THE CHARACTER, ALEISTER CROWLEY: AS PORTRAYED IN NOVELS AND SHORT STORIES

by

Frater Achad Osher 583

A NOVEL IMAGE OF CROWLEY

Do what thou wilt shall be the whole of the Law. –*AL* I:40

Many writers have utilized the persona of Aleister Crowley in their novels and short stories. This aspect of Crowleyanity has gone mostly unresearched but it is one area that needs serious investigation. Unfortunately, this pamphlet is in no way an exhaustive study of this topic but is rather a brief discourse to give a flavor of the images of the Great Beast in some of the more famous volumes which have been written over the years. It is my belief that we need to understand this subject very carefully as it often reflects how most of the society often views Aleister Crowley, either right or wrong. From the use of his character as an evil villain in novels and short stories to the way his image is portrayed throughout the music industry and movies, little has ever been done to understand all the implications. But as I've said, it is important to research, if for no other reason than to understand how these images have been used almost as a subliminal in the mind of society as a way in which we view Crowley, either deliberately or simply to sell a product.

With much regret, we have seen the obvious effects of Crowley's image being used in a negative fashion and its apparent outcome. A classic example is found in heavy metal, punk and other types of music which is often littered with evil satanic Crowleyan images. Children are frequently groomed on this image of Crowley being some evil satanist, of which is far from true. Unfortunately, this is a stereotype that children often associate with Crowley and this programming in their adolescence often stays with them their entire life, even when reaching maturity, to them – Crowley is still evil. There are other forms of blatant lies about Aleister Crowley which have surfaced over the years. Some of it has taken the form of propaganda spread by religious groups. This needs to be addressed much more in depth, but not here. We could continue giving examples of the distortion of Crowley's character, but this is not the purpose of this pamphlet. It's simply best said that there are numerous forms of portrayals which have helped brainwash anyone who comes within their web of deceit and blind people to the truth about Aleister Crowley. Luckily, some of this misrepresentation doesn't directly mention Crowley outright but often employs the use of an alias. Such is the case with certain writers but the effect of portraying an evil satanist is still there, especially when society believes that the fictitious character is based upon a real person – like Aleister Crowley. It is this particular aspect of Crowleyanity that we wish to discuss.

We know that many writers, both famous and little known, have incorporated characteristics of Aleister Crowley into the image of their villains but as to how many, is anyone's guess. Some of these images are right on the mark as with E. M. Butler's portrayal of the evil black magician Christopher Carlton in her novel *Silver Wings* which was published in London in 1952. Her semi-accurate portrayal of "Old Crow" might be due to E. M. Butler using actual events which occurred between her and him with only a slight flavor of poetic license. She has said that although many people have tried to figure out who the characters in this novel represent, one of the "only real people in the book" was "Aleister Crowley, whom nobody seemed to recognize."

But is Aleister Crowley that unrecognizable? In her novel, when one of the characters named Baron von der Hohe invites Christopher Carlton to a friendly gathering, another character begins a tirade by stating, "What could the 'dear Baron' be thinking of." Continuing, the character states that the Baron

> could hardly be in ignorance of the reputation Carlton flaunted and indeed almost brandished, as he walked (still with impunity) his dark and evil ways. A brazen beast, he left his tracks wherever he betook himself, and at one time or another he had been all over the world, creating a furor in America. Here and elsewhere he had produced himself as the high-priest and prophet (if not the incarnate god) of a new religion. Expounded in his lurid and apocalyptic style, it seemed to his critics like the very abomination of desolation, rendered even more intolerable by the luscious flowers of lewdness. But he had a certain following; and the cult he aimed at establishing and the rites he had instituted had already claimed not only adherents but also victims.

To me, it appears that Aleister Crowley and the character of Christopher Carlton are one and the same. As to why others have not seen this—is beyond me.

E. M. Butler further slipped into her novel a blurb regarding something Aleister Crowley told her while she was visiting Hastings in 1946. At one point during this original interview Crowley tried to convince her that he was an instrument of Higher Beings and to prove this, he offered to make himself invisible on the spot! In some ways she believed he could do it and it was obvious that this idea must have really scared her with the prospect of having an invisible Crowley sneaking around the apartment. She wrote that "I felt that I must keep him under my eye whilst questioning him." Apparently, she did have second thoughts as she further elaborated that in some ways "nothing would have been a greater relief" than if he had vanished! Regardless of such indecisiveness, she finally concluded that it was best that he did not disappear.

