing to Gardner. It is the tale of a group of clerics debating the number of teeth in the mouth of a horse, finally declaring it a god given mystery, after beating senseless a young monk who dared to suggest they remove themselves to the stables and look in the mouth of a living horse. The point of the story is, according to Crowley, that the Church treats magic workers in the same fashion. This tale, found in Crowley's opening editorial, sets the stage for a series of other parables. The first of these outlines how spiritual experience transcends the problems identified as vanity of life and vanity of thought. Faith is proposed as the remedy for spiritual experience but that Faith based on authority is a fallacious guide and so the only rock which scepticism cannot shake is the rock of experience. This leads into Crowley's statement about the end of life being the absolute end. This is his opening salvo on a section about the lack of hope in religion – as evidenced by the many warring faiths, "all equally positive". It concludes with the statement that since "Faith, life, philosophy have failed" we must correct illuminism aka mysticism by science and explain science by mysticism. Until now Gardner has not included much of Crowley's religious philosophy but this long treatise on a philosophy of life has certainly captured his attention.

The second excerpt (pages 247-8) focuses on ritual gestures and astral travel. Although the two segments are from the same article, I am uncertain about the link between the gestures and the "prescribed positions" that Crowley refers to as preparatory for astral travel.

The third excerpt occupies only 5 lines in the middle of page 248. It is a curious piece of text that includes phrases such as: “a merciful god”, “keeping to the way of truth”; and images such as “a silver cord of moonlight”, “the red blood of the heart”, “an ineffable crown of brilliance”, “an angel who stands in the moonray”. The language Gardner copies is not representative of the article which is about the potency and the dangers of using hashish as part of trance and meditation work.

The fourth excerpt (pages 248 -9) includes several stanzas from a poem entitled “The Priestess of Panormita”. It is rawly sensual in a way typical of Crowley, written by him under the pseudonym of Elaine Carr. Gardner captures images of an “ambrosial moon” rising like “breasts slow heaving in splendour” on a “desert of sorrow, with lust of rain tomorrow!”.

The fifth excerpt (pages 249-250 of Text A) is a long complex piece that takes up 119 pages in the original source. Gardner has elected to copy only portions from a section on visions. Specifically he has excerpted images from Visions #5 and #14. The first is a powerful image of self-sacrifice where “the blood that had . . . my life bubbled from my breast . . . over the rough stone, . . . sucked up by the parched lips of the white sand”. The second vision is about an entity named Joakam, “a man-like figure covered with brazen scales, horned and horrible”. This vision also includes three magical sigils although Gardner only copies two of them, while omitting a diagram of a floor plan.

In each case what stands out in his selections are the images – “the triple silver cord of moonlight” (page 248 – Hashish), “oh ambrosial moon” (page 248 – Priestess), “the blood that had been my life bubbled from my breast ... sucked up by the parched lips of the white sand” (page 249 – Vision # 5). Crowley had a way with words and Gardner was drawn to it, nowhere more so than in the excerpts from this volume of *The Equinox*.

### **“The Mass of the Phoenix” (1913) – pages 229 - 230**

A one person ritual created by Crowley, the Mass of the Phoenix, was originally published as Chapter 44 of Crowley’s *Book of Lies*. It was created as a kind of Eucharist for Crowley’s followers. The bread used is a specially created item known as a Cake of Light, and the wine is the blood of the magician. Crowley recommended that it should be done as a daily practice.

On page 229 Crowley refers to *Liber Legis* (aka *Liber AL* aka *The Book of the Law*) as the source of the instructions for making the Cakes of Light which are used in this ritual.

Page 229

Lines 1 – 14 from KoS, see “Magic- Ancient and Ceremonial”

- 15.
16. Mass of the Phoenix
17. (Th[e] Magic[an] his brest (sic) bear (sic)  
stands at Alt[a]r wher (sic) Buri[n], bell,
- 18.
19. T[h]ur[ib]le & ca[k]es of Light     |  
s[tr]i[ke] th[e] bell. (Ri[ng]s 11 [-])
- 20.
21. I light th[e] fl[am]e, I ~~utter~~ utter the  
M[nstman] N[am]e Abracada[br]a
- 22.
23. (Bell, 11 strikes) Now I b[e]gin [to] [-] [-]  
Child, Holy thy Name
- 24.
25. & [un]d[e]fil[e]d. Thy r[e]gn is Come, thy  
Will is done, He[r]e is th[...] B [...] Bread
- 26.
27. h[ere] is th[e] blood. B [...] g [-] th [...] gh  
Midnight to th[e] So[n] (sic)
- 28.
29. Sa[v]e [-] f [...] evil & f[r]o[m] g[oo]d T[ha]t  
thy on[e] cr[o] [...]
- 30.
31. of all th[.] Te[.]<sup>(10)</sup> Eve[n] now [&] he[r]e  
be mi[ne]. Amen.
- 32.
33. [p...]s f [...]t ca[k]e o[n] f[ire] of the

LIBER XLIV, Book 44

**THE MASS OF THE PHOENIX**

*The Magician, his breast bare, stands before an altar on which are his Burin, Bell, Thurible, and two of the Cakes of Light. In the Sign of the Enterer he reaches West across the Altar, and cries:*  
Hail Ra, that goest in thy bark  
Into the caverns of the Dark!

*He gives the sign of Silence, and takes the Bell, and Fire, in his hands.*

*East of the Altar see me stand  
With light and musick in my hand!  
He strikes Eleven times upon the Bell 333  
- 55555 - 333 and places the Fire in the Thurible.*

**I strike the Bell: I light the Flame;  
I utter the mysterious Name.  
ABRAHADABRA**

*He strikes eleven times upon the Bell.  
Now I begin to pray: Thou Child,  
Holy Thy name and undefiled!  
Thy reign is come; Thy will is done.  
Here is the Bread; here is the Blood.  
Bring me through midnight to the Sun!*

**Save me from Evil and from Good!  
That Thy one crown of all the Ten  
Even now and here be mine. AMEN.**

*He puts the first Cake on the Fire of the*

<p>T h[ur]ibl[e])   b[...] th[.]</p> <p>34.</p> <p>35. Insen[c]e(sic) c[ake], p[r]oclame(sic) this Ad[or]a[t]io[n] in thy n[am]e</p> <p>36.</p> <p>37. <u>(he Makes the[m] as in Liber Legis, strikes</u> <u>11 [-] [on] the Bell (sic),</u></p> <p>38.</p> <p>39. <u>Wi[th] th[.] Bu[r]in he maks (sic) on his</u> <u>b[r]east the p[ro]p[e]r s[ig]n.</u></p> <p>40. No[te] sign not given. Prob[b]ly (sic) [of] th[e] sp[...]t [-] 2 f[or]</p> <p>41. J]u[p]i[...], ♀ for V[enus] E[tc],</p>	<p><b>Thurible.</b></p> <p><b>I burn the Incense-cake, proclaim</b> <b>These adorations of Thy name.</b></p> <p><b><i>He makes them as in Liber Legis, and</i></b> <b><i>strikes again Eleven times upon the Bell.</i></b> <b><i>With the Burin he then makes upon his</i></b> <b><i>breast the proper sign.</i></b></p>
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Page 229

Gardner writes on every second line of this page. The first section (Lines 1-14), excerpted from Key of Solomon and discussed in the chapter on “Magic - Ancient and Ceremonial”, is printed, while the balance of the page (Lines 16 – 41) is written in a difficult to read script with carelessly formed letters. This suggests separate writing sessions. The balance of the page comes from Crowley’s “Mass of the Phoenix” from *Liber XLIV* aka *Liber 44 The Book of Lies*, published in 1913.

Underneath Line 17 Gardner has drawn a line along nearly the entire width of the page. There is another underline beneath Line 37 and again under Line 39. None of these lines indicate any official break or division in the ritual.

On Line 19 Gardner has underlined the first five words of the line and then the last three words. In addition, he uses an odd editing mark on this line, a single double apostrophe “. The modern use of this sign is to indicate a repeat of what sits directly above this point on the line. If that is what he intends then it appears that the thurible and cakes of light sit on the altar with the burin and the bell.

Gardner also fails to note that this ritual calls for two Cakes of Light. He simply writes “cakes of light” and omits the quantity required. Cakes of Light are made from meal, honey and oil. They symbolize the five elements: meal = earth, honey = air, olive oil = water, oil of Abramelin = fire, and conditioner<sup>139</sup> = spirit (Thelemapedia website ). They stand in for the bread/wafer of the Eucharistic

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<sup>139</sup> Although this website does not spell it out, Gardner’s notes on page 230 of Text A, regarding the Mass of the Phoenix, suggest that blood = life or spirit, which suggests to me that the “conditioner” mentioned here might be blood.

ritual. From the middle of Line 19 Gardner omits several lines of Crowley about magical numbers and the lighting of the thurible.

On Line 21 Gardner makes a correction, crossing out a word and replacing it with "utter". There is also a very important spelling change on this line. He very clearly uses a "c" to spell "abracadabra" where Crowley used an "h" for "Abrahadabra". The former is a well known medieval charm to get rid of illness, misfortune or demons (Guiley, 1). In the early days of Gardnerian ritual Gardner used the word "Abracadabra" as a name for a deity. On page 174 of Text A Gardner is quite clear about that. He writes:

By the Great and Holy name



These characters are letters from the magical Theban alphabet and they spell "A B R A C A D A B R A". Whether this is Gardner's quirky sense of humour or he was serious is impossible to know, but in *Inventing Witchcraft* Aidan Kelly tells how the decoding of this line of Theban mischief led to gales of laughter when he shared his 'discovery' with two Gardnerian High Priestesses (130). According to Crowley, the spelling "Abrahadabra", with an "h" and not the hard "c" is of Cabalistic (sic) origins and is an important word of power in the working of magic (Confessions 212).

On Line 25 Gardner has squeezed the last two words of the line together, writing "bread" above an undecipherable word that might also be "Bread". Perhaps he figured his first attempt at the word was not readable and so printed it a second time.

Gardner makes either a correction or a clarification on Line 29 where he starts a word "on", crosses it out, writes "one" and then continues.

On Line 31 Gardner writes the word "ten" but then on the line above he writes the numeral "(10)". Perhaps he wanted to emphasize the number or when he re-read his notes he could not read his own writing.

At the end of the page, Lines 40 and 41, Gardner jots down that Crowley has not indicated what sign the ritual participant is supposed to draw on his bare breast. He speculates that it might be ♃ for Jupiter or ♀ for Venus.

## Page 230

Lines 28 through 41, excerpted from Chapter XXI of *Magick in Theory and Practice* are a duplicate of excerpts on pages 167 of Text A, see discussion on page 297.

1. [-] [-] [bl]eeding [-] [-] [-]
- 2.
3. [G]as[h]id (sic) with the sacramental(sic) sign.
- 4.
5. (p[u]ts 2[n]d ca[k]e to Wo[un]d.) |  
s[...][c..][ty] Blood
- 6.
7. th[is] Waf[er] soaks, i[t] u[p] & th[e] High  
Priest (sic) in[v]oke[s]
- 8.
9. (He eats the 2nd cake). This B[r]ead I eat,  
th[is]
10. oath | s[wea]r. [As] | enfl[am]e [m]yself with  
[P]ra[y]e[r].
- 11.
12. The[r]e is no Grace. Th[e] i[s] no guilt.  
T[his] [is]
- 13.
14. [the] l[aw]. Do [w]hat tho[u] wilt,  
Abracad[eb]..[.] (sic)
- 15.
16. (Note, that th[y] are crown of all [-] [-] [-] [-])
17. This, also where do we find 10 crowns?
18. Also, R[in]gs bell 11 t[...], 333. 55555. 333
19. Has th[is] [any] M[e]an[ing], wh[a]t is [Liber]  
[Legi..?]
20. He b[...][s] O[ne] Cake? Th[.] Phon[ix](sic)  
R[.]n[es] [for] [-]
21. Flo[wer]s, [-] co[n][..]t[io]n (sic)
- 22.
23. Ca[kes] of Light sho[u]ld b[e] mi[xe]d wi[th]  
th[e] bl[oo]d [of]  
↳
- 24.
25. the Magus, Th[ey] sho[u]ld contin(sic) Meal

"The Mass of the Phoenix"

Behold this **bleeding** breast of mine

**Gashed with the sacramental sign!**

*He puts the second Cake to the wound.  
I stanch (sic) the Blood; the wafer soaks  
It up, and the high priest invokes!*

*He eats the second Cake.  
This Bread I eat. This Oath I swear  
As I enflame myself with prayer:*

**"There is no grace: there is no guilt:  
This is the Law: DO WHAT THOU WILT!"**  
*He strikes Eleven times upon the Bell, and  
cries*

**ABRAHADABRA.**

I entered in with woe; with mirth  
I now go forth, and with thanksgiving,  
To do my pleasure on the earth  
Among the legions of the living.  
*He goeth forth.*

Ho[ne]y & Oil. [-] 26. & Life shold (sic) b[e] [p]ut int[o] t[hem] by fr[..]h [-] blood. 27.	
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Page 230

Near the top of the page, at Lines 5 and 9, Gardner underlines the first few words of each line, in both cases having to do with the Cakes of Light, ritual items eaten as part of this Eucharistic ritual.

