

A decorative border of stylized leaves and berries surrounds the text. The border is composed of a repeating pattern of leaves and small, round berries, creating a dense, textured frame.

CRITICAL  
APPARATUS

TO THE  
EASTMINSTER  
LIBRARY

FOURTH EDITION



Apparatus to the Eastminster Library  
Fourth Edition (2019)  
Race MoChridhe, General Editor

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# CRITICAL APPARATUS



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## PREFACE

Dear Reader,

Between these covers you hold what is termed the 'critical apparatus' to the Eastminster Critical Edition of the Clear Recital and the Oxonian Rite. Within, you will find a list of all the abbreviations used and works cited, as well as a thorough exposition of the history and features of the source materials used to compile the text, a statement of the editorial principles applied in preparing this edition and justification for the choices made, and a variorum detailing all known differences between the witnesses to the Scriptural text and all substantive differences between witnesses to other Matristic writings.

This volume is intended for specialists and it is hoped that exegetes, translators, and historians will benefit by the fruit of many thousands of hours of study in both source documents and interviews with other researchers as well as with eyewitnesses to (portions of) the Matristic period. Both the ordinary Filianic devotee and the casual student with an interest in Filianism only as one world religion among many need count it as no shame if they glance at this volume only cursorily, or not at all.

To those who brave its full length, however, I offer my heartiest welcome, sincerest gratitude, and fervent prayers for the success of their research.

Race MoChridhe, General Editor  
Apple Valley, Minnesota, USA  
6 Hera 162 *a.L.* / 21 May 2019



## LIST OF ABBREVIATIONS

- AAV      The Aristasian Authorized Version of the Scriptures, issued under the title *The Gospel of Our Mother God* (2008) by Sun Daughter Press.
- AC        Aristasia Central, a main Aristasian website of the late 1990s.
- ACB      The Aphrodite Cocktail Bar, an online Aristasian message board of the 1990s.
- ASYG     The Aristasian Spirituality Yahoo Group, active during the 2000s.
- BCC      The Blue Camellia Club, an Aristasian forum of the 2000s.
- Cat       The Lux Madriana booklet *The Catechism of the Children of the Goddess* (1977).
- CCT      The Lux Madriana booklet *The Creation and the Crystal Tablet* (1977).
- COMG    The Chapel of Our Mother God, the main Filianic website, established in 2008.
- DCYG     The Déanic Conversations Yahoo Group, active in the 2010s.
- DoD      *Daughters of Dea*, a web magazine published by Aristasians during the 2000s.
- FoSV     *Flight of the Silver Vixen*, a Chelouranyan novella published by Sun Daughter Press in 2011, based on the Aristasian serial *The Princess and the Captain*.

- IDD In Devotion to Dea, an independent Filianic forum of the 2010s.
- IN *Isian News*, the original newsletter of the Fellowship of Isis, 1976–77.
- GT Girls' Town, an online Aristasian message board of the 1990s.
- LMB Lux Madriana Booklets, referring collectively to the booklets *The Creation and the Crystal Tablet*, *The Mythos of the Divine Maid*, *The Rite of Sacrifice*, and *The Catechism of the Children of the Goddess* (1977).
- LMS The Lotar Manuscript, Madria Olga Lotar's handwritten copy of the Scriptures sent to Joey McEvoy III in 1999.
- LMYG The Lux Madriana Yahoo Group administered by David Kay in the 2000s.
- LMYG2 The Lux Madriana Yahoo Group administered by Markus Mössner in the 2000s.
- LT The Lotar Text, referring to the common text type represented by the Lotar Manuscript and the Lotar Typescript, in addition to other witnesses.
- LTS The Lotar Typescript, typed copies of selections of the Teachings prepared by Madria Olga at an unknown date.
- MLC The Madrian Literature Circle, a mail-order library operated by Lux Madriana from the mid-1970s to the early 1980s.

- NCUV The New Celestial Union Version of the Filianic Scriptures, edited by Sarah Morrigan (2009).
- OLP The Olga Lotar Papers, Madria Olga's manuscripts distributed to various students during her lifetime and bequeathed to her student Georgia Cobb after her death.
- OS The Oxford Standard, referring to the common text type exemplified by Lux Madriana's published booklets and other sources.
- RoS The Lux Madriana booklet *The Rite of Sacrifice* (1977).
- SLM *The Scriptures of Lux Madriana*, edited by David Kay (2003).
- SMRM *Sacred Myths and Rites of the Madrians*, edited by Philip P. Jackson (2004).
- SRF The 'Sophia Ruth Fragment' typescript of a portion of the Crystal Tablet.
- STR The Shining Tea Room forum at *Shining World*.
- TCA *The Coming Age*, Lux Madriana's flagship magazine from 1976 to 1981.
- WTAG *Woman, Thou Art God*, a website run by Rasa von Werder.

# ANALYSIS OF SOURCES

## MODELS OF TEXTUAL ORIGIN

The community that first gave the Clear Recital to the world—an English religious order called Lux Madriana—disclaimed its authorship (COMG, ‘Lux Madriana’) and maintained, throughout their existence, that these words had come to them as a work of Divine revelation (TCA 2:15; 4:24, 14; 5:13; 6:18; 14:8). Hence, for many practicing Filianists, there has been no question regarding the *ultimate* origin of the text. Belief in the direct revelation or inspiration of the Recital has never been a formal dogmatic requirement of the faith, however, and many devout and orthodox Filianists *have* raised questions regarding how it first came to be set down in writing and how it came into the possession of a small group of women in Oxford in the 1970s.

Historically, three alternative models of the Recital’s origins have been offered:

### *Pre-Twentieth Century Origins*

The writers of the Madrian magazine *The Coming Age* frequently used the term ‘Madrian’ in two complementary but distinct senses. In its narrowest signification, it referred to the specific religious practice promoted by Lux Madriana and other contemporary Madrian orders of the 1970s and 1980s. In its broadest usage, it referred to any historical or pre-historical religious tradition that held God as Mother to be supreme. Following the work of

Marija Gimbutas and other archaeologists, the Madrians generally assumed that this included all prehistoric cultures if one went back far enough. In this second sense, therefore, *The Coming Age's* writers were not shy of claiming that the Tibetan Buddhist Wheel of Samsara 'goes back to the Madrian original' (TCA 11:8), that 'the Eleusinian Mysteries of Demeter and Persephone were the purest survival of Madrian religion in later patriarchy' (TCA 4:23), that 'Hesiod, of all patriarchal writers, knew most about the Madrian-matriarchal ages' (TCA 3:5), or that 'the Madrian faith' was a pillar of society some six thousand years ago (TCA 11:3). Their understanding of world history was likewise populated with 'pre-Hellenic Madrian ecstasies' (TCA 1:8), 'Madrian-matriarchal societies of Chaldaeia, Syria, Crete and the Aegean' (TCA 5:11), and 'Madrian mystery schools [of] Babylon' that flourished in the eighteenth century before Christ (TCA 11:5).

In light of such statements, many observers have asserted that Lux Madriana claimed its specific religious doctrine and practice, including the Clear Recital, to be an unbroken inheritance from distant antiquity. To the extent that any such claim was intended, one might well concur with contemporary Chelouranyan scholars who hold that:

That claim [to a 'secret hereditary tradition'] was demonstrably false and we do not believe anyone today upholds it. It may have been a "poetic" way of expressing the spiritual heritage of the Scriptures, but as a literal statement it is not factual'.  
(COMG, 'Lux Madriana')

There is reason to doubt, however, that this is what Lux Madriana intended to claim. '[B]eing the primordial

religion,' they wrote, 'the Madrian Faith has no "beginning" in earthly history from which to count; for it is older than the human race itself' (TCA 11:2). The 'Madrian faith,' in this sense, was not an historical contingency begun at one point and continued into another but an eternal principle to which human beings come repeatedly in the course of history; wherever its core tenets were preached, it seems to have become possible to speak of the 'Madrian faith.' This appears to be the implication of statements like, 'coming together for worship in groves of trees has often been a feature of Madrian religion' (TCA 5:26), or the description of Merlin Stone's work as a study of 'ancient Madrian religions' (TCA 2:15). A much later formulation testifying to this same teaching was given by Miss Annya Miralene, who wrote that:

What has happened, we feel, is that the Archetypes of the Worship of the Mother are abiding realities and so manifest themselves whenever the 'ground' is ready for them. The Collyridians may have had a direct chain of tradition going back to the Hebrew women of Jeremiah's time, or there may be a form of worship that, like a living thing, is always there, ready to break through when the 'concrete' of patriarchy cracks a little. (ASYG, 11 January 2005)

It is thus far from certain that, when we read that 'Hera/Hestia [was] one of the names under which the Goddess was worshipped in late Bronze-Age Madrianism' (TCA 12:23), we are meant to infer that the particular and historically contingent forms of 1970s Madrianism are directly descended from this ancient worship through the great chain of teaching 'passed by each Ranya to her disciples until the disciple in her turn has become a Ranya' (TCA 11:11).