It must have been an interesting interview, but, years later, when she wrote *Silver Wings* she incorporated this account into her Crowley-based character when Christopher Carlton similarly, "boasted that he could make himself and others invisible." Although, the best comment regarding Christopher Carlton comes toward the end of the novel when Butler refers to him as a "ravenous land-shark." A phrase which The Great Beast might have found humorous comparing it to some of the names that he had been called in print over the years.

Other writers created villains which had little in common with the real Aleister Crowley, as is the example of Le Chiffre who is the evil villain in Ian Fleming's first James Bond novel *Casino Royale* that he wrote in 1952. After reading his novel, it is best said that the closest connection to Aleister Crowley is simply the fact that Ian Fleming claimed he based his villain on him; other than that, there is little resemblance. But it is a fact, when Ian Fleming wrote his first novel, he looked for an evil figure to model James Bond's arch villain after and so he dredged up from his past images of Aleister Crowley whom he had personally known and studied. One biographer (John Pearson, *The Life of Ian Fleming London: The Companion Book Club*, 1966) commented, Fleming "always knew a good villain when he saw one." In this novel, Fleming decided to give his villain the name Le Chiffre, which is a corruption of the word "cipher" since the villain claimed he was only a number on a passport. This idea stems from the fact that Le Chiffre was once a Jewish prisoner of Dachau who suffered from amnesia, forgetting his real name, and only remembering his concentration camp number.

Fleming further described Le Chiffre as clean shaven, complexion—very pale or white, fat, slug-like and with sadistic impulses—constantly using a Benzedrine inhaler who had an insatiable appetite for women. He also had a rather feminine mouth. It is also written in Fleming's biography that "parallels exist between them [Crowley and Le Chiffre]. Both called people 'dear boy', and both, like Mussolini, had the whites of their eyes completely visible around the iris." But does this really sound like Aleister Crowley? Especially the fact of him being Jewish! In the end, Crowley's character is killed by an assassin from the Soviet organization SMERSH, which he had betrayed. He was ready to pull the trigger and kill James Bond when the end came. His death was graphically described when a single bullet rang out "and suddenly Le Chiffre had grown another eye, a third eye on a level with the other two, right where the thick nose started to jut out below the forehead. It was a small black eye, without eyelashes or eyebrows."

In April of 1953, after reading *Casino Royale*, Somerset Maugham wrote Ian Fleming a rather nice letter on how much he enjoyed the book. In that letter he stated, "[I] particularly enjoyed the battle at the casino between your hero and M. Chiffre. You really managed to get the tension to the highest possible pitch." It's best to say that Maugham probably didn't realize that Fleming based some of the characteristics of Le Chiffre on Aleister Crowley as he failed to mention the similarities in his letter. Maugham was an old acquaintance of Aleister Crowley who he had used as the model for Oliver Haddo in his own book entitled *The Magician*. Aleister Crowley definitely disliked the image portrayed by Maugham and one wonders what he might have thought of Le Chiffre. It is likely that Ian Fleming honestly believed he borrowed some of Crowley's characteristics for the evil and sinister figure of Le Chiffre, but, in all honesty, this figure is completely different from the real-life Aleister Crowley. Somerset Maugham's character named Oliver Haddo is in some ways a striking portrayal of Crowley even though the Beast himself stated otherwise. The truth sometimes hurts. The original novel, paid for in advance on October 1st, 1906, was written in London during the first six months of 1907. Unfortunately, shortly after being delivered to the publishers, they declined to release it due to the subject matter, which apparently shocked them. Finally, after continual perseverance, a publisher willing to take a chance was found. The book

was released in November 1908 by Heineman. Regarding his novel, Maugham later wrote, "I have come to the conclusion that it is very dull and stupid." He also wrote, "I do not remember how I came to think that Aleister Crowley might serve as the model for the character whom I called Oliver Haddo; nor, indeed, how I came to think of writing that particular novel at all.… [T]hough Aleister Crowley served, as I have said, as the model for Oliver Haddo, it is by no means a portrait of him. I made my character more striking in appearance, more sinister, and more ruthless than Crowley ever was. I gave him magical powers that Crowley, though he claimed them, certainly never possessed." According to Maugham, he had based this character not just on Aleister Crowley but considered Oliver Haddo a composite of Crowley and of a portrait in oil of Alessandro del Borro, which he had seen years earlier in a museum in Berlin. Aleister Crowley bought the book in late November of 1908 when it first hit the stores. He wrote,

> The title attracted me strongly, *The Magician*. The author, bless my soul! No other than my old and valued friend, William Somerset Maugham, my nice young doctor whom I remembered so well from the dear old days of the Chat Blanc … Yes, I did myself proud, for the Magician, Oliver Haddo, was Aleister Crowley; his house 'Skene' was Boleskine. The hero's witty remarks were, many of them, my own. He had, like Arnold Bennett, not spared his shirt cuff.