On Line 15 Gardner underlines three times the words “Do what thou wilt”, this is a key phrase for those who study Crowley’s work<sup>140</sup>. In the midst of this line he also omits a line of instruction, requiring that the performer strike the bell 11 times. This is not the first time Gardner has left out instructions regarding the ringing of the bell while copying out this specific ritual (see page 229 of Text A).

Gardner appears to end the ritual here, with the word “ABRAHADABRA” but by doing so he omits the final paragraph of the ritual speech.

Lines 16 through 27 appear to be notes and questions from Gardner to himself regarding the material he has been copying out. He wonders where one gets 10 crowns, questions the meaning of ringing the bell 333 55555 333 times and ponders the reference to *Liber Legis*<sup>141</sup>. These all seem to relate to material from page 229 so clearly Gardner is reviewing the ritual as a whole and jotting down these notes to himself.

The question “What is Liber Legis?” makes it clear Gardner has no knowledge of this text. The question presumably relates to Line 37 on page 229 which refers the reader to *Liber Legis* for instructions on making Cakes of Light. The underlines on this page, and a large bracket at the left margin, suggest Gardner is puzzling out the details of the Cakes of Light in the absence of the *Liber Legis* information: Line 5 directs the magician to put the 2<sup>nd</sup> cake to the wound on his bared breast, staunching the blood; Line 9 instructs him to eat the blood soaked cake; and Lines 23, 25 and 26 are Gardner’s notes that the Cakes of Light are made of meal, honey and oil and that “life” can be brought into them through fresh blood.

<sup>140</sup> The phrase “do what thou wilt” is also a key phrase in contemporary Paganism, albeit in a slightly amended way with a deeply different meaning. “Be it harm none do what thou will” is known as the “Wiccan Rede”. It encapsulates Wiccan philosophy and morality. The best known vehicle of it is as the last two lines of a well known Valiente poem entitled “The Witches Creed”. A full version of this poem is found in Appendix G.

<sup>141</sup> Clearly Gardner does not recognize it as another of Crowley’s publications. Is it possible that Gardner’s only or primary source for Crowley was *The Equinox*? Of the Crowley material excerpted in Text A only three titles are found in the online inventory of Gardner’s Library – *The Book of the Law*, *The Equinox* 1919 and *Magick in Theory and Practice* (The New Wiccan Church website).

On Line 18 Gardner seems to have made an error and corrected himself because he writes what appears to be the word “also” but then crosses it out and carries on with his excerpt. It is possible he momentarily lost his place on the page because the first word on the next line is “also”.

To the extreme left of Lines 24 through 27 Gardner draws a squiggly line in the margin, possibly intended to link these lines together.

## Page 188

Page 188	From <i>The Book of The Law</i> <sup>142</sup>
<p>1. For perf[.]m mi[.] meal &amp; honey &amp; thick leavings of Red Wine</p> <p>2.</p> <p>3. then oil of Abra[mer]lin &amp; Oli[v] (sic) [Oi]l &amp; [af]t[.]wards soften &amp; smooth d[ow]n</p> <p>4.</p> <p>5. to [the] Ric[h] fres[h] blood. The [best] blood is [at] the Moon Mo[n]thly</p> <p>6.</p> <p>7. th[en] [the] fr[e][.] blood o[f] a Child; [or] [dr]oping (sic) fr[om] the host of heaven</p> <p>8.</p> <p>9. then [.] e[ne]mies th[en] of the Priest or of the Worsh[i]pers(sic). Last of</p> <p>10.</p> <p>11. some [b]east, no matter what 2[5]. This [-] o[.] this ma[.] cakes</p> <p>12.</p> <p>13. &amp; eat [un]t[.] me. Thes (sic) [.]ath also [-] use let it i[.]d</p> <p>14.</p> <p>15. before me &amp; k[.]pt thic[k] with Perfu[me] of your [.].rison it shall</p>	<p><b>23. For perfume mix meal &amp; honey &amp; thick leavings of red wine: then oil of Abramelin and olive oil, and afterward soften &amp; smooth down with rich fresh blood.</b></p> <p><b>24. The best blood is of the moon, monthly: then the fresh blood of a child, or dropping from the host of heaven: then of enemies; then of the priest or of the worshippers: last of some beast, no matter what.</b></p> <p><b>25. This burn: of this make cakes &amp; eat unto me. This hath also another use; let it be laid before me, and kept thick with perfumes of your orison: it shall become full of beetles as it were and creeping things sacred unto me.</b></p>

<sup>142</sup> Many of Crowley's works were published in a variety of versions. For example, “The Priestess of Panormita” (pages 248-9 of Text A) appears in the September 1919 volume of *The Equinox* and is also a part of a ritual speech in “The Rites of Eleusis”. Similarly “The Mass of the Phoenix” appears in Chapter III of *Liber AL* as well as existing as a full scale public ritual in Chapter 44 of *Book of Lies*.

<p>16.</p> <p>17. became full of b[.]tles [-] it were &amp; crap[ing] (sic) thigs(sic) sa[c].ed</p> <p>18.</p> <p>19. unto me 26. These slay, Na[m]ing yo[ur] E[n]emies &amp; th[ey] sh[a]ll</p> <p>20.</p> <p>21. fall before you. 27. Also these shall breed lust lust &amp;</p> <p>22.</p> <p>23. power of lust in yo[u] at th[e] eat[ing] the[r]eoff. 28. Also</p> <p>24.</p> <p>25. ye shall be strong [in] War (R[d] Hoo[t] K![in]t)</p>	<p><b>26. These slay, naming your enemies; &amp; they shall fall before you.</b></p> <p><b>27. Also these shall breed lust &amp; power of lust in you at the eating thereof.</b></p> <p><b>28. Also ye shall be strong in war.</b></p>
<p>Lines 26 – 42 are from the short story by Eliphas Levi, Translated by Crowley and published in <i>The Equinox</i> September 1913</p>	

Page 188 partial

This page required a bit of detective work to sort out. The first 25 lines relate to elements of “The Mass of the Phoenix” found on pages 230 and 231 of Text A. The second half of the page, Lines 26 through 42 relate to details of a ritual that Gardner has excerpted from a short story Crowley published in the September 1913 edition of *The Equinox*. The short story, “The Key of the Mysteries”, has already been dealt with on page 322 of my thesis.

The first half of this page contains the instructions for making Cakes of Light, a ritual item required as part of the Mass of the Phoenix. On page 229 (Line 37) Crowley (and thus Gardner) instructs his reader “make them as in Liber Legis”. On page 230 (Line 19) Gardner writes “What is Liber Legis?” Clearly Gardner has sought out *Liber O* and the instructions, because here, on page 188, he has written out the instructions for making Cakes of Light, excerpting them from *The Book of the Law* as per Crowley’s directive. In addition, Gardner has included other excerpts from *Liber O* on pages 153 through 155. They are discussed in that portion of this chapter.

Page 188 is slightly more difficult to read than others in the manuscript but the challenge this time is the darkness of the photocopy. Gardner has written on every second line of the page, occasionally using the blank line to fill in information that he skipped or missed initially. As

previously mentioned this is the point in the manuscript where Gardner switches from the ledger book to standard foolscap. The vertical columns of the ledger disappear and the size of the page is smaller (as demonstrated by the white margins of the photocopied page). According to Heselton, who has examined the original manuscript in England, Gardner wrote these inserted pages by writing on one side of a series of pages and then turned the pages over to write on the back (message to the author 16 June 2012).

Line 11 includes a numeral '25' and this matches the corresponding place in the numbered list of the Crowley original. Although the text prior to this point is also from the same list, Gardner has not included any of the earlier numbers from the original. Lines 19, 21 and 23 also include the numbers 26, 27 and 28 which respectively match the corresponding place in Crowley's original.

### **Summary – “The Mass of the Phoenix”**

Gardner's handwriting over these pages is tight but sloppy. He double spaces most of the material but it is still difficult to read. These details suggest he is not copying this material to be used directly in ritual but rather that he is making notes for some other use, probably to help him design a structure or sequence for ritual actions – the magician stands here and says this and does that. Crowley intended this ritual to be performed daily by the magician as a Eucharistic experience with the Cake of Light standing in as the wafer and the blood of the magician replacing the wine while at the same time bringing a 'living vitality' to the dead matter of the cake. Not quite the same thing as the transubstantiation of the Catholic Mass where the bread and the wine literally become the body and blood of Christ.

The phrase "do what thou wilt" also appears in this ritual. Its presence in contemporary Wicca has been discussed previously in my thesis (see page 317). Similarly this ritual uses the word "Abrahadabra" which also has been discussed earlier (see page 434).

On page 229, Crowley (and Gardner) make a reference to *Liber Legis* as the source of information regarding how to make the Cakes of Light used in this ritual. Gardner includes this information but puts it on pages 188 and 189, presumably locating this source at a different point in time and adding the information on a then empty page in the manuscript. It is interesting to note that having no knowledge of *Liber Legis*, Gardner was willing to seek it out to get the magickal instructions he needed.

## **Conclusion – The Writings of Aleister Crowley**

Aleister Crowley was a renowned 20th century British occultist; a ceremonial magician, poet, and prolific writer. The son of a wealthy but religiously conservative family, he rebelled, travelling internationally and studying with occult masters around the world. Over time he synthesised this knowledge into his own unique religious philosophy named Thelema. This religious system has endured beyond his death and today there are Thelemites in every walk of life, and Ordo Templi Orientis (O.T.O.) lodges in many of the world's larger cities.

Towards the end of Crowley's life he was introduced to Gerald Gardner, and they found common ground in their belief in magic. As the International head of the O.T.O. Crowley granted Gardner the authority to found a British O.T.O. lodge, and although Gardner never followed through on this, he did make good use of the knowledge he gleaned from Crowley. Their acquaintance gave rise to one of the enduring rumors of contemporary Wicca, namely that Crowley was the writer of Gardner's rituals. Valiente and others have pointed out that Crowley was a sick and dying man by the time he met Gardner in 1946, long past having the magickal vigour needed to create powerful rituals, but the rumour has persisted (Valiente, Rebirth 58, Howard 78). Valiente suggests that this rumour might be based on the information that Gardner had paid £300 to Crowley for a charter to open an O.T.O. lodge (Valiente, Rebirth 57).

Text A includes 65 pages of Crowley material. That makes the Crowley O.T.O. material the largest component of the manuscript, with 9 pages of poetry and 55+ pages of magical instruction. The excerpts examined in this document's Chapter Seven, are from:

Poetry – 8 pages + 10 lines  
Liber CL (1919) – 1 page + 2 lines  
Liber CCXLII Aha! (Book 242) – 3 pages  
Book 4, Part II, Magick (Elementary Theory) – 7 pages  
Book 4, Part III, Magick (Theory and Practice) - 9 pages + 24 lines over 2 additional pages  
Gnostic Mass – 1 page + 25 Lines  
Liber AL vel Legis (1904/1909) – 3 pages  
The Equinox, assorted articles – 27 pages  
    The Key – 22 lines over 2 pages  
    Energized Enthusiasm – 10 pages + 41 lines over 2 pages  
    Evocation of Bartzabel - 8 pages + 28 lines  
    Two Fragments of Ritual – 3 pages  
    Editorial – 4 pages  
Mass of the Phoenix - 1 page + 50 lines over 2 pages

Sorting the Crowley excerpts into categories, they fall into four types of information – poetry, philosophy, magickal tools and ritual speeches.