Indeed, that we are actively *not* meant to take it in that way is suggested by occasional references to Madrianism as something distinctly new and comparatively lacking in an established body of tradition. Sr Angelina spoke in 1979 of the pressing need to ‘develop a body of Madrian stories and songs’ and asserted that ‘[t]he Madrian life has hardly begun. But the seeds have already been sown, and I believe that over the next century, we and our children will see them grow into a mighty tree...’ (TCA 4:7). In statements such as these, Madrianism is understood in the narrower sense as a particular, historical doctrine taught by the contemporary Madrian orders. The bond which unites this Madrianism to the ancient Madrianisms previously mentioned then appears as spiritual, rather than genealogical.

Against this interpretation must be weighed two statements, the first of which occurs in the very same speech by Sr Angelina (MLC, ‘The Road to the Future’): ‘The beliefs and customs of the faith have been passed down from mother to children for centuries in the strictest secrecy.’ The other is found in TCA 13:6, which states that ‘Madrianism is this religion and way of life [exemplified in the archaeological evidence for matriarchal leadership and practices at Çatal Hüyük], passed down from mother to daughter, from Ranya to pupil without a break from the beginning.’ The same page, however, explains that,

In the beginning there was one primordial religion. ... Each of [the later, patriarchal religions] retained a part of the Truth. ... Every civilisation except the present one ... has been based upon spiritual Truth. ... [G]reat people like Jesus and the Buddha re-stated these Truths in simpler forms ... But all orthodox traditions are reflections of the one Truth.

This would suggest that there is a sense in which Jesus and the Buddha can be understood as a part of the transmission chain of primordial Madrianism, albeit in a 'simplified' fashion. TCA 20:4 appears to make this point more explicitly, claiming that '[e]ach time the Truth became lost, some great and wise soul was providentially appointed to teach it anew. Such souls were Jesus, Mohammed and the Buddha.' That continuity between matriarchal and patriarchal religion is not unthinkable is indicated on the following page (TCA 20:5), where we read that '[Hinduism's] roots go back into the mists of time and merge with matriarchy' and that

[Christianity] has preserved for a millennium most of the matriarchal festivals and traditions of Europe, as well as being a providential vehicle for the manifestation of our Lady Herself (in the guise of Mary) to countless millions of souls in the Iron Age.

To interpret the difficulties of Sr Angelina's speech and the passage from TCA 13 in light of their connection with the more extensive treatment of theology of religions in TCA 20 is judged by the present editor to offer the most consistency among Madrian statements as a whole and to be amply justified by knowledge of the influence exerted on the TCA writers by Guénonian Traditionalism.

Much of the confusion is probably attributable to Lux Madriana's invention of what might be termed a 'Rhennish Legendarium' that wove fanciful tales of Bronze Age Amazon empires and the bequeathal of their heritage to the 'Rhennish' people of ancient Britain. These stories most certainly did suggest a long, winding trail of direct initiatory lineage, but there is good reason to believe that they were never intended to be taken as a literal history



but rather as part of the creative development of the 'body of Madrian stories and songs' for which Sr Angelina called. While room was left for adherents to put as much stock in these tales as they might like, belief in them as literal, material history was never made a matter of obligation and the authorship of many of them as fiction by members of the community was widely known. Sr Angelina herself was popularly known in Oxford as 'Amazon Jane' on account of a novel that she was writing (Sr Sophia Ruth, personal communication, 25 November 2018).

That the Legendarium was intended to be read as a set of parables or allegories, or else used as a basis for meditations and spiritual exercises, rather than being taken as a chronicle, is supported by a Madrian review of *Breaking the Time Barrier* (popularly known as the Moira Handbook)—a manual to the past life regression exercises from which many aspects of the Legendarium emerged. The reviewer wrote that,

I believe this [collection of past life accounts] is possible and feel that their experiences 'ring true'. But whether you believe the technique works or not and whether you feel the accounts are genuine or merely vivid imaginings in many ways matters less than the fact that reading the accounts could give you a whole new outlook on the past. (Anonymous, 'Review: Breaking the Time Barrier')

The relative openness of Lux Madriana regarding the Legendarium's invented nature may be one reason that no actual statement ascribing the Clear Recital to transmission from pre- or ancient history is found among the preserved records and public statements of the order, or attributed to it or its leadership by living witnesses. Even to the extent that some Madrians may have believed

some parts of the Legendarium to be historical, the idea that the origins of the Clear Recital were ever ascribed to that history appears entirely to be a creation of outside observers commenting on the movement. Indeed, it would have been a strange claim for Lux Madriana to make, given that it would have come into direct conflict with two alternative narratives, discussed below, which *do* appear to have been taught as history by at least some community leaders.

It thus seems that the model of textual origin ascribing the text to inheritance from pre-twentieth century sources may be credibly dismissed, as contemporary Chelouranyan scholars have done.

Along with it may be set aside a related fringe view on the Recital's origin, which held it to be a translation from a Greek manuscript entitled *Kosmopoiia* (Morrigan, *Traveler's Guide*). Most scholars and practitioners alike have been dismissive of this claim as no Greek manuscript has ever been produced and the text shows no internal evidence of translation from such a source (indeed, certain features of the text, such as the word-play in Teachings 2:6, strongly suggest an English-language original). This model, also, cannot be found among the published statements or recorded sayings of any of the original Madrian orders.

That being said, given both the centrality of many aspects of Greek myth and symbolism to Madrian thought, as well as their commitment to Guénonian Traditionalism, it is not hard to imagine that a Madrian *could have* referred to the Recital as a 'translation' of a Greek text as a way of expressing a spiritual similarity, rather than an historical

relationship. In that event, *Kosmopoiia* could have been attributed as the name of an Amazonian text held to be metaphysically identical with the modern Clear Recital, though not directly linked in genealogical terms.

### *Early Twentieth Century Origins*

In contrast to the suggestions of pre-twentieth-century origins just discussed, at least some Madrians do appear to have taught that their religion originated in the early twentieth century.

Helen Simpson, in a 1978 article on the above-mentioned 'Moirra technique' for past life regression, wrote (quoting Sr Angelina within her account), that '[t]heir Scriptures are of mysterious origin, but appear to be the words of the Goddess, who "spoke to some women in a revelation just before the First World War"' (p. 10). No further details are given there, but witnesses to Sr Angelina's teaching at Burtonport in the early 1980s relate that she spoke of eleven women being present at a theophanic vision and of there being Latin writing in the sky (Lanides, personal communication, 25 May 2018).<sup>1</sup> It will become important

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<sup>1</sup> No tradition of Sr Angelina's teaching specifies the vision to which she referred. One possible candidate is the series of visions that occurred over approximately six months in the town of Alzonne, France between late 1913 and early 1914. Several hundred people are reported to have witnessed a wide variety of apparitions of saints, the most common of which were the Virgin Mary and Joan of Arc. The Marian visions identified themselves on multiple occasions as 'the Immaculate Conception', Latin writing was seen on banners in the sky, and prophecy of the coming of the War was made through the appearance of stars in the sky (recalling the disappearance of the star on the thirteenth night in *Mythos* 2:35). As the reports of the visions (which were ultimately rejected by the Roman Catholic Church) spread, thousands of visitors descended on the town from all over the world. It would thus seem possible that a group of women from

to note, however, that the accounts of Sr Angelina's teaching do not explicitly ascribe the origins of the Clear Recital to this vision.

One 'Mother Alethea'—referenced elsewhere as a 'prophet' (TCA 20:8; BoR 12)—was credited by Sr Alethea<sup>2</sup> with having 'brought the Madrian faith back to its ancient purity a little over half a century ago'—i.e. sometime before 1928 (TCA 9:11). In an article for *The Spectator*, Miss Lucinda Tyrrell (1988) wrote that:

When Miss Hester St John heard, some months after the event, of the end of the real Stock Exchange (an event which is regarded by Romantics as a milestone in the Decline of the West) ... she proposed at a dinner that the motto *Dictum meum pactum* should pass to the Romantics. (p. 38)

It is uncertain to what event Miss Tyrrell refers here but, given the significance attached to it, the Crash of 1929 would seem a likely candidate. The 'Romantics' were an early community that overlapped and mutually influenced the Aristasians (Sr Sophia Ruth, 1 March 2017, 'Untitled'; Rosetti), and the figure known as Hester St John in Romantic writings appears to be identical with the figure known as Hester StClare (or sometimes 'Sinclair') appearing in Aristasian accounts of their community's origins (Aquila, BCC, 4 May 2005; Passantino; Rosetti). Dr Mark Sedgwick (2004), the historian of Traditionalism, places a 'Dr. Hester StClare' at the center of a group of students interested in Traditionalism at Oxford's Lady Margaret Hall in the 1960s (p. 216). Romantic sources do

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Britain could have made the journey, experienced one or more visions, and then returned home with the messages they had received.