Although parts of the novel amused Crowley, he didn't like the book, claiming,

> I had jumped too hastily to conclusion when I said, 'Maugham has written a book.' I found phrase after phrase, paragraph after paragraph, page after page, bewilderingly familia.… I had never supposed that plagiarism could have been so varied, extensive and shameless.

Crowley also didn't like the general treatment he was given as the character Oliver Haddo, stating, "Well, Maugham had his fun with me; I would have mine with him." Crowley then proceeded to annotate his personal copy of *The Magician*—writing on the inside cover, "This copy has been annotated sparsely by me Aleister Crowley" initially to pursue "my lawsuit." The lawsuit never happened, and instead Aleister Crowley took out his revenge by writing an article for the magazine *Vanity Fair*, No. LXXXI (December 30, 1908, pp. 838-840). The article was entitled "How to Write a Novel! After W. S. Maugham". Crowley also wrote the article under an alias. He humorously chose the name of Oliver Haddo, the character loosely based upon himself in *The Magician*. He convincingly made his case that Maugham had indeed plagiarized numerous books by using parallel columns with the passages from *The Magician* next to the very pages which they had been lifted from. As an example, Crowley showed that where Maugham wrote, "Moses, who was learned in all the wisdom of Egypt, was first initiated into the Kabbalah in the land of his birth" while the original was found almost exactly as written in S. L. MacGregor Mather's *Kabbalah Unveiled* (1887), except that Maugham spelled the word "Kabbalah" with a "Q." Crowley further showed other books such as Franz Hartmann's *The Magie*, Mabel Collin's *The Blossom and the Fruit*, others by Dumas and H. G. Wells being plagiarized as well. Also, in the article Aleister Crowley wrote, he said, "Consideration of space prevents us from quoting further

parallels of this kind. One, however, occupies no less than four and a half pages of *The Magician*, and is taken from A. E. Waite's translation of Eliphas Levi, *Ritual et Dogme de la Haute Magie* pp.113-117."

Shortly after releasing his article in *Vanity Fair*, Aleister Crowley wrote that he ran into Somerset Maugham who "took my riposte in good part…and he merely remarked that there were many thefts besides those which I pointed out." Crowley, never wishing to be out done, quickly explained to Maugham that Frank Harris, the editor of *Vanity Fair*, "had cut down my article by two thirds for lack of space."

Ironically, this was not the only time Maugham would be accused of lifting passages from other authors. When he wrote *The Moon and Sixpence,* he found himself defending his practices and claiming "to make a fuss because one writer uses an incident that he has found in another's book, is nonsense. By turning it to good account he makes it sufficiently his own." It was also not the only time he used Aleister Crowley as a model for one of his characters. When he wrote *Of Human Bondage* in 1915, he again used memories of his times in Paris to draw on heavily for Chapters 40-51. Maugham used many individuals in this book, "including that weird charlatan and sometimes amusing rogue Aleister Crowley, later to be immortalized as Cronshaw." Maugham depicted Cronshaw as a poet and philosopher, although not very successful at either. It is amusing that the only "fleeting fame" that comes to Cronshaw occurs after his death when his poetry is finally published, although most of it ends up quickly in the second-hand shops around Paris. Further, in this novel, Maugham's "Paris friend Gerald Kelly served partly as the model for Griffiths". Gerald Kelly was the brother of Crowley's wife, Rose Kelly.

Years later, in 1969, during a conversation with the author Robert Calder, Gerald Kelly explained that Aleister Crowley had married his sister, Rose, in August of 1903.

> The Magician, said Gerald Kelly, was basically the story of this marriage (much altered to suit the occult tale, of course) and of the strange domination of Crowley over his future wife. Furthermore, the story of Maugham borrowing Kelly's book about the occult to provide the background for the novel is true.