## Poetry

Overall Text A contains 42 poems and snippets of poems. These come from a wide range of sources, including such well-known names as Kipling, Blake, and Tennyson, as well as childhood charms, chants and rhymes. These pieces all share an innocent exuberant tone while Crowley's poetry is of a different ilk. It is filled with sensual images of sex, blood, power and violence.

All the poetry Gardner has gathered into Text A can be seen as a source of metaphors to be used in ritual speech. Two characteristics valued highly by contemporary Wiccans and Pagans are reverence for nature and human sexuality. These are the dominant themes and metaphors across the entire range of poetry Gardner has transcribed, including the Crowley poetry.

## Philosophy

The key to Crowley's religious philosophy is found in his book *The Book of the Law* (also known as *Liber Legis*). A relatively short document, Crowley claimed that he did not 'write' *Liber Legis*, but that it was dictated to him by a disincarnate entity named Aiwass. In it Crowley/Aiwass lays out the foundation of what became Crowley's religious system, Thelema.

The creed "Do what thou wilt shall be the whole of the law" comes from Crowley's *Liber Legis*. These few words encapsulate the basic philosophy that underpins Thelema. This phrase is also linked to the aphorism known as The Wiccan Rede "An 'ye harm none, do what ye will".

How ironic it is that Gardner does not copy this phrase from its original source. It does not appear in Text A until Gardner pulls it, ever so casually, out of "The Mass of the Phoenix". Clearly, he did not originally find this phrase to be inspiring, enlightening, nor of any great philosophical value.

*Liber CL* aka *Liber de Lege Libellum* or *The Little Book of the Law* is another of Crowley's philosophical writings. This short document outlines the benefits of committing oneself to the philosophy outlined in *The Book of the Law*. In the shortest possible encapsulation of *Liber CL*, there are four benefits to committing oneself to the *Book of the Law* = Light, love, life and liberty; "By Light shall ye look upon yourselves, and behold All Things that are in Truth One Thing only... the substance of Light is Life,... By Life therefore are you made yourselves, eternal and incorruptible... Love is the force that uniteth things diverse... by Liberty is the power to direct your course according to your Will" (Preface, hermetic.com website).

In Text A Gardner includes excerpts from the sections about liberty and love. It appears he may have intended to go back and get more information from this source as the excerpts end abruptly, with a comma, only 2 lines onto the second page. It is certainly suggestive of an interrupted, never resumed, writing session.

Ultimately there is very little of Crowley's philosophy in Text A.

### **Magickal Tools**

Crowley's *Book 4*, parts II and III – about the basics of doing magic, are the source of nearly 16 pages of excerpts. From this source Gardner pulls a wide range of information about ritual tools, many of which are still in use today. Gardner made notes about the: Temple, Circle, Altar, Scourge, Dagger, Chains, Holy Oil, Wand, Cup, Sword, Pantacle, Lamen, Magick Fire, Thurible, and Incense. He omits several other articles: Lamp, Crown, Robes, Book of Spirits and Bell. According to *The Encyclopedia of Modern Witchcraft and Neo-Paganism* tools still in contemporary use include: the black handled athame, the white handled knife known as the bolline, the censer, the cup, the cords, the pentacle, the scourge, the sword, and the wand. It would be interesting to explore how the tools of witchcraft have moved in and out of use and favor over the years, but that is beyond the scope of this thesis.

One of the most interesting tools for which Gardner gathers information from Crowley is the scourge. The use of the scourge in ritual is an issue of much debate in contemporary Pagan practice. Kelly claimed that Gardner used it as a sexual stimulant, associating its use with the Victorian culture of corporal punishment (Inventing Witchcraft 58-9). Valiente justified Gardner's use of it, pointing to certain images discovered on the walls of the "Villa of Mysteries" in Pompeii, of what appears to be ritual initiatory scourging, as evidence of its long history of ritual use (quoted in Witches' Way 60). Despite this, when she and other individuals split from Gardner's coven in 1957 they quickly stopped including the scourge in their rituals (Fred Lamond quoted by Heselton, Witchfather V. 2, 541).

From Crowley, Gardner takes only one sentence about the scourge, "... its Application excites our sluggish natures, it may further be used as an instrument of correction, [to] castigate rebelious(sic) vo[btion]es (sic – volitions)". Nowhere in Crowley, or in any other source excerpted in Text A, is there any rationalization or justification for the use of the scourge to achieve an altered state of consciousness. Is Valiente's explanation her own rationalization or is that how Gardner justified its use to her?

Almost as fascinating as the presence of the scourge among the Crowley excerpts is the material about the ‘circle’ as it is used for ritual. In ceremonial magic the circle is a form of protection. The magic worker must, at all times, remain 100% within the circle to be safe from the entities which are summoned by the ritual. In powerful contrast to that, a Wiccan ritual circle is used as a place to contain the power and energy raised during the ritual. This energy can then be ‘directed’ to a location and a purpose, such as healing an ailing coven member or influencing the opinion of someone deemed to require influencing.

The Crowley excerpts Gardner includes in Text A are about the ceremonial magic version of the circle: “The circle should not be too small & cramp his movements: It should not be so large that he has long distances to traverse, once the circle is made & consecrated the Magician must not leave it, or even lean outside, lest he be destroyed by hostile forces without” (page109, lines 9-13). So when and where does the Wicca version of the circle come from?

In addition to the excerpted Crowley material, consideration must also be given to the ‘Crowleyanity’ that Gardner omitted. For example, Crowley included information about ritual robes, which Gardner did not include in his notes. The only other reference to robes in Text A comes from Gleadow’s *Magic and Divination*, in a chapter about Michael Scot, a medieval astrologer/magician. Gardner’s excerpts are about the long flowing robes he wore (see page 124).

Gardner was a long time naturist (we call them nudists today), and probably dismissed robes as unnecessary for that reason. Doing rituals in the nude, however, is an odd choice for a man who spent so many years in South East Asia that he could not abide the winter cold of his native land and made it a point to travel to warmer climes during the winter months. There is a basic conflict between working nude, the English weather and working magic out of doors. Crowley wrote about robes, so did Gleadow. Where did the idea of working nude come from? Where did the idea that robes hampered the inherent magickal energies of the human body come from (Valiente, Rebirth 94)?

Crowley’s Book of Spirits is also omitted. This is especially fascinating to me, given the nature of my thesis. There is a long tradition in Western Occultism of the importance of magical books, known as Grimoires (Davies, Grimoires). Gardner even mocked one up for display purposes for his Museum of Witchcraft on the Isle of Man (Heselton, Cauldron 341). So why did he ignore this information from Crowley? Perhaps he was already privy to another point of view about magickal books? There are excerpts from Waite’s *The Book of Ceremonial Magic* (in Magic – Ancient and

Ceremonial) which Gardner has mined for an origin myth regarding the first book of magical knowledge (see page 240 of Text A, page 158 of this document).

Another fascinating detail that appears among the excerpts about ritual tools is the reference to the athame. Gardner includes, or more specifically inserts, ‘Athame’ among his Crowley notes, on page 118, Line 11. In the excerpts from The Gnostic Mass Gardner writes: “Touches the host with Lance (subistate(sic) Athame)”. To the best of my knowledge, Crowley never uses the word athame in his magickal writings.

Overall, Crowley’s magick appears to have been a starting point in Gardner’s process. Gardner took the tools of Crowley and re-worked them to his own needs.

### Ritual Speeches

Gardner also excerpts ritual speeches from the Crowley sources. Some are fully developed rituals, like The Gnostic Mass, The Mass of the Phoenix, Evocation of Bartzabel, and ‘two fragments of ritual’, a Crowley translation of a German manuscript containing rituals relating to Osiris and to Hice (Isis).

Another section (pages 153-156 of Text A) contains what visually appears to be a speech (based on the style of handwriting and the short lines) but turns out to be an artificially created ritual speech made from lines excerpted from *The Book of the Law*:

He takes this line:

#61. But to love me is better than all things: if under the night stars in the desert thou presently burnest mine incense before me, invoking me with a pure heart,

and presents it as:

H.P. [.]o love me is better  
than all things,  
Iff(sic) under the night  
stars of the desert  
thou presently burnest  
mine incense before  
me, Invoking me with  
a pure heart and the

The use of the initials “H.P.” at the beginning even further suggests this is a speech by the High Priest.

Another series of excerpts, from *Liber CCXLII*, Gardner turns into a ritual speech by strategically omitting key words and phrases. It is originally a dialogue between Olympus and his student Marsyas, but Gardner turns it into a lengthy monologue. Although it is not written in the calligraphy style Gardner uses for ritual pages of Text A, it certainly reads like a ritual speech.

The word “Abrahadabra” also comes from the Mass of the Phoenix. A more commonly used variation on this word, associated with stage magicians, is “abracadabra”. The word must have appealed to Gardner’s sense of humour, because among his ritual pages he uses “Abracadabra”, written very elaborately in the Theban Magical Alphabet, in the ritual phrase “By the Great and Holy name of “Abracadabra” (page 174 of Text A).

In the final analysis it is undeniable that Crowley had an influence on Gardner, and thus on Wicca in its early stages, but that influence must be examined in terms of what Gardner rejected, altered, and sourced elsewhere, rather than what Gardner simply picked up and carried forward.

## SEVEN, CONCLUSION

Text A consists of 250 handwritten pages, a compilation of notes about things that Gerald Gardner, considered by most to be the founder of British Traditional Witchcraft, also called Wicca, found either interesting or important. The opportunity to examine the very earliest written evidence associated with a specific religion does not come along very often. Scholars have spent entire careers examining the Bible, learning to read ancient languages, interpreting references to unfamiliar cultures, or critiquing the old ways with a view to reinterpreting them for a new era. Text A is just such a early document. Although written in English it comes from an era just far enough in the past to be historical, complete with attitudes and phraseology that is idiomatic of a different era, culture and class from contemporary Canada.

In addition to having value to the academic world this document is foundational for the practitioners of Wicca but not in the doctrinal sense. Rather, it is historical evidence, providing early drafts of group rituals, source evidence for early ritual texts and details about ritual tools that have since been either adopted or discarded. These are important details on origins, especially for those practitioners who have diverged from the original path but who still desire to know how certain practices came to be elements of their belief systems.

Text A provides important information to both these groups. Throughout my thesis I have attempted to keep both audiences in mind.

I have been able to identify and authenticate the anonymous handwritten stack of pages I started with. The handwriting, in its three styles, has been conclusively identified as that of Gerald Brosseau Gardner. The physical characteristics of the document were matched to descriptions in three separate sources. Those sources were:

1. the physical description of the text provided in the 1986 book *The Witches' Way*, including photographs of it included in that book,
2. images of pages of the original document included in Doreen Valiente's book *The Rebirth of Witchcraft* and the Farrar's *The Witches' Way*,
3. a series of coloured scans of the original document, those scans sent to me by Philip Heselton, a well-known and respected British authority on Gerald Gardner and Wicca.

After identifying the document, I produced an accurate transcription of the pages, also known as a diplomatic transcription. During this process I identified a series of topics or theme-lines. I created

the phrase "theme-line" because I found it a useful way to describe the contents of the document. This document is not a formal book with material associated with a specific topic organized into one or two chapters. Instead topics are strung together with a few pages from a specific source, then a few pages from another source on a different area of interest, and then another and another. Sometimes Gardner would return to a specific topic on later pages, sometimes he would copy excerpts from a given source in different clumps throughout the document. The overall theme of Text A is magic and witchcraft, but within that theme Gardner wove many threads or 'theme-lines' which together created the larger theme, hence the phrase "theme-line".

Ultimately I recognized eight clearly identifiable topics of interest to Gardner: "Rituals", "Templars and Freemasons", "Poetry", "Folklore", "Goddesses, Gods and Heroes", "Kabbalah", "Magic - Ancient and Ceremonial", and "The Writings of Aleister Crowley".