<sup>2</sup> It has been suggested that this was a religious name used by Sr Angelina (Sr Sophia Ruth, 2018, 'Schism').

not mention the Recital, and Dr Sedgwick does not mention it in connection with the group at Lady Margaret Hall (and indeed, the Aristasians generally always disclaimed having originated the Scriptures).<sup>3</sup> Chelouranyan sources, however, hold that the Scriptures 'were in use [during the 1970s] by several, sometimes overlapping, groups of which the Madrians were one and the early Aristasians another' (COMG, 'Lux Madriana'). To locate Hester St John in the late 1920s would thus form a significant conjunction with the period of Mother Alethea's supposed activity.

All of this could provide some background to an interview with Sr Angelina conducted by one Bryony Evans. Though undated, the article would seem to come from Lux Madriana's most active period—the late 1970s or early 1980s. Evans' introduction states that:

Madrianism is probably best known for being the religion which teaches that God is female. In its present form the religion has been in existence for some fifty years, but has been closed and esoteric to the extent of being a veritable "secret society". Over the past few years, a small number of Madrians have broken away from the closed or "gnostic"

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<sup>3</sup> Aristasians sources are consistent on this point, with the possible exception of a statement by the editrices of the AAV, who wrote that 'Aristasians have embraced them [the Scriptures] as the closest possible equivalent to the faith of an all-feminine world in the equivalent of its Kali Yuga, and indeed their origin in these forms is probably Aristasian' (p. 69). We are left to wonder what precisely is meant by the caveat 'in these forms' (one might consider this comment to refer to key textual variances of the AAV as against other versions, see p. 67), as well as whether the term 'Aristasian' here refers only to Aristasia as it is known from the late 1980s on, or whether it includes the proto-Aristasian community that Dr Sedgwick traces back to the 1960s. Depending on the model of relationship one adopts between early Aristasia and the Madrians, the possibility of the wording here reaching even farther back might exist as well.

groups to form an open or “catholic” Madrianism. (MLC, ‘Lux Madriana’)

Evans’ dating puts the origin of the community in or around the 1930s, quite consonant with Mother Alethea ‘reforming’ the faith around 1928.

Evans’ account also provides a context for several Lux Madriana accounts that appear to suggest the historical existence of a ‘secret, hereditary tradition’ passed on in established Madrian communities in England (Evans’ ‘closed or “gnostic” groups’) prior to Lux Madriana’s founding in 1973. While it is possible to read all of them as the ‘tail end’ of the Amazon Legendarium, Evans’ dating opens the possibility that they are at least based on some kind of historical reality.

In its second issue, TCA celebrated that ‘[t]he past year has seen the Madrian faith emerge from the nurturing protection of closed and exclusive groups...’ (TCA 2:2). In her Kensington address, Sr Angelina recollected that:

A little over three years ago [i.e. in 1975/6], I was part of a group of traditional Madrians ... thinking and talking about ... bringing their religion out into the open, and giving those who had not been brought up in traditional Madrian homes the opportunity of becoming a part of the religion of the Goddess. It is difficult to appreciate what a tremendous step this was if you have never experienced the life of the traditional Madrian community. ... But we believed not only that this was not so much a break with tradition as a return to a deeper and more ancient tradition. ... Also, we believed that what we were doing was in accordance with a new pattern which was about to emerge in the course of human history. (MLC, ‘The Road to the Future’)

Sr Angelina presented herself as a convert to an established teaching when she wrote, 'I have loved the Goddess since I was fourteen or fifteen, and I have never known how to worship Her. ... I never realized how much I needed guidance until I had it, or how lost I was until I was found' (TCA 1:24). This is consonant also with Ms Simpson's statement that Sr Angelina and Donna<sup>4</sup> Chrysothemis had been 'introduced to a [Madrian] group by a friend of theirs in the Women's Movement' (1978, p. 10).

References to the 'traditional Madrian communities' mentioned by Sr Angelina occurred throughout Lux Madriana's literature, as when Sr Alethea recounted an anecdote of a personal meeting with 'an old lady in a traditional Madrian community' (TCA 14:18), or Elysia contributed extensive autobiographical narratives of growing up in an established Madrian community (see especially TCA 14:6).

There is also an incident recounted by Miss Annya Miralene (who ascribed the Recital to an origin in the 1970s; see next section), with potential bearing here:

I remember, when I was young, putting my finge[r] on a gramophone record while it was playing... A grown-up told me it was sinful.

"Annoying,[]" I said pertly, but not "*sinful*."

"It is a sin against Thame," she replied. (ASYG, 26 May 2005)

Miss Miralene's age at the time she recounted this anecdote is not known but, given that only one child is

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<sup>4</sup> It is to be noted that 'Donna' here is the Madrian title indicated a householder, rather than a given name (Sr Sophia Ruth, personal communication, 18 August 2019).

known to have lived in a Madrian community (and that not until c. 1980), it would seem unlikely that Miss Miralene had been a child in a Madrian household during the time of historically confirmed Madrian activity in the 1970s unless there were, in fact, established hereditary communities at that time per Sr Angelina and Bryony Evans' assertions. The direct use of the term 'Thame' [ðamē] is thus highly significant if this episode is presumed to have occurred at any time prior to 1973.

None of the evidences given above directly implicate the Scriptural text, but it may be noted that the degree of textual variance in quotations and manuscript traditions of the Scriptures, as outlined in the discussion of known transmission history, below [p. 48] suggests that rather more time would have been needed for the divergent readings to arise than an origin for the Scriptures in the 1970s (see next section) would seem to allow and thus suggests an origin (at least in some parts) in keeping with the early twentieth century dates given above.<sup>5</sup>

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<sup>5</sup> The present editor wishes to commend to future scholars a line of inquiry that he finds himself unable to pursue at the present time. Madrian writings often exhibit consistent idiosyncrasies, such as Sr Angelina's distinctive use of semicolons, or the tendency of one anonymous author to consistently spell 'level' as 'leval'. A thorough statistical analysis of original Madrian texts using corpus linguistic methods could yield enough data to make credible higher critical hypotheses as to the authorship of many anonymous documents, which would permit an analysis of Scriptural quotations found within them. If it were to be found that the same authors frequently quoted Scripture with variant readings, this would render it likely that the variants are best explained by casual errors arising from quotation out of memory or spontaneous rendering of dialect into more standard English. However, if it were to be found that each author was consistent within her own work and that variants occurred primarily between individual writers, this would lend support to the hypothesis that the Madrians had inherited pre-existing variants and that



Regardless of the dating one presumes for the Scriptural text itself, however, there seems to be sufficient evidence to entertain the possibility of some elements of Madrian teaching and practice having originated between about 1913 and 1930, and of these having been transmitted through small intentional communities in Britain (and possibly France; see Simpson p. 10)—communities which Lux Madriana understood to participate *spiritually* in a ‘more ancient tradition’ reaching back to matrifocal societies of Old Europe, but which were *historically* of twentieth-century origin. In the absence of any primary source account of those communities one can only speculate as to their nature and development, but a brief speculation of that kind may be worthwhile as a means of judging the hypothesis’ plausibility.

The Prologue references the Marian apparitions at Lourdes and Fátima (vv. 9–10)<sup>6</sup> and positions the Recital in succession to these (v. 12). A raft of similarities between Roman Catholicism and Madrianism are so obvious to even the most cursory reader of Madrian texts as to require no special elaboration here—the Rosary, confession, Communion and its attendant Eucharistic theology, calendrical parallelisms, and the extensive use (particularly in the calendar) of Latin terms where Greek might otherwise be expected—all suggest a Roman Catholic background to Madrian teaching and, indeed, one sometimes finds the phrase ‘Catholic Madrian’ as a self-descriptor (e.g. MLC, ‘Glossary of Madrian Terms A–C’; TCA 11:5; Evans).

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individual Madrian authors either favored particular variants or else had access only to copies following particular variants.