Rose was characterized in the novel under the name of "Margaret Dauncey". The year before *The Magician* was published, in 1907 when Crowley returned to Scotland, he found that his wife, Rose, had run up almost five months' worth of unpaid bills for a whopping 150 bottles of whiskey with just one grocer alone! It has been written that this was the first indication of their break-up. They would get a divorce in 1909 and on August 27, 1911, she would end up in an asylum for alcoholic dementia where she was "certified insane."

A film version of *The Magician* was made in 1926 by Rex Ingram and is considered by some to be one of the most elusive of all the lost movies.

> To play Oliver Haddo, the obsessive seeker of the homunculus, Ingram secured the great Golem of German films, Paul Wagner. The high point of the film was a nightmarish sequence in which the hypnotized heroine played by the actress

> Alice Terry, sees herself in the midst of an orgiastic rite presided over by Pan himself, a prancing, naked satyr played by Stowitts, the American dancer at the *Folies Bergere*.

It would be wonderful to see this film, but it is currently unavailable, despite rumors that a copy survives.

As we previously pointed out, Crowley, upon reading Maugham's novel, compared it to another authors work—Arnold Bennett's novel. Bennett was a rather notable English writer born in 1867. When Aleister Crowley first bought his novel, entitled *Paris Nights*, he was amazed to discover that it had been written by his old friend Arnold Bennett. After reading the book he wrote that "Arnold Bennett had gratified the public with a highly spiced description of me." This description of Crowley appeared in Chapter III, which is entitled "An Evening with Exiles" and takes place in a Montparnasse restaurant in Paris. Bennett describes a character whom he calls "the Mahatma" who walks into the cafe "wearing a heavily jewelled red waistcoat, and the largest ring I ever saw on a human hand." Bennett never mentions the actual name of the Mahatma, but Crowley obviously knew it was referring to himself. He was right.

John Symonds briefly mentioned this "spiced description" in his own biography about Aleister Crowley, entitled *The Great Beast*. He wrote that Crowley

> returned to Europe wearing a heavily jewelled red waistcoat and the largest ring that Arnold Bennett had ever seen on any hand. We know about this splendid waistcoat and this outsize ring because Bennett conveniently recorded them for us in his Journal on the 22nd of April 1904 and also made use of them and their owner for one of his characters in Paris Nights.

John Symonds unfortunately gets the date wrong, but he gets the general idea right. In *The Journal of Arnold Bennett*, published in 1932, the date is given as Tuesday April 26th, not the 22nd. It might be worth noting that Arnold Bennett further states that "I rather liked him", speaking about Crowley. In these same journals, Arnold Bennett writes that on March 9th, 1905, "I dined at the Chat Blanc. Aleister Crowley was there with dirty hands, immense rings, presumably dyed hair, a fancy waistcoat, a fur coat, and tennis shoes." This, too, is a great visual description of Aleister Crowley.

Another great story that is well worth mentioning is *Paris Nights*. Aleister Crowley, the Mahatma, and Arnold Bennett were sitting at a table in a cafe of the Montparnasse telling stories to each other. During their conversation, Arnold Bennett asked the Mahatma if he had heard about the rumor that Aubrey Beardsley had been seen walking around London long after his death? The Mahatma, or rather Crowley, replied, "That's nothing. I know a man who saw and spoke to Oscar Wilde in the Pyrenees at the very time Oscar was in Prison in England." Bennett immediately asked who was this man who saw Oscar Wilde? Never wanting to be outdone, Aleister Crowley simply replied in a very low tone, "Myself." Bennett excused himself and left.

Christopher Isherwood is yet another famous author who incorporated Aleister Crowley into one of his novels. Although he is probably most famous as the author of *Cabaret,* which was made into a movie in 1972 starring Liza Minnelli and Michael York. He also personally knew Aleister Crowley. It was during his stay in Berlin in the early thirties that Isherwood met "the practitioner of the occult, Aleister Crowley" through a mutual friend by the name of Gerald Hamilton.