While transcribing the manuscript it became clear to me that there was very little of this document composed by Gardner himself. By doing internet searches on specific phrases I was able to identify an outside source for almost every line of every page in the document.

As a sidebar to this approach it behooves me to point out that my timing was extraordinarily fortuitous as I undertook this project. By that I mean I was searching for material just as the web was forging ahead with concepts like Open Access and Project Gutenberg. This was also the period when Google was trying to convince the world that all books should be available through them and that authors should have to consciously opt out of online access. It meant that a veritable cornucopia of books deemed to be in the public domain were suddenly available and searchable online. In just a matter of months things changed, many documents are now locked away behind firewalls with membership only access, and some books have simply been removed from easy online access. I discovered this while doing the final formatting of my bibliography and I've noted at least four different source documents that are no longer available online. So the timing of my work was at least a small factor in my success in sourcing the material Gardner included in Text A.

With the realization that Text A was almost entirely excerpts from other sources came the realization that the text needed to be presented in an appropriate fashion. After consulting with my thesis advisor, and in response to comments made during my colloquium, I decided to present the material using the Leiden Conventions, a standard in the field of Biblical exegesis. Although I was not working with a 'foreign' or 'dead' language Gardner's handwriting, combined with his idiosyncratic spelling, often felt like it was. In addition, as I understood the requirements of the style, it was necessary to provide a line-by-line comparison of the original text and my transcription

of the original. This also follows protocols used in other fields to demonstrate plagiarism or to compare legal documents.

Transcribing Gardner's atrocious handwriting and unique spelling into a consistent format using square brackets and dots and dashes and tracking down the original source material online was time consuming. Furthermore, it became obvious that the whole of the 250 page original could not be dealt with in the time allotted to a Master's thesis. Again, after consultation with my thesis advisor, I decided to select two specific theme-lines for more careful analysis. These were: The Writings of Aleister Crowley and Magic - Ancient and Ceremonial. They were chosen because analysing them might provide answers to questions which have been circulating within the North American Pagan community. These questions revolved around rumours that Crowley was paid to write some of the original rituals for Gardner, rumours that Gardner was a ceremonial magician at heart, rumours that he created a spurious history of ancient origins for Wicca. Furthermore, I did not want my research to replicate the Farrar's research on Wiccan rituals in which they, with the help of Doreen Valiente, also worked with this document. Nor did I want to get into a philosophical musing on the metaphors Gardner may or may not have culled from the poetry that he found interesting enough to copy. So I decided to go ahead with two topics large enough to demonstrate the range of the manuscript's contents, two topics that would be of interest to the Pagan community at large.

As a result of having worked so intensely with this document over the past few years I have formulated several conclusions about it.

- This stack of pages was handwritten by Gerald Brousseau Gardner.
- It contains almost exclusively excerpts from of other people's writings, all related in some way to what we now refer to as contemporary witchcraft.
- It was written during the 1940s and completed no later than 1949. This is demonstrated in several ways. For instance, by the appearance of references to the atomic bomb (dropped in 1945). Gardner also includes reference to the atomic bomb in High Magic's Aid which was published in 1949. The manuscript also appears to contain one or more drafts of a speech Gardner made to the Folk Lore Society in 1946. These references to the atomic bomb and the drafts of the speech appear toward the end of the manuscript suggesting they appeared later in the life span of the document.

- It has been labelled a Book of Shadows by others who have studied it but I am more inclined to refer to it as a "common place book", a kind of literary scrapbook created before the days of clipping articles and newspapers and pasting them into a blank book. It is at best a proto-Book of Shadows.
- This manuscript also offers a wealth of clues about the origins of contemporary Pagan practice. It helps to date the arrival into the Gardnerian lexicon of the words 'athame', 'Janicot' and 'abracadabra/abrahadabra'. It describes an early version of the ritual tool kit, including the scourge. It demonstrates Gardner's preference for ritual nudity through his lack of interest in historical information about robes. It gives no evidence to suggest early adoption of gender equity vis a vis God-Goddess, Priest-Priestess or coven membership. It indicates an interest in the historical existence of books of magical knowledge (grimoires) while demonstrating a disinterest in how to prepare and ritually protect such an item. Scattered through the excerpts are clues regarding the basis upon which Gardner wrote 'the Ardanies' or Craft Laws in the late 1950s. The casual inclusion of Crowley's signature creed "Do what thou wilt" indicates that the Wiccan Rede "An 'ye harm none, do what ye will" was not yet part of Gardner's mindset. In addition, the analysis of the Crowley excerpts indicates clearly that Crowley did not write the Gardnerian rituals although Gardner used his work extensively, including the text of several O.T.O. rituals.
- I also now believe that the first true first Book of Shadows is probably Text B, the document in use when Gardner initiated Valiente in 1953. This document is missing. The Farrars had it in 1986 when they wrote *The Witches' Way* but it is not currently in the hands of the Doreen Valiente Foundation. Janet Farrar says she does not have the document. Richard James of Toronto indicated to me in 2011 that he thought he had it in his collection, purchased from Ripley's Believe It or Not! in 1987. But in 2012 he changed his mind and referred to the document in his hands as Text D, suggesting it is a later document. The presence of Text B in the Toronto collection is also unlikely given that that collection was brought to North America by Ripley's in 1973, several years before the Farrars studied Text B in person in England for their book.

Though my thesis research started out as a completely different project, I am pleased with what I have produced thus far. Of course, a great deal of work remains to be done with this manuscript . A complete transcription of the manuscript, even without source analysis, will open the door to many avenues of research regarding the initial rituals, the metaphoric lexicon, the linkages to British folklore, to Freemasonry, to the Knights Templar, and to Kabbalah. Ultimately, the rest of Text A must be analysed as thoroughly as the two theme-lines of Magic and Crowley have been in this thesis.

It is my hope that producing this readable and annotated version of part of Text A will lay the ground work for other scholars, Pagan and non-Pagan, to carry on the analysis of the textual origins and history of Wicca. Eventually I hope to finish annotating the entire 250 pages of Text A.

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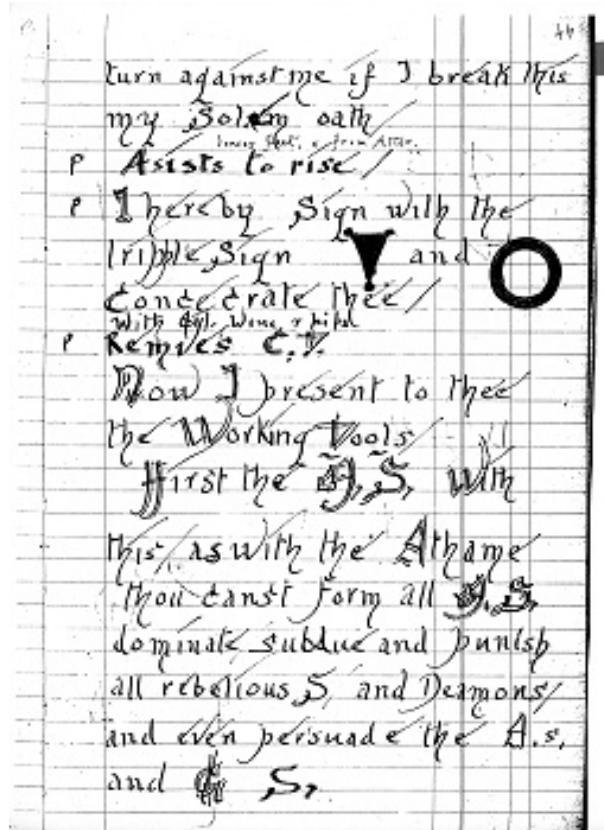
## APPENDIX A

### Comparing Text A Manuscript to Published Images



Caption:  
"Altar with  
Goddess and  
God figures by  
Bel Bucca, and  
Gerald Gardner's  
own Book of  
Shadows open  
at the First  
Degree Oath."

(Image 2, first  
set of images,  
between pages  
84 and 85 in  
Farrars, *The  
Witches Way.*)



This is page 44 from the Text A manuscript. A photo of this same page also appears in Valiente's *Rebirth of Witchcraft* with the caption, "Pages from Gerald Gardner's original 'Book of Shadows' showing part of the initiation ritual. The original is beautifully decorated in red and green." Pages 5 and 6 of the first set of images, no page number.

## APPENDIX B

### Examples of Gardner's Handwriting from Text A

and the Holy Ghost  
the Holy Saints as well  
and them the most.  
and save the soul from Hell/  
Lord Apollo a grace  
as a friend but not as a thrall/  
but some day they may win a place  
a wise man honours them all/

1. Primarily found on ritual pages this calligraphy seems intended to give the pages a feeling of antiquity. The script's overly large size is also easy to read during a candle lit ritual (page 6 of Text A, from a poem entitled "Wood Magic", written by John Buchan 1875-1940).

Between blessing or banning it soon became evident that many formulae of words could be used to bring about mysterious results. It is possible that the incantation in its original was simply the angry, elevated tone of voice which animals as well as men instinctively employ to repeat an outcry or express terror. After this unusual language would be used, remembered & repeated. With every new utterance this outcry or curse would be more seriously pronounced or enlarged till it became an Ernuship formula. The next step is interesting. In early

2. This script is predominant throughout the manuscript. It is reasonably easy to read and it appears that here Gardner was being at least somewhat careful with the material he was copying out (page 34 of Text A).

Many times the word Baptismal is two Greek words, "Baptin untios" Baptis Milti, Baptism of Water. This is plausible, compare the Templar with Eastern Doctrines. It is therefore probable there was a custom among most of Gnostic or eastern teaching in the Order, & we might infer that some ritual was practical which would be condemned by the Church. How otherwise account for the great precautions of protection in writings from intrusion & surprise? So the confessors state that the Collect for the Holy Spirit was the principal prayer at the Ceremony of initiation, concluding the Order attached great importance to the Third Person of the Trinity, who by the Roman Church has always been kept in the background, & the prominence in the Templar Ritual was in itself a clewages for

3. This is the script I refer to as chicken scratch. It is difficult to read (page 29 of Text A).

## APPENDIX C

### Legend of the Descent of the Goddess

According to Gardner the legend of the Goddess's visit to the underworld is an important element of the Wiccan tradition. He includes it in his 1954 publication *Witchcraft Today*. Intriguingly he makes no reference to it in *High Magic's Aid* nor does it appear in Text A.

This myth upon which its members base their actions is the central idea of the cult. Perhaps it was coined to explain ideas and rituals already conceived and to explain why the wise, older and more powerful god should give his power over magic to the goddess. It is very easy to say this is only the story of Istar (sic) descending into hell, but the point of the story is different. Again you can say it is simply Siva, the god of Death and Resurrection: but here again the story is different. . . .

Now G. had never loved, but she would solve all mysteries, even the mystery of Death, and so she journeyed to the nether lands. The guardians of the portals challenged her. "Strip off thy garments, lay aside thy jewels, for nought may ye bring with you into this our land." So she laid down her garments and her jewels and was bound as are all who enter the realms of Death, the mighty one.

Such was her beauty that Death himself knelt and kissed her feet, saying: "Blessed be thy feet that have brought thee in these ways. Abide with me, but let me place my cold hand on thy heart." And she replied: "I love thee not. Why doest thou cause all things that I love and take delight in to fade and die?" "Lady," replied Death, " 'tis age and fate, against which I am helpless. Age causes all things to wither : but when men die at the end of time, I give them rest and peace and strength so that they may return. But you, you are lovely. Return not : abide with me." But she answered: "I love thee not." Then said Death: "As you receive not my hand on your heart, you must receive Death's scourge." "It is fate, better so," she said, and she knelt. Death scourged her and she cried: "I know the pangs of love." And Death said: "Blessed be," and gave her the fivefold kiss, saying: "Thus only may you attain to joy and knowledge."

And he taught her all the mysteries, and they loved and were one: and he taught her all the magics. For there are three great events in the life of man--love, death and resurrection in the new body--and magic controls them all. To fulfil love you must return again at the same time and place as the loved ones, and you must remember and love her or him again. But to be reborn you must die and be ready for a new body; to die you must be born; without love you may not be born, and this is all the magic."