<sup>6</sup> Given that the Fátima visions occurred in 1917, it seems plain that at least the Prologue must have been written after any pre-WWI vision.

These could be dismissed as syncretistic borrowings, akin to a smaller number of ritual elements that appear to have been borrowed from contemporary British witchcraft and ceremonial magic (ritual use of the Pentacle, calling of quarters, timing of ritual by moon phases, etc), but this would undersell the great preponderance of Catholic elements as compared to those from other sources and, even more importantly, such an eclectic model of Madrianism's formation would make it more difficult to explain criticisms that Lux Madriana had, in some way, adulterated the Madrian tradition, as in the case of Chelouranyan assertions that Madrian editions of the Scriptures had been 'edited' and that Aristasian scholars were forced to seek out 'the purest texts—those untouched by the New-Age accretions that gathered around other versions' (COMG, 'Lux Madriana'). The nature of these 'accretions' is unspecified, but it would seem reasonable to identify them with elements of Madrian practice that are of clearly Wiccan origin (as mentioned above), as well as the Madrian interest in psychic and paranormal phenomena indicated throughout TCA (10:3-5 being a notable example). Alongside this charge may be considered one MLC article's similarly vague defense of 'Mother Alethea, who has often (wrongly) been supposed to be an innovator...' ('An Introduction to the Language of the Rhennes', p. 1).

Had Catholicism simply been one source of inspiration for an eclectic spirituality, it would be unclear why these 'accretions' would have perturbed members of the community, or why charges of 'innovation' should have been meaningful, but this becomes straightforward enough if the Prologue is taken as evidence for the

emergence of Madrianism within a Roman Catholic context. Certainly, the importance of Lourdes to Madrian thought cannot be overstated; the first ten issues of TCA were all dated in years from St. Bernadette's vision and Donna Chrysothemis wrote, in reference to the healing powers of springs and wells, that 'The most famous modern example is, of course, the miraculous spring at Lourdes given by our Lady in the last century. This act is said to have opened the new age of the return to Her true Faith' (TCA 6:21). This conception of Lourdes as the opening phase of a new religious dispensation is strongly suggestive of a Catholic background to Madrian teaching, but one is left to wonder to whom Donna Chrysothemis refers in saying that '[t]his act is said to have opened the new age...' since this is, of course, not something said by Roman Catholics. The wording could reflect that it 'is said' by Lux Madriana, but the organization was never shy about making bold proclamations of its ideas or highlighting their radical opposition to prevailing ideas in the culture, which makes this presentation of distinctive teaching as a kind of general knowledge somewhat out of character. It may well be that Donna Chrysothemis had in mind established Madrian orders reaching back to the 1910s or 1930s as those among whom this teaching 'is said'. The existence of such orders is implied also by the context of an overarching 'Ekklesia Madriana' that, in the glimpses that appear in Lux Madriana's publications, seems to have consisted already of multiple, distinct Madrian orders (1:2; 2:2; 3:2, 15; 4:2) not accepting lay members (in contrast to Lux Madriana's practice) and holding responsibility for 'the running of the movement' (TCA 2:2). The overall makeup of these may be suggested by accounts that claim that 'the early Madrians and Aristasians, except for one original founder of the

Madrians [i.e. Lux Madriana], had been Catholic' (Lanides, personal communication, 21 September 2015) and that the authors of TCA did much of the research for their writing from books on Roman Catholic theology, which a member of the household was tasked to search out in used book shops (Sr Sophia Ruth, personal communication, 14 November 2018).

Especially in a period that heard the revelations of Feliksa Magdalena Kozłowska, St Faustina Kowalska, and Luisa Piccaretta, and which witnessed the apparitions at Fátima, Beauraing, and Banneux, it is not difficult to imagine that Britain—the country which produced Lady Julian's visions of the 'motherhood of Christ' and the popular medieval Welsh belief that the blood shed upon the Cross for the redemption of humanity was—by a trick of Aristotelian medicine—Mary's (Cartwright, 2008, p. 47)—could have produced a schismatic movement around a belief that figures prominently in later Madrian and Aristasian writing—namely, that the Lourdes vision's declaration, 'I am the Immaculate Conception', indicates a theophany (Sr Angelina, MLC, 'The Road to the Future'; COMG, 'The Blessed Virgin Mary', 'The Immaculate Heart of Mary', 'Christianity, Original Sin, and the Love of Our Mother God'). This belief would have been deemed by religious authorities wholly incompatible with the Roman Catholic faith and potentially subjected its adherents to excommunication, with the attendant practical dangers of social ostracism and barriers to employment, education, etc. This alone would have served as a compelling rationale both for creating independent communities and for keeping one's participation in those communities secret from the outside world.

Sr Angelina's address at Kensington, already quoted, would then have offered the rationale for breaking this secrecy in the 1970s: 'we believed that what we were doing was in accordance with a new pattern which was about to emerge in the course of human history.' As she elaborated this point, Sr Angelina framed the decision to publicize Madrianism in the context of broader societal trends which, in her view, had also led to the conference itself—the women's movement, the growth of Goddess spirituality, the rediscovery of matriarchal history in the works of Merlin Stone and related writers, and other factors which she depicted as converging on a special historical moment in which 'the world's first religion [worship of God as Mother] was preparing to break in again upon the consciousness of the world'. With respect to evidently non-Catholic influences, Sr Angelina's indebtedness to Traditionalism has already been noted and this would have provided a credible and ready framework for the assimilation of diverse elements into Lux Madriana's presentation of the faith.<sup>7</sup>

Against such a theory are ranged the preponderant number of sources claiming an origin for the Recital in the 1970s (see next section), as well as the Chelouranyan scholar Sushuri-chei's assertion that 'the First World War thing is hooley. I don't know who came up with it, but quite possibly the journalist' (2019). The key to both objections could well lie in the absence of direct claims for Scriptural origins in this time period. One might well

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<sup>7</sup> Indeed, given the Aristasian penchant for pseudonyms, one might speculate that 'Mother Alethea' was the 'religious name' of Hester St John (/ St Clare) who, as a contemporary (in this scenario) of René Guénon and other leading Traditionalists, might have originated some of the key elements of the version of Traditionalist philosophy that came to be known within Aristasia as 'Feminine Essentialism'.

suppose that the Recital emerged only later, or even that the activities of Mother Alethea and other early figures were not yet Madrianism (or Filianism) as it later existed but were simply philomarianite precursors of various kinds to whom later Madrians and Filianists looked as forerunners. In the absence of any specific accounts of their activities or teachings, it is impossible to say. Similarly, it may well be that Ms Simpson did not come up with the story of the pre-World War One vision (since we have noted already that that story is attributed to Sr Angelina in other contexts as well) but that she took a mistaken impression in regarding it as an origin for the Scriptures when it was merely, perhaps, an illustration of a theological point, much as references to Lourdes and Fátima were.

Such a model would have resonance with the postulations of Sister Zoe, a Ruritanian exile who has also done extensive research into the possible origins of Madrian teaching. Her theories are worth quoting here at some length:

A textual background of British sapphism and the Traditionalist school goes interesting places and contains many interconnections, but it is worth bringing up this meandering tale because one can feel from it that 'a certain point of truth' exists in the idea that the Scriptures came about in the era just before WW1 or, at their earliest, in the *fin de siècle*, because we can definitely state that their philosophical underpinnings were being spoken in that time in circles that contained strong intellectual women, some of sapphist inclinations. If that intellectual ferment put this vision of the divine feminine into the heads of some maids alive then, it may indeed have been the gestation of our belief as has been claimed.

The recent 'revelations' about the scriptures [referring to the account of the 'interviewee' detailed in the following section]

just provide more detail into the process which formed them, indicating that they were not written down in a definite form in the pre-WW2 era, rather than suggesting that they were unthought and unvoiced in that time. Sapphic-inclined women were involved with the very founding of Traditionalist school and all its early thinkers as part of a general circle of predominantly Paris-based Decades and the Hermetic Order of the Golden Dawn—the first occult order to broadly admit women on equal terms to men—and doubtless these women were influenced by the fundamental nature of the *Sophia Perennis* that Guénon unveiled but which was already being discussed and conceived in broad brushstrokes in the salons of Paris in the pre-WW1 era.

Of course, all of these people of an aristocratic and decadent age had connections and I believe personally that we could, with enough effort, trace some of the sapphists in these groups to Oxford women's groups in the 1960s. Based on the testimony of the Madrians, a connection may, in fact, present itself. However, let us begin at the beginning.