Eight years after Crowley's death, in 1955, Isherwood was experimenting for the first time with the drug Kif while in Tangier visiting the author, Paul Bowles. Unfortunately, he had an extremely bad experience under its effect. Isherwood fictionalized this in a short story entitled "A Visit to Anselm Oakes" which he included in his book *Exhumations* (Christopher Isherwood, *Exhumations, A Visit to Anselm Oaks*, England: Penguin Books, 1969). Some writers have stated that Anselm Oakes is based on Paul Bowles whom Isherwood was visiting at the time of his "experience", but actually Anselm Oaks is "a figure primarily based on Alistair [*sic*] Crowley." Instead of the typical Crowley greeting of "Do what thou wilt shall be the whole of the Law", Anselm always uses a corrupt version of, "The Will is the Law, the Law is the Will." Originally, this story was the final episode of Isherwood's book entitled *Down There on a Visit*, but shortly before the novel was published in 1962 Isherwood suddenly decided to take the visit to Anselm out of it. In Isherwood's case, as if to mimic some unconscious view which he shared with the rest of the world regarding Aleister Crowley, in the opening paragraph of his story, one of the characters states "I don't trust Anselm."

Like many writers who personally knew Aleister Crowley, when Anthony Powell wrote his novel entitled *The Kindly Ones* in 1962, he used elements of the Great Beast "as one of the components of Dr. Trelawney." This character appears in book No. 6 in the series *A Dance to the Music of Time*. Trelawney is described as running "a center for his own peculiar religious, philosophical -some said magical – tenets, a cult of which he was high priest." Like Crowley he has a special greeting which he uses when meeting everyone but instead of "Do what thou wilt", Trelawney cries out "The Essence of the All is the Godhead of the True" and instead of Crowley's response, which is "Love is the law, love under will" you must reply with "The Vision of Visions heals the Blindness of Sight." It becomes very obvious when reading the novel that Dr Trelawney does not resemble Crowley physically all that much, the two are very different. It is fitting that one woman in Powell's novel states that Trelawney is "not a person with whom I ever wanted my name to be too closely associated…too much abracadabra." It sounds like Anthony Powell really did base his character of Dr. Trelawney on Aleister Crowley.

In yet another novel, *The Camberwell Beauty*, written by Louis Golding and published in London in 1935 there are many true stories webbed amongst pure fiction. Parts of the book take place in the town of Syracuse, which has a similar abbey to Crowley's Abbey of Thelema at Cefalu. This Abbey is titled *Collegium Artium Mysticarum*, "The College of Mystic Arts". The evil black magician who runs this college is Frank Tomlinson who preferred to be called "Machatan". Some believe this gentleman is based upon Aleister Crowley although others doubt this, pointing out that when the main characters in this novel are traveling to visit Machatan they have a passing

conversation where one states, “In a way it’s a rather pity … we don’t go through Cefalu and get off for an hour or two.” When the other characters ask as to why, the reply is simply, “There’s another magician in Cefalu” which of course might imply Aleister Crowley. Still others believe this is simply an inside joke and that Machatan is in fact based upon the Great Beast, of which most agree upon.

Ronald Firbank was another famous British author who apparently became strongly influenced by the writings of Aleister Crowley, but very little survives to tell of the full extent of the relationship. Since he wrote many stories, it is only fair to ask if he ever used Aleister Crowley as a model for any characters in his novels, but this is difficult to ascertain. We do know that in his first novel, *Vainglory*, two characters named Mrs. Shamefoot and Lady Castleyard try to raise the devil with remarkable results. One biographer quickly points out that this “echoes Firbank’s interest in Black Magic” But nowhere in this novel is there a character which has any direct bearing on the life of Aleister Crowley.

In his last work, *The Artificial Princess,* this may not be the case. In Part II of this novel, entitled “In which the Devil Himself Intervenes”, some biographers honestly believe that Crowley is implied in the character of the Devil who disguises himself as “a sleek black Crow.” The Crow of course is believed by some to be Crowley – but Firbank himself never states this. This view is plainly stated by one biographer who wrote “As for Firbank’s relation to Crowley: Firbank put him, I think, into The Artificial Princess” (Ronald Firbank, *Five Novels, The Artificial Princess*, New York: New Directions Books, 1961, p.167) and “I take the diabolic, high-will-powered Crow to be mainly Crowley.” If this character was designed around the Great Beast, “The portrait is highly flattering (in Crowley’s terms) to Crowley.”