(Gardner, *Witchcraft Today*, 41)

## APPENDIX D

Museum Exhibit in Singapore Honouring Gardner



# habitatnews

Natural history news for the busy Singaporean  
- highlighting talks, books, events and issues, in nature, biology and the environment.

Sat 25 Jul 2009

## What did the old Raffles Museum natural history collections look like?

Category : [heritage](#)

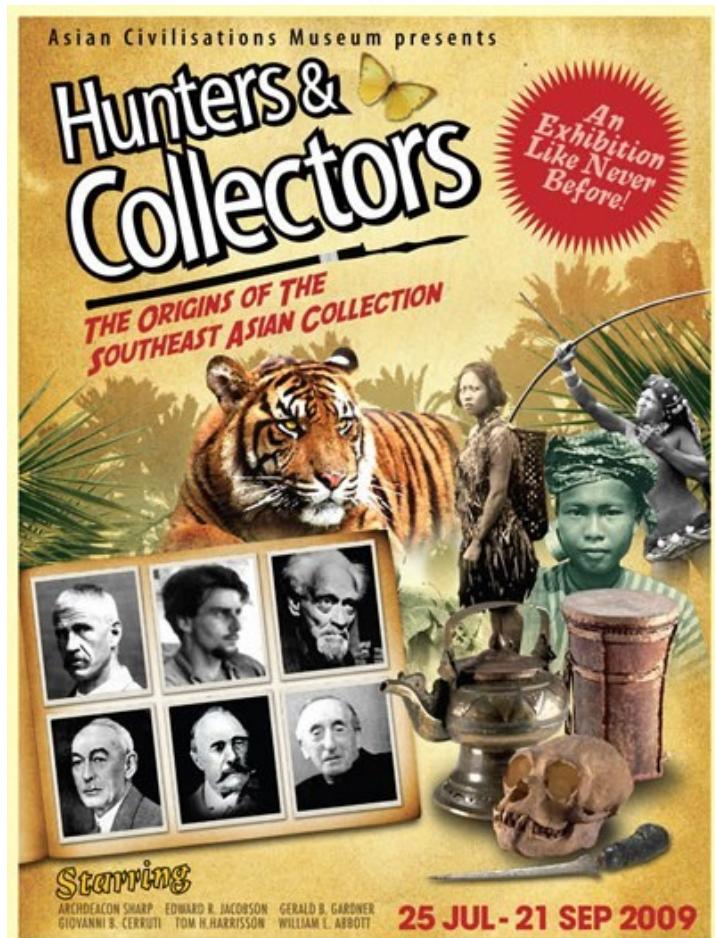
## Hunters and Collectors: The Origins of the Southeast Asian Collection

25 Jul 2009 - 21 Sep 2009

@ Special Exhibitions Gallery, Asian Civilisations (sic)Museum, Empress Place ACM - "Take a journey from the islands of Indonesia to the jungles of Borneo through the stories of people who 'hunted' and collected some of the artefacts found in ACM's Southeast Asia collection today.

The exhibition features six early collectors, ranging from explorers and naturalists to businessmen and missionaries, who travelled in Southeast Asia. Their adventures, passions and personalities are told through their collections.

Much of their collections found their way to Singapore's first museum - the Raffles Library and Museum. Established in 1849, it was founded primarily to study the region's exotic flora and fauna. The exhibition recreates the old museum, with its cabinets of curiosities, rich ethnographic collection and natural history



specimens ranging from rare butterflies, a pair of soaring Christmas Island birds to a leopard poised to pounce!"



The gleaming sliver artefacts were trouble in the old days and even in the 60's the museum was burgled for this glinting metal. I finally saw the face and learnt the story of William L. Abbott who, in 1899, shot an otter in Langkawi - the search for that specimen led me to the Smithsonian, where most of his natural history material ended up. Some tribal material was donated to Raffles Museum and eventually ended up at ACM and is on display.

The collection featured many gleaming keris' and parangs which would satisfy (sic) a ninja warrior! Gerald Gardner also spent time learning local supernatural stories and maintained this life-long preoccupation by starting a school of witchcraft and wizardry when he was back in England. He hired a resident witch to whom he eventually donated his school.

An exchange of letters between M.W.F. Tweedie and Tom Harrison form the backrop (sic) for the section on the latter in which they discuss the people of the region.

<http://habitatnews.nus.edu.sg/?entry=/heritage/20090725-acm.txt>

Newsletter highlighting a special exhibit in Singapore, featuring items sold to the Raffles Museum (Heselton, Witchfather V.1, 143) by Gerald Gardner when he retired in 1936 and left Southeast Asia.

## Appendix E

### The Leiden Conventions

Most often used in the field of biblical exegesis, the Leiden Conventions standardize the work of translators and interpreters transcribing material taken from scraps and fragments of documents written in ancient, often dead languages.

My situation is not quite so dire. Although Gardner does have his own unique spelling quirks and some of the pages are written in such a hasty and cramped style that they are well-nigh unreadable. In order to work with the conventions I have made two minor adjustments to standardize the use of the conventions within my thesis. I have used dots [...] to indicate unreadable characters, trying to match the number of dots to the number of letters that I could not make out. In addition, I used a dash [-] to indicate places where entire words were indecipherable. In Marvin Meyer's *Ancient Christian Magic*, he does not seem to make a distinction between the use of dashes and dot (8-90). Nor is there any sense of a distinction in the online instructions I located for using the conventions. Because I was working within the English language, and with a document which did not have physical gaps, I had the advantage of being able to determine what I was trying to read – whether it was a word or a letter within a word and so I make the distinction between the two in my transcription.

#### Conventions Used:

[...] a lacuna or gap in the original text, not restored by the editor (extent known)

[— — —] a lacuna or gap in the original text, not restored by the editor (extent unknown)

[abc] letters missing from the original text due to lacuna, restored by the editor

a(bc) abbreviation in the text, expanded by the editor

<ab> characters erroneously omitted by the ancient scribe, restored or corrected by the editor

#### Conventions Not Used:

{ab} letters in the text considered erroneous and superfluous by the editor

Ab characters damaged or otherwise unclear in the text, ambiguous outside of their context

... traces of letters on the surface, insufficient for restoration by the editor (Greek and Papyrological usage)

+++ traces of letters on the surface, insufficient for restoration by the editor (Roman epigraphic practice)

ABC clear but incomprehensible letters

[[abc]] deleted letters

*vac.* space left empty (*vacat*) on the stone or page

## Appendix F

### The Old Craft Laws (1961)

This document is Aidan Kelly's version of the Gardnerian Book of Shadows, as he posted it to the Sacred Text website in the 1990s. Commentary in square brackets is from Kelly. This text has been reproduced as found, including all errors and inconsistencies.

[A] The Law was made and Ardane of old. The law was made for the Wicca, to advise and help in their troubles. The Wicca should give due worship to the Gods and obey their will, which they Ardane, for it was made for the good of the Wicca, As the [5] Wicca's worship is good for the Gods, For the Gods love the Wicca. As a man loveth a woman, by mastering her, so the Wicca should love the Gods, by being mastered by them. And it is necessary that the Circle, which is the Temple of the Gods, should be truly cast and purified, that it [10] may be a fit place for the Gods to enter. And the Wicca should be properly prepared and purified, to enter into the presence of the Gods. With love and worship in their hearts they shall raise power from their bodies to give power to the Gods, as has been taught us of old, [15] For in this way only may man have communion with the Gods, for the Gods cannot help man without the help of men.

[B] And the High Priestess shall rule her Coven as representative of the Goddess, and the High Priest shall support her as the representative of the God, And the High Priestess shall choose whom she [20] will, if he have sufficient rank, to be her High Priest), For the God himself, kissed her feet in the fivefold salute, laying his power at the feet of the Goddess, because of her youth and beauty, her sweetness and kindness, her wisdom and Justice, her humility and generosity. So he resigned his lordship to her. But the Priestess should [25] ever mind that all power comes from him. It is only lent when it is used wisely and justly. And the greatest virtue of a High Priestess is that she recognizes that youth is necessary to the representative of the Goddess, so that she will retire gracefully in favour of a younger woman, Should the Coven so decide in Council, For the true [30] High Priestess realizes that gracefully surrendering pride of place is one of the greatest of virtues, and that thereby she will return to that pride of place in another life, with greater power and beauty.

[C] In the days when Witchdom extended far, we were free and worshipped in All their Greatest Temples, but in these unhappy times [35] we must hold our sacred mysteries in secret. So it be Ardane, that none but the Wicca may see our mysteries, for our enemies are many, And torture looseth the tongues of many. It be Ardane that each Coven shall not know where the next Coven bide, or who its members are, save the Priest and Priestess, [40] That there shall be no communication between them, save by the Messenger of the Gods, or the Summoner. Only if it be safe, may the Covens meet, in some safe place, for the great festivals. And while there, none shall say whence they come, or give their true names, to the end that, if any are tortured, in their agony, they can [45] not tell if they know not. So it be Ardane that no one may tell any not of the Craft who be of the Wicca, nor give any names, or where they bide, or in any way tell anything which can betray any to our foes, nor may they tell where the Covenstead be, or where is the Covendom, [50] or where be the meeting s or that there have been meetings. And if any break these laws, even under torture, The Curse of the Goddess shall be upon them, so they never reborn on earth, And may they remain where they belong, in the Hell of the Christians.

[D] Let each High Priestess govern her Coven with Justice and [55] love, with the help of the advice of the elders, always heeding the advice of the Messenger of the Gods, if he cometh. She will heed all complaints of brothers, and strive to settle all differences among them, but it must be recognized that there be people who will ever strive to force others to do as they will. [60] They are not necessarily evil, and they often do have good ideas, and such ideas should be talked over in council. And if they will not agree with their brothers, or if they say, "I will not work under this High Priestess," it hath always been the old law to be convenient for the brethren, and to void disputes, any of the Third [65] may claim to found a new Coven because they live over a league from the Covenstead, or are about to do so. Anyone living within the Covendom wishing to form a new Coven, to avoid strife, shall tell the Elders of his intention and on the instant void his dwelling and remove to the new Covendom. Members of the old Coven may join the New one when it be formed, but if they do, must utterly void the old Coven. The Elders of the New and the Old Covens should meet in peace and brotherly love, to decide the new boundaries. Those of the Craft who dwell outside both Covendoms may join either indifferent, but not both, though all may, if the Elders [75] agree, meet for the Great Festivals, if it be truly in peace and brotherly love. But splitting the coven oft means strife, so for this reason these laws were made of old, And may the curse of the Goddess be on any who disregard them. So be it ardane.

[E] If you would Keep a book let it be in your own hand of write. [80] Let brothers and sisters copy what they will, but never let the book out of your hands, and never keep the writings of another, for if it be found in their hand of write, they well may be taken and enjoined. Each should guard his own writings and destroy it whenever danger threatens. Learn as much as you may by heart, and when danger is [85] past, rewrite your book an it be safe. For this reason, if any die, destroy their book if they have not been able to, for an it be found, 'tis clear proof against them, And our oppressors well know, "Ye may not be a witch alone" So all their kin and friends be in danger of torture. So ever destroy anything not necessary. [90] If your book be found on you. 'tis clear proof against you alone. You may be enjoined. Keep all thoughts of the Craft from your mind. Say you had bad dreams; a devil caused you to write it without your knowledge. Think to yourself, "I know nothing. I remember nothing. I have forgotten everything." Drive this [95] into your mind. If the torture be too great to bear, say, "I will confess. I cannot bear this torture. What do you want me to say? Tell me and I will say it." If they try to make you speak of the brotherhood, Do NOT, but if they try to make you speak of [100] impossibilities, such as flying through the air, consorting with the Christian Devil, or sacrificing children, or eating men's flesh, to obtain relief from torture, say, "I had an evil dream. I was not myself. I was crazed." Not all Magistrates are bad. If there [105] be an excuse they may show mercy. If you have confessed aught, deny it afterwards; say you babbled under torture, you knew not what you did or said. If you are condemned, fear not. The Brotherhood is powerful. They may help you to escape, if you stand steadfast, but if you betray aught, there is no hope for you, in this [110] life, or in that which is to come. Be sure, if steadfast you go to the pyre, Dwale will reach you. You will feel naught. You go but to o Death and what lies beyond, the ecstasy of the Goddess.