It is a known fact that Radclyffe Hall, the 'invert' British author who is at least modestly praised by the Aristasians, had connections with Gabriele d'Annunzio, Prince of Montenevoso—the legendary poet and decadent voice of a restoring right wing in Europe and founder (by an act of filibustering) of the quixotic Free State of Fiume and its constitution 'dedicated to music', a declaration of aesthetic sense if there ever was one. This is documented by Richard Ormond in the *Modern Language Review*. Her lovers Mabel Batten and Una Troubridge were, like herself, devoted to the Catholic church despite their sapphism—a reoccurring theme within Filianic belief.

Romaine Brooks, Sidonie Colette, and Russian émigrée Evguenia Souline were other sapphic associates and lovers of this circle, as well as Isadora Duncan, the legendary dancer. It is with Isadora Duncan that the direct connections begin. One of Isadora Duncan's dance students—the famous 'Isadorables'—actually *married* Ananda Coomaraswamy. Stella Bloch was herself a writer who later covered many subjects, including Eastern philosophy and Coomaraswamy's writing, as well as her famous and ill-fated mentress, Isadora Duncan.

This circle also included Natalie Clifford Barney, *La Amazone*, who maintained a small Greek temple behind her house and numbered among the guests of her Paris salon T.S. Eliot, James Joyce, Auguste Rodin, Rainer Marie Rilke, Proust, the aforementioned Sidonie Colette, and Ezra Pound. All of them were associated with d'Annunzio at various times. One of d'Annunzio's lovers (he had a unique talent of attracting normally sapphic-inclined women) was Eleanor Duse, usually simply 'the Duse', who was herself also a lover of Isadora Duncan. Luisa Casati was another of d'Annunzio's lovers; she interested him in the occult and they studied it together.

There was this group of amazingly strong women, many of whom most certainly loved other women, who obtained a connection to Traditionalism through Coomaraswamy and his sometime intellectual associate Rabindranath Tagore. These women, only mentioned in normal histories as the lovers and wives of men like Coomaraswamy and d'Annunzio, certainly had intellectual lives of their own. The intellectual breadth of these associations is fascinating. Isadora Duncan voluntarily moved to the USSR (and then back again), but d'Annunzio has been called the 'poet laureate of fascism'—a complicated condemnation at best, given, for example, that he was responsible for the dreadful epic of the *Martyrdom of St. Sebastien*, which was a vehicle for Ida Rubinshtein, a Russian Jewish émigrée in the Paris opera playing a male role in a 1911 production.

Now we circle back again, for Rubinshtein was romantically linked with Romaine Brooks, who was connected with Una, Lady Troubridge, among others in English sapphist circles. One imagines one of Radclyffe Hall's early associates could have easily been a Madrian—their complicated relationship with Catholicism, love of the aesthetic and the esoteric, and their associations with Coomaraswamy and d'Annunzio show that the beginnings of a cultural ferment, particularly among British sapphists, that in form and structure resembled the content of *The Feminine Universe* and the beliefs made elegantly manifest in the *Clear Recital*, existed in the pre-WWI era.

Was this, however, the beginning of a revealed religion? There is transfixing, if circumstantial, evidence that it was. In 1913



and 1914 a remarkable series of apparitions of Mother Mary (and in France also of Joan of Arc) swept Europe. Some of them came in the Greek Catholic parts of the western Ukraine. Others, in France, were concentrated around the town of Alzonne. The Alzonne apparitions closely match the description of the revelation of the Madrian gospels [given by Sr Angelina] and they attracted considerable attention from *The Occult Review*—a journal of the time heavily influenced by the Golden Dawn.

Several Golden Dawn members took up the suggestion of *The Occult Review* to visit Alzonne, among them Maud Gonne and her daughter Iseult. Maud was famed as the ‘muse’ of Yeats but was an educated occultist and Irish Nationalist in her own right. In letters to Yeats after visiting Alzonne she denied seeing the apparitions but suggested that her daughter had interesting writings that would be separately shared with Yeats. In later years, Maud claimed to have previously had a mystic vision of Caitlín Ní Uallacháin, the Matron of Ireland. Does this have some connection to the unusual prominence of Ireland to the Madrians as a location of prophetic destiny?

Afterwards, Iseult Gonne studied under Rabindranath Tagore in France and even went to study Bengali and the occult traditions of the East under one of Tagore’s students in Bengal at his recommendation, and of course Tagore and Coomaraswamy were part of the same intellectual movement in Bengali religious Traditionalism and interconnections between occultists and Traditionalists in the West. Unfortunately, her own writings have been overshadowed by the patriarchal focus on her connections with the men in her tumultuous and unusual life.

Another connection between the Hermetic Order of the Golden Dawn and the Traditionalists was in Pamela Colman Smith, whose connection with Alfred Stieglitz’s gallery (where some of her works were displayed) forms another connection between Coomaraswamy and the Golden Dawn. Pamela ‘Pixie’ Smith was an Anglo-Catholic and also an occultist responsible to a great extent for the modern Tarot deck. One common feature of all of these connections is that they were part of occult circles that, to one degree or another, opposed Aleister

Crowley for exactly the same reasons later Madrian commentary did [see MLC, 'The Beauty and the Beast Debate']. The connections continue to spin back on themselves because Natacha Rambova, the movie actress (and sometimes sapphist, depending on the source) associated with many sapphic names, was connected to Stieglitz and, after her fame in Hollywood, worked as a serious Egyptologist and later writer on the occult and Traditionalism. Rambova even wanted to commission a book from Coomaraswamy, with whom she regularly corresponded, but she was also connected directly to Isadora Duncan and the Duse. We have, in short, a complete social circle in which sapphists in the English-speaking and Continental European worlds—plausible predecessors to Hester StClare at Oxford—traveled in Traditionalist circles, corresponded with Traditionalists and with the Hermetic Order of the Golden Dawn, and either witnessed or were directly connected to those who witnessed the mystical apparitions of Joan of Arc and Mother Mary at Alzonne.

What about a direct connection between these circles, however, and the Madrians? Is it elusive or is it present? I believe it is present. There is one connection that fits the statements and writings of the Madrians: '[Mother Alethea] brought the Madrian faith back to its ancient purity a little over half a century ago.' [TCA 20:8; BoR 12] Who is Mother Alethea?

One candidate presents herself: Althea Gyles, whose birth name was Margaret Alethea (note spelling) Gyles. Born into an aristocratic and rich Anglo-Irish family in 1868 she flung herself into voluntary poverty, fleeing her family and living in modest circumstances while working as a journalist and watch-seller and studying at the art school on St. Stephen's Green. In 1891 she joined a Theosophical commune at the invitation of E. J. Dick and George William Russell. She associated with Oscar Wilde and by 1896 had her own studio where she was friends with Gertrude Elizabeth Blood and Mabel Dearmer. She began illustrating for Yeats at this time and, together with him, joined the Golden Dawn, providing a direct connection with Maud Gonne, Yeats' ever-present muse, and her daughter Iseult. Yeats described a 'stylised Rose' as her 'central symbol'.

After a brutal marriage and abandonment, she began a life of ill-health and poverty that would persist into the 1940s. She lived for a time in Chelsea, for a time in Cornwall after 1908, and by 1914 was again writing—an alphabet called *The Alphabet of the Wonderful Wood* and a story called *Letters to Children about Drawing, Painting, and Something More*, which was published under the male pseudonym John Meade. It was around the late 1920s that she reconnected with Eleanor Farjeon, a friend from her Golden Dawn days and a children's illustrator and author who was cited as an inspiration by Hayao Miyazaki (an interesting, anecdotal connection to the modern-day Chelouranyans' fascination with anime). Gyles' works, created in a state of mystical, self-imposed poverty by a woman of aristocratic lineage, were said to have 'fashioned an Irish Decadence that celebrated the power of martyrdom and a futurity through reincarnation' (Ford, Keats & Pulham, 2016).

We are left with a tantalising vision of a lost world where Radclyffe Hall would have sat with Natalie Clifford-Barnes in her salon, discussing philosophy, politics, and the occult with Gabriele d'Annunzio and Ida Rubinshtein, and Maud and Iseult Gonne might have visited with Yeats to call after T.S. Eliot and speak of Iseult's latest studies with Tagore, while a noble-blooded woman associated through the Hermetic Order of the Golden Dawn and Yeats with a mother and daughter of occult learning and Traditionalist connections (who saw something at Alzonne and wrote of a mystical vision of Caitlín Ní Uallacháin), shrouded herself in a poverty of flesh and an eccentric intensity of spirit throughout the years of the 1920s—the same period in which Sr Alethea credited a woman of the same name with 'reforming' the Madrian religion.