Then there is the case of the author Dion Fortune, so subliminal in her portrayal of Crowley that it simply doesn’t exist. Although, some historians still like to speculate that she based quite a few of her characters in her novels after Crowley, but others believe this idea is purely a modern “historical fabrication” and has no basis in fact. For instance, many have claimed that Dr..Taverner in Fortune’s novel *The Secret of Dr..Taverner* is based upon Aleister Crowley, but in truth this is not the case. The character is most likely based upon her own teacher and friend, Dr..Moriarty and many historians agree. Others harp on the belief that the evil black magician named Hugo Astley in her 1935 novel *The Winged Bull* is also based on the Great Beast, but, again, no good evidence survives to substantiate this belief. The bottom line is that many researchers have long tried to tie Crowley to one of the villains in Dion Fortune’s books simply because these characters were black magicians. This attitude typically portrays the way some historians think – if a writer knew Crowley, as did Dion Fortune, and she wrote a novel with a black magician in it, it must have been based on him.

As you can see there are many authors who have used the Great Beast in their novels, but in this short pamphlet it is virtually impossible to discuss at full length all their characterizations of Aleister Crowley. Some of these evil characters make for an interesting story, like the satanist Mocata in Dennis Wheatley’s novel *The Devil Rides Out*. Although Wheatley has stated that he

based his character upon Aleister Crowley, there is very little supporting evidence to show any similarities to the real man. There is also the evil villain named Karswell in the story titled *Casting the Runes* by M. R. James which is supposedly based upon Crowley, as is the character in James Blish's novel *Black Easter*, who goes by the name Theron Ware. The list is almost endless. In the novel *Exiles*, which was published in 1930 by Warwick Deeping there is evil black magician named Oscar Slade whose philosophy is "Do what you please", which of course mimics Crowley's "Do what thou wilt". In the novel *He Cometh and He Passeth By*, which is written by H. R. Wakefield there is another Crowley-based character whose name is Oscar Clinton. Also, the popular writer, Colin Wilson has a character in his novel *The Sex Diaries of Gerard Sorme* published in 1963 named Cardoc Cunningham who is supposed to be an evil satanist whom Wilson's loosely based upon the exploits of Aleister Crowley. The key word here is "loosely".

Then there are the authors who didn't even bother to invent a Crowley-based character but rather used Aleister Crowley himself, by name, in some fictitious setting. Examples of this can be found in the classic novel titled *The Case of the Philosophers' Ring* by Randall Collins where Aleister Crowley and Sherlock Holmes face off for a bizarre adventure between the forces of good and evil and this is not the only time these two-gentlemen faced off. In *The Case of The Fiery Messengers* by Ron Weighell, they met again.

Probably the most ridiculous novel ever written fostering misconceptions about Old Crow was by the author John Symonds who should have known better. Symonds went so far as to have Aleister Crowley and Adolf Hitler together in his novel entitled *The Medusa's Head*. It's not worth it to discuss the plot of this novel but it's safe to say that Aleister Crowley does not need any association, either in fantasy or real life, to a madman like Adolf Hitler, regardless how Crowley is portrayed. This only helps to foster the "obvious evil Satanist" image – simply because Crowley and Hitler are mentioned together. But, not all authors are so pretentious with their Crowley character.

The science fiction series written by Piers Anthony about a mysterious planet named Tarot has Aleister Crowley mentioned throughout its pages as one of its characters along with such notables as Arthur Edward Waite, Paul Foster Case and a slew of other tarot scholars. Aleister Crowley is also mentioned in the rare sci-fi novel entitled *Master of the Temple* by Eric Ericson, which is well worth reading if one can locate a copy. There are many other novels, short stories and books which incorporate some aspects of Crowleyanity within their pages, but at last this pamphlet would become way too long if we continued mentioning all that we have discovered over the years.

In summing up, it is best said that each of these characters portrays an image of evil or of what people believe to be the underlining force opposing good in our world. Why all these writers have decided to model their characters after Aleister Crowley, or to claim that they did, is extremely difficult to ascertain and would take a lengthy volume to analyze properly. The reasons behind each case are very different. It's best said that fantasy, mainstream phobias and the basic fear inherited in all of us makes certain authors think that their character should mimic Aleister Crowley, a man whom society has always dumped all its evils upon, as if it's his fault that evil exist in the world in the first place. But, as shown, few of these characters have any real historical

actuality to the real life of Aleister Crowley. This topic is simply a fascinating sideline which continual helps foster the myth behind the man whom we've come to know as the Great Beast 666, Aleister Crowley.

Love is the law, love under will. –*AL* I:57

Frater Achad Osher 583
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