[F] 'Tis probable that before you are enjoined, Dwale will reach you. [115] Always remember that Christians fear much that any die under torture. At the first sign of swoon, they cause it to be stopped, and blame the tormenters. For that reason, the tormenters themselves are apt to feign to torment, but do not, so it is best not to die at first. If Dwale reaches you, 'tis a sign that you have a friend somewhere. [120] You may be helped to escape, so despair not. If the worst comes, and you go to the pyre, wait till the flames and smoke spring up, bend your head over, and breath in with long breaths. You choke and die swiftly, and wake in the arms of the Goddess.

[G] To void discovery, let the working tools [125] be as ordinary things that any may have in their houses. Let the Pentacles be of wax, so they may be broken at once. Have no sword unless your rank allows you one. Have no names or signs on anything. Write the names and signs on them in ink before consecrating them and wash it off immediately after. Do not Bigrave them, [130] lest they cause discovery. Let the colour of the hilts tell which is which.

[H] Ever remember, ye are the Hidden Children of the Gods. So never do anything to disgrace them. Never boast, Never threaten, Never say you would wish ill to anyone. If you or any not in the Circle speak of the Craft, [135] say, "Speak not to me of such. It frightens me. 'Tis evil luck to speak of it." For this reason: the Christians have spies everywhere. These speak as if they were well affected, as if they would come to Meetings, saying, "My mother used to go to worship the Old Ones. I would that I could go myself." [4](#) To these ever deny all knowledge. [140] But to others ever say, "'Tis foolish men talk of witches flying through the air; to do so they must be light as thistledown," and "Men say that witches all be bleared-eyed old crones, so what pleasure can there be in witch meetings such as folk talk on?" Say, "Many wise men now say there be no such creatures." Ever [145] make it a jest, and in some future time, perhaps the persecution will die, and we may worship safely again. Let us all pray for that happy day.

[I] May the blessings of the Goddess and the God be on all who keep these laws which are Ardane.

[J] If the Craft hath any Appanage, let all brothers guard it, and help to keep it clear and good for the Craft, and let all justly guard all monies of the Craft. But if some brothers truly wrought it, 'tis right that they have their pay, an it be just, an this be not taking [5] money for the use of the Art, but for good and honest work. And even the Christians say, "A labourer is worthy of his hire." But if any brothers willingly for the good of the craft without pay, 'tis but to their greater honour. So it be Ardane.

[K] If there be any disputes or quarrels among the brethren, the [10] High Priestess shall straight convene the Elders and enquire into the matter, and they shall hear both sides, first alone, then together, and they shall decide justly, not favouring the one side or the other, ever recognizing that there be people who can never agree to work under others, but at the same time there be some people who [15] cannot rule justly. To those who ever must be chief, there is one answer, "Void the Coven and seek an other, or make a Coven of your own, taking with you those who will to go." To those who cannot rule justly, the answer be, "Those who cannot bear your rule will leave you," for none may come to meetings with those with whom they are at [20] variance; so, an either cannot agree, get hence, for the Craft must ever survive. So it be Ardane.

[L] In the olden days when we had power, we could use our Arts against any who ill-treated any of the Brotherhood, but in these evil times, we may not do so, for our enemies have devised a burning [25] pit of everlasting fire, into which they say their God casteth all the people who worship him, except it be the very few who are released by their priests' spells and Masses, and this be chiefly by giving money and rich gifts to receive his favour, for their Alther Greatest God [Greatest God of all] is ever in need of Money. [30] But as our Gods need our aid to make fertility for men and crops, So the God of the Christians is ever in need of man's help to search out and destroy us. Their priests tell them that any who get our help or our cures are damned to the Hell forever, so men be mad for the terror of it. But they make men [35] believe that they may scape this hell if they give victims to the tormenters. So for this reason all be forever spying, thinking, "An I can but catch one of the Wicca I will scape this fiery pit." But we have our hidels, and men searching long and not finding say, "there

be none, or if they be, they be in a far country." [40] But when one of our oppressors die, or even be sick, ever is the cry, "This be Witches Malice," and the hunt is up again. And though they slay ten of their people to one of ours, still they care not; they have many thousands, while we are few indeed. So it is Ardane that none shall use the Art in any way to do ill [45] to any, howevermuch they have injured us. And for long we have obeyed this law, "Harm none" and nowtimes many believe we exist not. So it be Ardane that this law shall still continue to help us in our plight. No one, however great an injury or injustice they receive, may use the Art in any to do ill or harm any. [50] But they may, after great consultations with all, use the Art to prevent or restrain Christians from harming us and others, but only to let or constrain them and never to punish, to this end. Men say, "Such an one is a mighty searcher out and persecutor of Old Women whom he deemeth to be Witches, [55] and none hath done him Skith [harm], so this be proof they cannot, o r more truly, that there be none," For all know full well that so many folk have died because someone had a grudge against them, or were persecuted because they had money or goods to seize, or because they had none to bribe the searchers. And many have died [60] because they were scolding old women, so much so that men now say that only old women are witches, and this be to our advantage, and turns suspicion away from us. In England 'tis now many a year since a witch hath died the death, but any misuse of the power might raise the Persecution again; so never break this law, [65] however much you are tempted, and never consent to its being broken. If you know it is being broken in the least, you must work strongly against it, and any High Priestess or High Priest who consents to it must be immediately deposed, for 'tis the blood of the Brethren they endanger. Do good, an it be safe, and only if [70] it be safe, for any talk may endanger us.

[M] And strictly keep to the Old Law, never accept money for the use of the art. It is Christian priests and sorcerers who accept money for the use of their Arts, and they sell Dwale and evil love spells and pardons to let men scape from their sins. [75] Be not as these. Be not as these. If you accept not money, you will be free of temptation to use the Art for evil causes.

[N] You may use the Art for your own advantage, or for the advantage of the Craft, only if you be sure you harm none. But ever let the Coven debate the matter at length. Only if all are satisfied that none may be harmed [80] may the Art be used. If it is not possible to achieve your ends one way without harming any, perchance the aim may be achieved by acting in a different way, so as to harm none. May the Curse of the Goddess be on any who breach this law. So it be Ardane.

[O] 'Tis adjudged lawful an anyone need a house or land, an none will [85] sell, to incline the owner's mind to be willing to sell, provided it harmeth him not in any way, and that the full worth is paid, without haggling. Never bargain or cheapen anything which you buy by the Art. So it be Ardane.

[P] It is the Old Law and the most important of all Laws [90] that no one may do or say anything which will endanger any of the Craft, or bring them in contact with the law of the land, or the Law of the Church or any of our persecutors. In any disputes between the brethren, no one may invoke any laws but those of the Craft, or any Tribunal but that of the Priestess and the Priest and the [95] Elders. And may the Curse of the Goddess be on any who so do. So it be Ardane.

[Q] It is not forbidden to say as Christians do, "There be Witchcraft in the Land," because our oppressors of old made it Heresy not to believe in Witchcraft, and so a crime to deny it, which thereby put [100] you under suspicion. But ever say "I know not of it here, perchance they may be, but afar off. I know not where." But ever speak so you cause others to doubt they be as they are. Always speak of them as old crones, consorting with the Devil and riding through the air. But ever

say, "But how may men ride through the air an they be not [105] as light as thistledown?" But the curse of the Goddess be on any who cast any suspicion on any of the Brotherhood, or speaks of any real meeting place, or where any bide. So it be Ardane. [R] Let the Craft keep books with the names of all Herbs which are good for man, and all cures, that all may learn. But keep [110] another book with all the Banes [poisons] and Apies. and let only the elders and trustworthy people have this knowledge. So it be Ardane. [S] And may the Blessings of the Gods be on all who keep these Laws and the Curses of both God and Goddess be on all who break them So it be Ardane. [The following two sections were added after 1960.] [T] Remember the Art is the secret of the Gods and may only be used in earnest and never for show or vainglory. Magicians and Christians may taunt us, saying, "You have no power. Do magic before our eyes. Then only will we believe," seeking to cause us to betray our Art before them. Heed them not, for the Art is holy, and may only be used in need. And the curse of the Gods be on any who break this law. [U] It ever be the way with women, and with men also, that they ever seek new love, nor should we reprove them for this, but it may be found to disadvantage the Craft, as so many a time it has happened that a High Priest or High Priestess, impelled by love, hath departed with their love; that is, they have left the coven. Now, if a High Priestess wishes to resign, she may do so in full Coven, and this resignation is valid. But if they should run off without resigning, who may know if they may not return w within a few months? So the law is, if a High Priestess leaves her coven, but returns within the space of a year and a day, then she shall be taken back, and all shall be as before. Meanwhile, if she has a deputy, that deputy shall act as High Priestess for as long as the High Priestess is away. If she returns not at the end of a year and a day, then shall the coven elect a new High Priestess. Unless there be a good reason to the contrary. The person who has done the work should reap the benefit of the reward, Maiden and deputy of the High Priestess.

## APPENDIX G

### Valiente's Poems/Pagan Liturgy

Written by Valiente these have become integral to the liturgy of contemporary Witchcraft.

These versions are from the Doreen Valiente Foundation website at <<http://doreenvaliente.org/>>.

#### **The Charge of the Goddess<sup>143</sup>**

Listen to the words of the Great Mother, who was of old also called Artemis; Astarte; Diana; Melusine; Aphrodite; Cerridwen; Dana; Arianrhod; Isis; Bride; and by many other names.

Whenever ye have need of anything, once in a month, and better it be when the Moon be full, then ye shall assemble in some secret place and adore the spirit of me, who am Queen of all Witcheries.

There shall ye assemble, ye who are fain to learn all sorcery, yet have not yet won its deepest secrets: to these will I teach things that are yet unknown.

And ye shall be free from slavery; and as a sign that ye are really free, ye shall be naked in your rites; and ye shall dance, sing, feast, make music and love, all in my praise.

For mine is the ecstasy of the spirit and mine also is joy on earth; for my Law is Love unto all Beings. Keep pure your highest ideal; strive ever toward it; let naught stop you or turn you aside.

For mine is the secret door which opens upon the Land of Youth; and mine is the Cup of the Wine of Life, and the Cauldron of Cerridwen, which is the Holy Grail of Immortality.

I am the Gracious Goddess, who gives the gift of joy unto the heart. Upon earth, I give the knowledge of the spirit eternal; and beyond death, I give peace, and freedom, and reunion with those who have gone before. Nor do I demand sacrifice, for behold I am the Mother of All Living, and my love is poured out upon the earth.

Hear ye the words of the Star Goddess, she in the dust of whose feet are the hosts of heaven; whose body encircleth the Universe; I, who am the beauty of the green earth, and the white Moon among the stars, and the mystery of the waters, and the heart's desire, call unto thy soul. Arise and come unto me.

For I am the Soul of Nature, who giveth life to the universe; from me all things proceed, and unto me must all things return; and before my face, beloved of gods and mortals, thine inmost divine self shall be unfolded in the rapture of infinite joy.

Let my worship be within the heart that rejoiceth, for behold: all acts of love and pleasure are my rituals. And therefore let there be beauty and strength, power and compassion, honour and humility, mirth and reverence within you.

And thou who thinkest to seek for me, know thy seeking and yearning shall avail thee not, unless thou know this mystery: that if that which thou seekest thou findest not within thee, thou wilt never find it without thee.

For behold, I have been with thee from the beginning; and I am that which is attained at the end of desire.

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<sup>143</sup> I recently discovered online a detailed analysis of the sources of The Charge of the Goddess, but it was too late to incorporate it into my work - Ceisiwr Serith at <<http://www.ceisiwrserith.com/wicca/charge.htm>>.