The direct connection between Margaret Alethea Gyles and Mother Alethea is uncertain given the passage of time, but to me it is a newly discovered conviction. Even if one does not accept it as a certainty, it is clear that all of the necessary content for the Madrians to write the Clear Recital was well-established in the years before the War, exactly when a vision of the Gospel was first described, and with connections to circumstances at Alzonne that well support it. We are forced merely to have faith that, lost in these intellectual conversations led by strong-willed sapphists, adventuresses, nationalists, and Occultists, the connection to the divine spark

was passed. 'How many things before and after... All melt into gossip and laughter?' [Personal communication, 4 May 2019]

It can only be commended to future scholars to delve deeper into possible forerunners of Madrian teaching or activity during the early decades of the twentieth century. At this time, they can be raised only as an intriguing possibility before moving on to the last model for the Recital's origins.

### *Late Twentieth Century Origins*

Chelouranyan scholarship has always asserted that the Scriptural text 'in this precise form' is of 'relatively recent origin' (AAV, p. 8). Lux Madriana's contemporaries in the mid-1970s frequently assumed that Lux Madriana had originated the Scriptures and a majority of external sources claim that the Recital was 'channeled' in or around that group (Trent, ASYG, 16 January 2005; De Rosa, 2014), with such of those sources as postulate the identity of the 'channel' agreeing in naming Sr Angelina.<sup>8</sup> They often do so, however, with a certain degree of hesitancy; the tone of the anonymous source cited by Miss Anthea Rossetti is typical: 'The leader that I remember was a young woman who had a psychic air about her, and who I believe channeled their materials. She may have been called Angelina...' It thus seems plausible that many sources could have confused Sr Angelina with someone else, especially if Sr Angelina had any notable editorial rôle. Many may also have leaped to the conclusion simply on account of Sr Angelina's prominence within Lux Madriana, especially in its public outreach.

That such an assumption was unwarranted is suggested by two factors. First, although she was certainly the most publicly visible member of the order, Sr Angelina held a subordinate status within it, serving as an 'understudy' to Madria Moura (Sr Sophia Ruth, 2018, 'Schism'). Second, as has been noted already [p. 22], Sr Angelina was evidently a convert to Madrianism, while Sushuri-chei indicates that

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<sup>8</sup> The prevalence of this rumour during the 1970s is also mentioned by Lanides (personal communication, 1 May 2017). Secondary sources sometimes give forms of 'Angela' or 'Angelica' (e.g. *The Q Directory*, 1978–9).

'[t]he earliest scriptures (as I understand it) pre-date (but not by long) Lux Madriana and the term "Madrian" and were not the exclusive property of that group' (2019, STR). This is in keeping with the Chapel's observation, born out by study of the available Lux Madriana literature, that 'Lux Madriana itself never claimed to have originated the Scriptures' ('Lux Madriana'). Had Sr Angelina been the channel, this claim would be impossible to uphold.

Only two sources are known to claim firsthand knowledge of the Recital's origin.<sup>9</sup> In December of 2018, a Wordpress blog run by one Miss Suraline appeared, with its only content a purported interview with someone claiming to have written for Lux Madriana publications under the name of 'Sr Julia'. This interviewee claimed that the Scriptures 'were written in the 1970s, mostly in Oxford over a period of a few years' and that she knew this 'for certain' because she 'was heavily involved in the writing of them'. She did not specify the amount of the text for which she was responsible. To the question, 'Was this channeling?' she replied:

If channeling means deep trance states or voices from above, then no. They were written quite consciously. They often have clear and intentional influences from traditional sources. Some—possibly all—were written in a very slightly altered state of consciousness. However this may be no more than is common in intensive creative writing. ... I do not feel I am in a position to either claim it ['supernatural influence', in the interviewer's words] or to rule it out. Even if I did, my opinion is nothing more than my opinion.'

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<sup>9</sup> Two secondhand sources, on the basis of information provided by anonymous informants, differ from both of the firsthand accounts in attributing authorship of the text to a 'committee' of between two and four persons (Lanides, personal communication, 1 May 2017; Sr Sophia Ruth, personal communication, 19 December 2018).

To a question as to whether any ‘fabricated origins’ were claimed for her writing, she stated: ‘Yes. It was claimed that there were secret communities in Britain that had carried the tradition down the centuries from pre-patriarchal times.’ She then likened this to the ancient practice of ‘filiating’ one’s work to a philosophical tradition by ascribing it to the name of an acknowledged master but expressed regret that:

On a purely factual level, of course it was a deception. It wasn’t in any way cynical or ill-intended. ... It was a foolish thing to do. ... We were aware that we had no living tradition. We believed, or hoped, that we were representing something not too unlike ... a feminine spiritual tradition that we postulated to have existed in the past. (Suraline, 2018)

In a subsequent discussion on the Chelouranyan forum *Shining World*, Sushuri-chei thanked a user ‘for bringing this to our attention’ and suggested that the interviewee was simply ‘stating her own role in their [the Scriptures]’ creation, and I think truthfully.’ She observed that the Chapel has always taken a cautious approach to defining the nature of the Scriptural text and that belief in its revelation has never been required, before proceeding to assert that:

The Mythos puts into poetic form something that might have been akin to the mythic language in which True Feminine Religion would have been expressed, but I don’t think any orthodox Filianist has held that they are more than that. It is because of that that the Chapel and we and everyone has avoided things like priestly orders, sacraments etc. Because we simply don’t have a Tradition. ... I think the writer in question, feeling responsible for her role in introducing the Scriptures wanted to clarify the position and disclaim anything more than she believes to be the simple truth. She takes no position on the question of spiritual inspiration... I think we would all be much happier if we had Scriptures of unquestioned antiquity

and traditional authority. But we know that isn't the case. I think the interviewee is trying to be honest and honorable in allaying any rumours and giving her account of the matter. (Sushuri, 2018)

Although suggesting that no 'orthodox Filianist' has taken the Recital as 'more than' the kind of inspirational work suggested in her answer and in the interview, Sushurichei nonetheless quotes the Chapel observing that '[s]ome regard these writings as true living Scriptures, while others see them essentially as inspirational poetry telling a form of the Archetypal Mother and Daughter Mythos and expounding sacred Truths' (COMG, 'Living Scriptures').

It is interesting that the interviewee specifically disclaims the theory of pre-twentieth century origins for the text (which, as we have seen, no surviving Madrian text specifically claims) but makes no elaboration as to the origin of the theory of channeling, since belief that the text was channeled is, as we have seen, ubiquitous among contemporary accounts from the 1970s and figures also in the account of the only other claimant to firsthand knowledge—Miss Marianne Trent—who wrote in 2005 that she 'was one of the early Aristasians who used the inspirational teachings and texts that one of our number received in a receptive trance state.' After bearing witness of the profound positive changes in herself and others that resulted from study of the Scriptures, she concluded that '[t]hat is why I was, and am, so sure that the writings were divinely inspired.' Although she expressed some doubts about the appropriateness of founding a 'tradition' of religious practice on the texts, believing that a tradition should be inherited in a way not possible with such a recent dispensation, she nonetheless wrote:



However, I do wonder. My faith, undiminished as it is, in the writings that were received, ponders this—if they were... so perfectly rendered for healing the soul poisoned by the Post-Eclipse world, what else might they have been meant to do? Is there maybe some simple cult of the household, using these words as a spiritual focus, that could be resurrected[?] (ASYG, 16 January 2005)

Within the broader context of Traditionalist thought, Miss Trent thus ultimately seemed to frame the text as a Providential adaptation for the age, even if not regarding it as a prophetic revelation of the kind that, in the work of thinkers like Guénon and Coomaraswamy, had been deemed necessary for the establishment of a fully independent tradition.

That a significant number of Madrians took the Recital to be a revelation of that last and strongest kind is evident from a variety of sources, however. While the Chapel does, as Sushuri-chei noted, avoid the institutions of clergy and sacraments, Lux Madriana certainly did not and its priestesses regularly celebrated Communion. Its publications repeatedly asserted that the Scriptures were a work of pure divine revelation (TCA 2:15; 4:24, 14; 5:13; 6:18; 14:8) and the seriousness with which this was taken is suggested by Madria Olga's handling of the text even after Lux Madriana's dissolution. She insisted on hand-copying the entire Recital for her students because 'these texts are sacred and should truly only be printed in a ritual way' (Lotar, 1999, p. 3). With these copies she included the (printed) introduction from Lux Madriana's original 1977 publication of *The Creation and the Crystal Tablet* and, although she felt free to edit the introduction in several places, she retained unaltered its statement that '[t]he words of the Mythos are the words of the

Goddess. Human minds have created no part of it, but have only acted as channels through which the Divine authorship might flow' (CCT, p. 5). In a letter to a student (Lotar, 1999, pp. 2–3), she reiterated in her own voice that '[t]hey [the Teachings] are not human words but directly inspired by the Daughter' and went on to comment regarding Teachings 1:1 that:

This is the only religion that has this “guarantee[”] from God that our holy texts are a “clear recital of the celestial voice.” They are as She wants them to be, not as any human being might alter them or add to them. ... [T]his is the only religion or faith or spiritual way that has the whole direct revelation from the Divine. If you study everything, you will see that this is so and that is why I adhere to it. It is truly awesome that you can hear the Goddess speaking directly to us.

The present study, of course, is neither capable of nor concerned with arbitrating the nature of the Recital's 'inspiration', but consideration of the various positions taken may be useful in tandem with common textual critical principles, which hold that a reading is generally to be favoured when it provides the most cogent explanation for how each of the other readings may have arisen [p. 121].

Three broad perspectives on the text's nature appear discernible in the available sources. The first, represented by the interviewee and Sushuri-chei, we might term the 'inspirationalist' perspective, holding that the text is itself inspirational literature (in the highest sense of the term) but delimiting the influence behind it to 'inspiration' in only the broadest, poetic sense. The second, exemplified by Miss Trent, we might term the 'providentialist' perspective, which takes an ambiguous stance on the precise relationship between human and Divine

authorship but sees the emergence of the text in any case as the outworking of a Divine plan in human affairs. The third, found in most original Lux Madriana writings and stated most strongly by Madria Olga, we might dub the 'revelationist' perspective, which appears to place the Recital on the same level of direct prophetic dispensation as Abrahamic scriptures.

Here we must be very careful. In delineating and naming these perspectives, it is not intended to suggest that they ever constituted (or could now constitute) strictly separated 'camps', or that they are mutually exclusive. The differences between them appear to have been key issues in the so-called 'Filianic Controversy' of the 1990s, which ended amicably in mutual affirmation and recognition (COMG, 'What is Deanism?'). Miss Annya Miralene described it thus:

First let us consider Aristasian religion. ... It began in the 1970s... For many Aristasians, the offering of honey cakes became a central act of worship and even developed a liturgical form. Some even developed a Mythos of the Mother and [D]aughter with a highly developed theology. ... After a time, it was called into question on the grounds that, in Telluria, it was not founded on any legitimate tradition. Its followers held that it was inspired and was a legitimate re-emergence of a matriarchal faith for our times. ... Those who adhered to the full religion of the Mother and Daughter continued to do so. Those who did not regarded it as something from Aristasia Pura that was not appropriate for Aristasia-in-Telluria. The two "factions" lived in peace. ... This is all a bit of a rationalistic way of putting it, and understates the extent to which Aristasia Pura is a reality to us. (ASYG, 12 January 2005)

This peace appears to have been possible because the (amicable) debate was over the *nature* of the Scriptures and thus their suitability as a foundation for a self-

sufficient tradition of religious practice; the *truth* of the teaching expressed in them was not at issue. Hence Miss Miralene, whose views seemed to incline to the inspirationalist end of the spectrum, spoke of ‘the Aristasian Mother and Daughter tradition, over which I have expressed a few doubts... my doubts do not concern its theology, but whether we are able to adopt it in Telluria for fully “religious” purposes’ (ASYG, 15 January 2005). Nonetheless, Miss Miralene remained a strong advocate that:

The continuing development of Aristasian devotion is a vital matter. ... What precisely will be the next steps in development we are not yet sure. That is why this group takes ... a very simple *bhakti* devotion to the Mother upon which everyone can wholeheartedly agree. But it does not have to stop there. (ASYG, 11 January 2005)

Likewise, the Chapel today observes that taking the Scriptures as ‘inspired poetry’ would be their “lowest” interpretation’ but that, even on that level, they constitute ‘a sound basis for devotion and worship’ (COMG, ‘Living Scriptures’), even while it asserts elsewhere that ‘we do not have a tradition of direct divinely-inspired Scripture’ (COMG, ‘The Gospel of Our Mother God’). Even among those taking as bald a view as this last statement would imply, however, there is acknowledgement and respect for alternative positions, as indicated in another Chapel account of the text’s history:

[t]hese writings first appeared publicly in the 1970s... Many Chelouranyans regard them as a direct reflection of the Scriptural traditions of their spiritual Motherland and at least one group (no longer active) has claimed them as part of a “secret tradition” going back into ancient Tellurian history. This last claim, we feel, can be discounted. ... [W]e are inclined to doubt its continuous practice and also feel that these myths

are couched in a form (some would say Providentially) suited to the spiritual, emotional and intellectual needs of the later Kali Yuga. (COMG, 'Living Scriptures')

Consequently, the three 'perspectives' outlined here have thus been more like foci within the same ellipse than strictly bounded shapes of their own, and the reader should not make too much of the 'classification-of-convenience' offered here.

That classification is nonetheless useful, however, in considering the likely background to the present range of orthodox opinion. It may be noted that, while it would be plausible to postulate that the providentialist perspective could have arisen out of the inspirationalist through a gradually growing conviction of the perfection of the teaching (as Miss Trent appears to have experienced), to arrive at the revelationist position from an inspirationalist beginning would be an intellectual journey far enough to strain credulity. Conversely, while a devotee inclined toward a providentialist view might easily enough have gradually slipped toward a more cautious inspirationalist one through reasonable intellectual humility, one imagines that a devotee moving from a revelationist perspective toward an inspirationalist one would experience a much greater shock, such that many might have been expected to have left the faith altogether.

It would thus appear that the emergence of a more cautious inspirationalist perspective and a more strident revelationist perspective out of an original providentialist viewpoint would be more likely than either of its alternatives. Supposing that this is a valid assumption, it would seem to lend weight to Miss Trent's account and, thereby, to support the consensus of sources favouring an

original understanding of the text as having been channeled.

This may or may not be inconsistent with the witness of Miss Suraline's interviewee, who was responding to pointed questions and not writing an exhaustive memoir. The possibility remains that her present inspirationalist view of the text is a more recent development and that she was herself inclined toward a more providentialist view in the 1970s. The possibility, of course, also exists that the writer(s) of the text at that time were broadly misunderstood as to the nature of their process, or that they encouraged such misunderstanding but no longer do.

Ultimately, the reason for the writers' anonymity<sup>10</sup> remains as valid today as it ever was. The Chapel writes:

The Scriptures seem to have been "revealed" to a person or persons in Oxford in the 1970s. They were in use by several, sometimes overlapping, groups of which the Madrians were one and the early Aristasians another. The writer or writers did not associate their names with the work because they did not see it as an individual production (this is a very normal traditional attitude) but a "revelation" and did not wish any personal element to enter into it. The Scriptures, it was felt, should be judged on what they *are*, not on where they came from. ('Lux Madriana')

Even after the extensive review of all available evidence, this statement appears to the best summation that can be made and it remains very much a matter of the reader's

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<sup>10</sup> Miss Suraline's interviewee gives no identification of herself beyond stating that she wrote for Madrian publications under the name of 'Sr Julia', which Sushuri-chei identifies as having been a *nom de plume* shared among multiple authors (Sushuri, 2018).

judgement and conscience how the nature of the text and its origin is best to be understood.

### *Conclusion*

Having dismissed suggestions of pre-twentieth century origins as both historically untenable and not actually asserted by original sources, it appears certain that the Recital originated in the twentieth century. Several pieces of evidence suggest that there may have been some manner of Madrian (or possibly proto-Madrian) activity in the early half of that century but, barring additional evidence, it is impossible to make any definite claims and the sole statement ascribing the Scriptural text to that period may, in the absence of corroboration from elsewhere, simply reflect a misunderstanding on the part of the journalist who made it. With the vast majority of sources—including all those seemingly most qualified to speak on the matter—ascribing the text to the century's latter half, and particularly to the 1970s, the present editor is forced to conclude that that is, for the time being, the scholarly consensus. Nonetheless, two complications meriting further study should be mentioned before proceeding to the question of the text's known transmission history.

First, the conventional 1970s dating of the 'early Aristasians' identified by the Chapel and by Miss Trent is called into question by Dr Mark Sedgwick's dating of early Aristasian activity to the 1960s [p. 19], and to this may be added the statement of a student of one Luma Long—a Bahá'í spiritual teacher active in the 2000s and 2010s—that '[s]he [Long] knows about the Madrians from the 60's and she knew of Madria Olga. ... It is apparent that she knew some Madrians in her youth in the Sixties' (Malka,

LMYG, 16 September 2012). Especially given Sushurichei's assertion that the Scriptures (or at least the 'earliest' of them) pre-dated the term 'Madrianism', the possibility is thus raised that at least some portions of the Recital may have originated in the 1960s, in contrast to most sources.