## The Wiccan Rede

Bide within the Law you must, in perfect love and perfect trust.  
Live you must and let to live, fairly take and fairly give.  
For tread the circle thrice about to keep unwelcome spirits out.  
To bind the spell well every time, let the spell be said in rhyme.  
Light of eye and soft of touch, speak you little, listen much.  
Honor the old ones in deed and name, let love and light be our guides again.  
Deosil go by the waxing moon, chanting out the joyful tune.  
Widdershins go when the moon doth wane, and the werewolf howls by the dread wolfsbane.  
When the Lady's moon is new, kiss the hand to Her times two.  
When the moon rides at Her peak then your heart's desire seek.  
Heed the north wind's mighty gale, lock the door and trim the sail.  
When the wind blows from the east, expect the new and set the feast.  
When the wind comes from the south, love will kiss you on the mouth.  
When the wind whispers from the west, all hearts will find peace and rest.  
Nine woods in the cauldron go, burn them fast and burn them slow.  
Birch in the fire goes to represent what the Lady knows.  
Oak in the forest towers with might, in the fire it brings the God's insight.  
Rowan is a tree of power causing life and magick to flower.  
Willows at the waterside stand ready to help us to the Summerland.  
Hawthorn is burned to purify and to draw faerie to your eye.  
Hazel-the tree of wisdom and learning adds its strength to the bright fire burning.  
White are the flowers of apple tree that brings us fruits of fertility.  
Grapes grow upon the vine giving us both joy and wine.  
Fir does mark the evergreen to represent immortality seen.  
Elder is the Lady's tree burn it not or cursed you'll be.  
Four times the major sabbats mark in the light and in the dark.  
As the old year starts to wane the new begins, it's now Samhain.  
When the time for Imbolc shows watch for flowers through the snows.  
When the wheel begins to turn soon the Beltane fires will burn.  
As the wheel turns to Lammas night power is brought to magick rite.  
Four times the minor sabbats fall use the sun to mark them all.  
When the wheel has turned to Yule light the log the Horned One rules.  
In the spring, when night equals day time for Ostara to come our way.  
When the sun has reached it's height time for oak and holly to fight.  
Harvesting comes to one and all when the autumn equinox does fall.  
Heed the flower, bush, and tree by the Lady blessed you'll be.  
Where the rippling waters go cast a stone, the truth you'll know.  
When you have and hold a need, harken not to others greed.  
With a fool no season spend or be counted as his friend.  
Merry meet and merry part bright the cheeks and warm the heart.  
Mind the Three-fold Laws you should three times bad and three times good.  
When misfortune is now wear the star upon your brow.  
Be true in love this you must do unless your love is false to you.  
These Eight words the Rede fulfill:  
An Ye Harm None, Do What Ye Will!

### The Witches Creed

Hear now the words of the witches,  
The secrets we hid in the night,  
When dark was our destiny's pathway,  
That now we bring forth into light.

Mysterious water and fire,  
The earth and the wide-ranging air,  
By hidden quintessence we know them,  
And will and keep silent and dare.

The birth and rebirth of all nature,  
The passing of winter and spring,  
We share with the life universal,  
Rejoice in the magical ring.

Four times in the year the Great Sabbat  
Returns, and the witches are seen  
At Lammas and Candlemas dancing,  
On May Eve and old Hallowe'en.

When day-time and night-time are equal,  
When sun is at greatest and least,  
The four Lesser Sabbats are summoned,  
And Witches gather in feast.

Thirteen silver moons in a year are,  
Thirteen is the coven's array.  
Thirteen times at Esbat make merry,  
For each golden year and a day.

The power that was passed down the age,  
Each time between woman and man,  
Each century unto the other,  
Ere time and the ages began.

When drawn is the magical circle,  
By sword or athame of power,  
Its compass between two worlds lies,  
In land of the shades for that hour.

This world has no right then to know it,  
And world of beyond will tell naught.  
The oldest of Gods are invoked there,  
The Great Work of magic is wrought.

For the two are mystical pillars,  
That stand at the gate of the shrine,  
And two are the powers of nature,  
The forms and the forces divine.

The dark and the light in succession,  
The opposites each unto each,  
Shown forth as a God and a Goddess:  
Of this our ancestors teach.

By night he's the wild wind's rider,  
The Horn'd One, the Lord of the Shades.  
By day he's the King of the Woodland,  
The dweller in green forest glades.

She is youthful or old as she pleases,  
She sails the torn clouds in her barque,  
The bright silver lady of midnight,  
The crone who weaves spells in the dark.

The master and mistress of magic,  
They dwell in the deeps of the mind,  
Immortal and ever-renewing,  
With power to free or to bind.

So drink the good wine to the Old Gods,  
And Dance and make love in their praise,  
Till Elphame's fair land shall receive us  
In peace at the end of our days.

And Do What You Will be the challenge,  
So be it Love that harms none,  
For this is the only commandment.  
By Magic of old, be it done!

## Appendix H

### The Contents of Text A

This is a preliminary chart displaying the contents of the Text A manuscript. It indicates the page numbers, the style of handwriting and the theme I initially attached to the contents of each page. Eventually some of the themes were merged together, i.e. Women's Rites and Gods & Heroes became Goddesses, Gods and Heroes, Key of Solomon got absorbed into Magic - Ancient and Ceremonial, and the Templars and Masons became a single theme.

Page	Contents	Style	Theme
1	Cover		
2	Benediction of Salt, exorcism of water - Key of Solomon, Book 2	Calligraphy	Ritual
3-6	Wood Magic - poem by John Buchan, written 1900	Calligraphy	Poetry
7	Necromance - poem, kabbalah, magical alphabet <a href="http://www.ancientorderoffreeasiatics.com/Kabbalah.html">http://www.ancientorderoffreeasiatics.com/Kabbalah.html</a>	Calligraphy	Poetry
8	Cabbalah - Kabbalah Unveiled , Chapter IV The Kabbalah Unveiled: Siphra Dtzenioutha: The Book of Concealed Mystery, McGregor Mathers	mix	Kabalah
9	The Great Rite	Calligraphy	Ritual
10	Looks like more kabbalah	Hard 2 read	Kabalah
11	Starts with excerpt from The Law - Crowley, OTO	print	Crowley
12	Info about Bachus, Buddha, Adonis, Marduk, Horus - references to sun gods, poem the computer does not recognize but might be John Tzetzes	Hard 2 read	Gods & Heroes/ Crowley
13-14	Nekam, Adonai - Templer material - crowley <a href="http://www.the-equinox.org/vol3/eqv3n1/eq0301271.htm">http://www.the-equinox.org/vol3/eqv3n1/eq0301271.htm</a>	print	Crowley/ Templar
15-16	Druid alphabet, Celtic heroes - possibly Robert Graves using theory of Macalister	Hard 2 read	Druid
17-18	Celtic heroes, werewolf	Hard 2 read	Gods & Heroes
19	Templer material, five pointed star, legend of love of Lord of Sidon	Hard 2 read	Templars
20-22	Templer	Hard 2 read	Templars
23 – 27	Cult of the Great Mother	Hard 2 read	Women's Rites

25	Missing <sup>144</sup> - (footnote I received a copy of this page from Philip Heselton in July 2012 but have not yet transcribed it. A cursory examination suggests it does not contain material relevant to the Crowley or Magic sections of my thesis.)		
28	Ritual - Initiation of Knight Templars	Mostly print	Templars
29-30	Templar initiation info	Hard 2 read	Templars
31	Gypsy Magic - Leland, 1891	Hard 2 read	Folklore
32	How to tie and initiation, witch dances	Mixed	Ritual/ Folklore
32-33	Witch dances	Hard 2 read	Folklore
34	Info about changing, reference to Leland, poem - computer reference Gypsy Sorcery and Fortune Telling, Chapter 3 - <a href="http://en.wikisource.org/wiki/Gypsy_Sorcery_and_Fortune_Telling/Chapter_3">http://en.wikisource.org/wiki/Gypsy_Sorcery_and_Fortune_Telling/Chapter_3</a> Leland, 1891		Folklore
35	Info on divination, plus a moon chant that shows up online as "ancient"	Hard 2 read	Folklore
36	The Sabbats - Worship of Generative Powers , Thomas Wright, 1865 <a href="http://www.sacred-texts.com/sex/wgp/index.htm">http://www.sacred-texts.com/sex/wgp/index.htm</a>	Hard 2 read	Folklore
37 - 48,	Ritual - first degree initiation	Calligraphy	Ritual
48	Quabalistic Diagram		Misc - Kabala
49 - 54	Ritual - perhaps something of Crowley's	Calligraphy	??
55	Egypt/Ancient Celts/ Old Testament - witch of Endor (p.55-60 in Ceremonial magic)	Hard 2 read	CM = Magic
56	David flight from Saul/Divination by Cup	Hard 2 read	CM = Magic
57	Looking into Brass mirror/Prophetic Dreams	Hard 2 read	CM = Magic
58	Oracle of Ephod	Hard 2 read	CM = Magic
59	Foundation Rites (burial in footings) – Biblical	Hard 2 read	CM = Magic
60	Biblical /quabalistic letters?	Hard 2 read	CM= Magic/ Kabalah

<sup>144</sup> I received a copy of this page from Philip Heselton in July 2012 but have not yet transcribed it. A cursory examination suggests it does not contain material relevant to the Crowley or Magic sections of my thesis.

61-62	Poem, Tom A Bedlam, first 2 paragraphs, taken from a MSS in British museum, <a href="http://www.wwnorton.com/college/english/nael/noa/pdf/27636_17th_U15_Bedlam-1-3.pdf">http://www.wwnorton.com/college/english/nael/noa/pdf/27636_17th_U15_Bedlam-1-3.pdf</a> Another unidentified poem starts at the 3rd paragraph	Print	Poetry
63	Poem, might be entitled Gaffer Jones Philosophy	Print	Poetry
64-71	Title ... something about witchcraft, Christendom, 11th century three main movements of unorthodoxy - Cathars, Druidism	Hard 2 read	Church Heresies
72-73	Resemblances between Templar & Assassins	Hard 2 read	Templars
74	Walpurgis Night	Hard 2 read	Folklore
75	Quaballah, Tree of life, ten Holy Sephiroth	Hard 2 read	Quabala
77-81	Ritual	Calligraphy	Ritual
81 -82	Cult of Tammuz	Hard 2 read	Gods & Heroes
83	Poem, Crowley, sevenfold mystery of ineffable love <a href="http://www.sacred-texts.com/oto/lib242.htm">http://www.sacred-texts.com/oto/lib242.htm</a>	Print	Crowley
83-84	Info about goddess worship	Mixed	Women's Rites
85 -86	Speech of Marsyas, Equinox of the Gods, Crowley, OTOhttp://hermetic.com/crowley/equinox-of-the-gods/aha.html	Print	Crowley
87	Nirvana, poem, unidentified online	Print	Poetry
88	Masons call themselves the sons of the widow	Hard 2 read	Masons
89 - 90	Magic	Hard 2 read	CM = Magic
90 A	Illustrations, possibly from book by Joseph Von Hammer Purgstall (1774-1856) <a href="http://www.sacred-texts.com/sex/wgp/img/pl15.jpg">http://www.sacred-texts.com/sex/wgp/img/pl15.jpg</a> The Worship of Generative Powers	Image	Templars
91	Celtic - Kings and Merlin	Hard 2 read	Gods & Heroes
92	Merlin / Sabbats	Hard 2 read	Gods/Folklore
93	Sabbats - Black Mass	Hard 2 read	Folklore
94	Sabbats - whirling dervishes	Hard 2 read	Folklore
95	Templars - modern order of Templars in Paris	Hard 2 read	Templars

96	Missing		
97	Templars / magic (Olliver)	Hard 2 read	Magic
98A	Templars	Hard 2 read	Templars
98B	Ceremonial magic, working in a circle (Olliver)	Hard 2 read	Magic
99 - 100	Magic (Olliver)	Hard 2 read	Magic
101 - 102	The Hills of Ruel by Fiona MacLeod, published 1920, text online at <a href="http://www.sundown.pair.com/SundownShores/HillsofDream/poems.htm">http://www.sundown.pair.com/SundownShores/HillsofDream/poems.htm</a>	Print	Poetry
102 - 103	Miders Song by Fiona MacLeod, most of this text online at <a href="http://www.sundown.pair.com/SundownShores/Volume_VII/act2-2.htm">http://www.sundown.pair.com/SundownShores/Volume_VII/act2-2.htm</a>	Print	Poetry
104	A Faery Song by William Butler Yeats, and invocation from Key of Solomon, Book II, Chap VIII for a sword <a href="http://www.sacred-texts.com/grim/kos/kos44.htm">http://www.sacred-texts.com/grim/kos/kos44.htm</a>	Print	Poetry
105	Invocation for sword, plus illustrations from a stylized alphabet	Print	Key Solomon
106	Additional invocation regarding sword from Key of Solomon, Book II, Chap XIX <a href="http://www.sacred-texts.com/grim/kos/kos55.htm">http://www.sacred-texts.com/grim/kos/kos55.htm</a> Wax & Virgin earth material - Key of Sol, Bk II, Chap VIII <a href="http://www.sacred-texts.com/grim/kos/kos54.htm">www.sacred-texts.com/grim/kos/kos54.htm</a>	Print	Key of Solomon
107 - 108	Sacrificial king info	Hard 2 read	Gods & Heroes + Masons
109 110 111 112	Quabbalistic/alchemical info I think - The Temple, The Circle, The Altar, The Scourge, Dagger & Chain, (oil, wand), The Sword OTO material <a href="http://www.sacred-texts.com/oto/aba/aba2.htm">http://www.sacred-texts.com/oto/aba/aba2.htm</a>	Print	OTO
113	General Maximums - seems to be just folksy quips	Print	Folklore
114	Tickling, fok charms/changes	Print	Folklore
115 - 116	Folk sayings, focus on beatings, card game Lady Coventry/Earl of Coventry	Print	Folklore
117	Religion comments about binding, going naked, ritual dancing	Print	OTO
118	Religion, virtue by the rod, initials AC, perhaps Crowley/Gnostic Mass	Print	Crowley

119 - 121	Conjuration of Diana, perhaps from Aradia	Print	Women's Rites
122	<p>Hail Tyche - Material from Crowley?  <a href="http://www.jesterbear.com/Aradia/Tyche.html">http://www.jesterbear.com/Aradia/Tyche.html</a></p> <p>Crafty! Crafty - Unknown</p> <p>She has a lithe white body slim - Crowley, noted in an essay by JFC Fuller written about the works of Crowley.  <a href="http://www.scribd.com/doc/12284284/The-Star-in-the-West-JFC-Fuller">http://www.scribd.com/doc/12284284/The-Star-in-the-West-JFC-Fuller</a></p> <p>Stanza from A Saints Damnation, in Crowley's <i>Jezebel and other Tragic Poems</i>  <a href="http://hermetic.com/crowley/collected-works/i/jezebel.html#note1">http://hermetic.com/crowley/collected-works/i/jezebel.html#note1</a></p>	Print	Crowley Poetry Crowley Crowley
123	<p>Give kisses &amp; thorns - unknown</p> <p>come love and kiss my shoulders - 2 stanza from Tannhauser</p> <p>I drew a hideous talisman of lust - Crowley, Alice: An Adultry  <a href="http://www.archive.org/stream/aliceadultery00crowiala/aliceadultery00crowiala_d1v1.txt">http://www.archive.org/stream/aliceadultery00crowiala/aliceadultery00crowiala_d1v1.txt</a></p>		Poetry Crowley Crowley
124	<p>To know, to dare - Witches Creed - Eliphas Levi</p> <p>The pride of the peacock - William Blake, Marriage of Heaven &amp; Hell</p> <p>Rose of the World - Crowley, Rosa Mundi, Service of the Beast &amp; His Bride</p>		Crowley Poetry Crowley
125	Poem about Dionysus <a href="http://oldpoetry.com/opoem/18368-Aleister--Crowley-Dionysus">http://oldpoetry.com/opoem/18368-Aleister--Crowley-Dionysus</a>	Print	Crowley
126	Poem about Dionysus, info from Crowley - consumation of Elements	Print	Crowley
127 - 134	Folk charms, nursery rhymes	Print	Folklore
134	Folk charms, biblical quotes with reference info	Mixed	Folklore
135 - 136	Song of the Red War Boat, Kipling, pub 1913-14 <a href="http://infomotions.com/etexts/gutenberg/dirs/1/5/5/2/15529/15529.htm">http://infomotions.com/etexts/gutenberg/dirs/1/5/5/2/15529/15529.htm</a>	Print	Poetry
137	<p>The Sack of the Gods, Kipling, pub. 1912  <a href="http://en.wikisource.org/wiki/The_Sack_of_the_Gods">http://en.wikisource.org/wiki/The_Sack_of_the_Gods</a></p> <p>The Princess, Tennyson</p>	Print	Poetry

138	Poem, perhaps by Nathalia Crane (spelled wrong in document-Natalia) 1913-1998	Print	Poetry
139	Poet snippets - A Creed by John Masefield, other bits about dying/reincarnation	Print	Poetry
140	Poems from OTO rituals, Crowley	Print	Crowley
141	Poems about renewal and reincarnation, Crowley	Print	Crowley
142	Konstantin Balmont, Hymn to Fire, 1921 <a href="http://www.bartleby.com/164/53.html">http://www.bartleby.com/164/53.html</a> Also notes about drawing of blood to ritual, scourging by naked woman	Mixed	
143	Poetry - Wm Sharp, Sonnet Sequence I, <a href="http://www.sundown.pair.com/Sharp/WSVol_1/sonnets93.htm">http://www.sundown.pair.com/Sharp/WSVol_1/sonnets93.htm</a> ; Kipling - Bronckhurst Divorce, <a href="http://www.poetryloverspage.com/poets/kipling/chapter_headings.html">http://www.poetryloverspage.com/poets/kipling/chapter_headings.html</a> ; Kipling, Astrologer's Song, <a href="http://www.bartleby.com/103/51.html">http://www.bartleby.com/103/51.html</a>	Print	Poetry
144	Poetry - Kipling, Astrologer's Song, <a href="http://www.bartleby.com/103/51.html">http://www.bartleby.com/103/51.html</a> ; Kipling, The City of Sleep <a href="http://www.poetryloverspage.com/poets/kipling/city_of_sleep.html">http://www.poetryloverspage.com/poets/kipling/city_of_sleep.html</a>	Print	Poetry
145	Poetry - Kipling, The Egg Shell, <a href="http://www.poetryloverspage.com/poets/kipling/egg_shell.html">http://www.poetryloverspage.com/poets/kipling/egg_shell.html</a>	Print	Poetry
146-148	Magical Tools - The Sword, The Pentacle, The Laman (breastplate)	Print	Crowley
149 - 152	Magic - Sex, ritual,	Hard 2 read	
153 - 156	Ritual speech, The Blue Lidded Daughter of Sunset, partial, OTO 154 is missing, 156 reads in sequence to be 154.	calligraphy	Crowley
157	The Adonis Rites -Who was Hiriam Abiff, p. 110	Hard 2 read	Templars
158-	References to the Grail, The Rosicrucians/Jennings/1870	Hard 2 read	Templars
159	Cult of Dumazi - Who Was Hiriam Abiff, p. 114 & 242	Hard 2 read	Templars
159A	Women's Rights - from Aradia, p. 136-138	Print	Women's Rites
160 -161	Effort of Invocation - excerpted from Golden Dawn What you need to know	Print	Magic
162 - 168	circle, circumambulation, scourging? (battery is 11 strokes - not scourging, use of blood for sacrifice, purification, Eucharist as magic	Print	Crowley

	Crowley, Magick in Theory and Practice, various chapters  168/partial - Chapter 21 - nature of magic		
168 - 172	The Kabbalah Unveiled by MacGregor Mathers The numbers seem to be verse citations V618, 716, 732, 741, 752 Concluded on bottom 1/3 of page 179.	Mixed	Kabbalah
173	Missing?		ritual
174, 175, 175A	Ritual of some sort, partial pages 174 and 175 might be in reverse order, based on text	Calligraphy	ritual
175A - 176	Close of ritual, written at a different time info about rituals, cult of Dumazi	Hard 2 read	Gods & Heroes
177 - 179	Black Arts, historical/cult of tomaz	Hard 2 read	Gods & Heroes
180 - 182	Info from Who is Hiram Abiff by JSM Ward, written 1925 – freemasonry	Hard 2 read	M = Freemasons
183 - 184	Medieval references - Pope Alexander, Gervice of Tilbury, a rhyme from Red Etin of Ireland - a Scottish Fairytale <a href="http://www.archive.org/stream/scottishfairyboo00grierich/scottishfairyboo00grierich_djvu.txt">http://www.archive.org/stream/scottishfairyboo00grierich/scottishfairyboo00grierich_djvu.txt</a>	Hard 2 read	Folklore Poetry
185	Tales of boats in the air	Hard 2 read	Folklore
186	Tales of boats/people in the air, notes from <i>Oliver, C. W.. An Analysis of Magic &amp; Witchcraft: a Retrospective Introduction to the Study of Modern Metaphysics</i> London; Rider & Co: N.d. (c.), 1928.	Hard 2 read	Folklore
187, 187A	Description of typical sabbat, perhaps from Olliver book?	Hard 2 read	Folklore
188	Magical instructions, something about blood in magical formulas Grimoire of Honorius - there is a book with this summary already used by Gardner. Perhaps Wait's Book of Ceremonial magic/confirm title	doublespcd	Crowley
189 - 200	Continuation of previous, reference to Crowley, Equinox March 1913, energized enthusiasm	Hard 2 read	Crowley
200 - 207	End of energized enthusiasm, evocation of Bartzabel, spirit of Mars	Hard 2 read	Crowley
207 - 210	208-209 Ritual to Invoke Hice/Equinox 209-210 Supreme Ritual/Equinox	Hard 2 read	Crowley

211 - 216	Instructions for making talismans	Doublespcd	CM = Magic
217 - 219	Material from Key of Solomon as translated by MacGregor Mathers, regarding medals/pentacles, seems to refer to talismans Seems to be p. 63-64 Key of Solomon	Hard 2 read	CM = Magic
220 - 228	More material about talismans, as used to control demons to do 'tasks', some of this written in the first person - when I was a boy in Madred (p. 221)	Doublespcd	CM=Magic
229 - 234	Notes from Mass of the Phoenix, OTO ritual,	Doublespcd	Crowley
232 233 234	Key of Solomon		CM=Magic
235	REVERSED PAGE - writing from two directions -Key of Solomon, then flipped and info from Frazier's Golden Bough regarding religion involves super-human beings	Mixed	CM=Magic Folklore
236 - 239	Info referring to various magical books, references to tools sword, dagger, sickle, wand. 1st person reference, perhaps notes for a speech?	Doublespcd	CM=Magic
240 - 245	Notes from The Book of Ceremonial Magic by Arthur Edward Waite, 1913 References to The Enchiridion of Pope Leo, Grimoire Verum p. 239. book by King Solomon p. 236, sworn book of Honorous p. 240	Doublespcd sloopy	CM=Magic
242	Prayer or conjuration, from a grimoire, perhaps The Book of Black Magic, website of sacred text - rituals of transcendental magic/chap II - <a href="http://www.sacred-texts.com/grim/bcm/bcm08.htm">http://www.sacred-texts.com/grim/bcm/bcm08.htm</a>	Doublespcd sloopy	CM=Magic
Note pages	Pages 240-246 - Book of Ceremonial Magic by Waite		
246	Editorial by Crowley from Equinox - <a href="http://www.the-equinox.org/vol1/no2/eqi02002.html">http://www.the-equinox.org/vol1/no2/eqi02002.html</a> References to historical religious vs science questions - how many teeth in a horse's mouth, why is grass green in sunlight and dark in moonlight	Hard 2 read	Crowley
247	Continuation of above plus diagrams based on photos found in back issue of Equinox - Crowley's publication <a href="http://www.the-equinox.org/vol1/no2/index.html">http://www.the-equinox.org/vol1/no2/index.html</a>	Hard 2 read	Crowley
248	Prayer material from The Cycles of the Aeons, Equinox Vol 1, no. 2	Hard 2 read	Crowley

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Rites of Eleusis/Priestess of Panormita/Rites of Luna  
<http://www.the-equinox.org/vol1/no2/eqi02019.html>

Crowley