Second, the Madrians of the 1970s did not always quote the Recital with consistent wordings. Small variants are often found between quotations in different articles of *The Coming Age*, or between these and papers issued at the same time by the Madrian Literature Circle. In collating quotations from these two sources with the three-booklet set that comprised the Madrians' initial publication of the Creation, Mythos, and Crystal Tablet, the booklets are found to contradict quotations in TCA/MLC as often as they confirm them (see variorum). This could result from authors incautiously quoting from memory but, in light of the seriousness with which the text was treated (including memorization as both devotional practice and imposed penance [Kay, LMYG, 12 March 2012]), two other possibilities merit consideration.

A single, undated printed page, known as the SR Fragment, bears Tablet 26–9 in an alternative, archaic wording, highly distinct from the language used in all other printed editions (see variorum). Likewise, many Madrian stories and songs printed in TCA were said to have been 'modernised' from their original 'Rhennish dialect' (e.g. TCA 15:2, 19; 20:7, 16) and at least one copy of the Communion Rite states that it is a 'Modern English Holy Text of the Ephesian Rite in Ekklesia Madriana' (Sr Sophia Ruth, 2018, '2 Founding Orthodox and Catholic Madrian Orders')—a specification that would seem



unnecessary if there were not a copy in non-modern English. Significant variation, as witnessed in the Scriptural sources, could have occurred if substantial portions of the Recital's text had been possessed originally in an archaic or regional dialect and been sporadically 'translated' into standard Modern English by different authors as needed when quoting.

Alternatively, the variations could stand as evidence for the Madrians' inheritance of the text in an already divergent condition, which would suggest a dating for their origin some decades earlier, in keeping with the early twentieth century models.

## KNOWN TRANSMISSION HISTORY

The extant witnesses to the text of the Clear Recital may be grouped into two main text types, designated here as the Oxford Standard (OS) and the Lotar Text (LT). There exist also several quotations of the Scriptures found in Matristic literature that do not conform to either text type and some evidence may be adduced from the Aristasian Authorized Version of the Scriptures that its editrices had access to a third text type not otherwise preserved. Each of these sources is discussed in detail below.

### *The Oxford Standard*

The Scriptures comprising the Clear Recital were first published in 1977 (TCA 2:28)<sup>11</sup> as a set of two booklets: *The*

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<sup>11</sup> This dating is based upon the first two issues of TCA. The most extensive study of the dating of Lux Madriana materials was done by Sr Sophia Ruth (2018, 'Dating The Coming Age), who established that

*Creation and the Crystal Tablet* and *The Mythos of the Divine Maid*, issued by Lux Madriana. These are the oldest witnesses to the text and have been designated throughout the apparatus as 'LMB' (for 'Lux Madriana Booklets'). Prior to this, sections of Scripture seem to have circulated loose-leaf and in small bundles.<sup>12</sup> The Teachings appeared in published form only later, owing to financial difficulties that repeatedly delayed their publication (TCA 5:16), though quotations from them routinely appeared in Lux Madriana's magazine, *The Coming Age* (TCA), as early as 1976. The first published clews of the Teachings began to circulate individually through the mail-order library known as the Madrian Literature Circle (MLC; see TCA 5:16) in 1977. During the time of Lux Madriana, these do not appear to have ever been gathered in a larger edition, leading to the situation described by one author as follows:

Only a minority of the Scriptures were actually issued in booklet form: the rest were simply circulated as hand-typed papers that were photocopied or retyped. This made them very vulnerable to alterations and redactions. ... Lux Madriana actually tried to regulate this process by stamping copies circulated within its sphere of influence with the "Madrian Literature Circle" imprint; however, there were several 'Madrian' versions in many cases, and ... Lux Madriana's published version of a part of the Scriptural body had already been circulated in this form for some time beforehand and was subject to this process. (COMG, 'Lux Madriana and the Filianic Scriptures')

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TCA 1 was published at the end of 1976. This issue lists the booklets *The Creation and the Crystal Tablet* and *The Mythos of the Divine Maid* as '[a]vailable soon' (back cover), while TCA 2, issued in the spring of 1977, lists them as available for order (back cover).

<sup>12</sup> The earliest extant reference to any portion of the Scriptures is a listing of 'The Creation' alongside two liturgical texts titled 'Resplendent Mistress' and 'The Divine Trinity' in a feature on Sr Angelina appearing in the first issue of the Fellowship of Isis' newsletter *Isian News* in the summer of 1976 (p. 2).

This characterization can be readily confirmed by noting (as will be done in more detail below) the wide variation that occurs even within Madrian sources when quoting Scripture. Nonetheless, the version ‘stamped’ by Lux Madriana as its official copy for distribution, which this apparatus terms the ‘Oxford Standard’ (OS),<sup>13</sup> deserves some particular consideration, both as the first attempt to compile and publish the canon in its entirety and as the basis of most subsequent editorial efforts.

Witnesses to this text present some further difficulties, however. While the booklets *The Creation and the Crystal Tablet* and *The Mythos of the Divine Maid* are each extant in multiple copies, no MLC-imprinted clew of the Teachings is known to have survived. The OS version of these texts must therefore be inferred from three sources:

- 1) Copies made by Mr David Kay, an MLC subscriber well known for his meticulous copying and preservation of MLC documents, which he later deposited with the British Library under the title *The Scriptures of Lux Madriana* (2003) and published to the Internet through the Lux Madriana Yahoo Group (LMYG).
- 2) The Markus Moessner Manuscript, named for its compiler, who was a correspondent of the late Madria

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<sup>13</sup> This terminology should not be taken as implying that Lux Madriana’s text necessarily is a definitive ‘standard’ for the Scriptures as a whole. Indeed, the critical text has been obliged to depart from it in a number of cases. It indicates merely that this text type was the one used as a standard in Oxford and its environs at the time of Lux Madriana’s activity.

Olga (Morrigan, personal communication, 12 March 2017). Mr Moessner's manuscript has not been preserved directly but was disseminated person-to-person online and ultimately published by the website *Woman, Thou Art God (WTAG)*.<sup>14</sup> Sarah Morrigan, who used the WTAG transcription as the basis for her own edition, confirmed to the present editor in personal correspondence (12 March 2017) that she 'had Markus check the authenticity of the texts', indicating that he personally confirmed the agreement of his copy with the text at WTAG.

3) Quotations found in TCA and in other documents circulated by the MLC.

Mr Kay has confirmed in personal correspondence with the present editor (16 November 2016; see also Kay, LMYG, 17 August 2017) that he took the text for each of the clues included in his files from copies circulated by the Madrian Literature Circle, excepting only the Single Truth, which he incorporated subsequently from the *Sacred Myths and Rites of the Madrians* (Kay, DCYG, 12 January 2016),<sup>15</sup> and the Foolish Maiden, which he initially

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<sup>14</sup> WTAG is privately owned and operated by self-proclaimed 'avatar' Rasa von Werder, who otherwise does not appear to have had any personal connection with Lux Madriana or related organizations and whose teaching does not appear to actually draw upon the Clear Recital in any meaningful way. The publication of Mr Moessner's text at WTAG caused something of a scandal in the Filianic community and is almost certainly the incident to which the Chapel refers in commenting that, 'Worse still, the Scriptures have been adopted (predictably in the Madrian versions) by "female domination" cults that mix religiosity with soft pornography' (COMG, 'Lux Madriana and the Filianic Scriptures').

<sup>15</sup> Curiously, however, the SLM's text of The Single Truth agrees with the AAV against the SMRM in all verses except v. 8, as well as in the titling.

believed to be spurious (Kay, DCYG, 30 August 2015).<sup>16</sup> Mr Kay's identification of the sources is crucial in supplying Mr Moessner's silence on his own. Because of his connection with Madria Olga, it has often been assumed that she was his source for the Scriptural text, but WTAG exhibits no special relationship with the Lotar Text (see below). Instead, it is an almost exact match to the SLM.

The SLM, in fact, agrees with WTAG in virtually every case of variation among extant Scriptural editions, including obvious textual deficiencies (missing words, doubled words, unambiguous misspellings, etc.) and varies from WTAG's copy primarily through the addition of its own errors.<sup>17</sup> This latter fact is important in demonstrating that, contrary to the suspicions of both Mr StJohn Kelliher (personal communication, 7 January 2017) and Mr David Kay himself (IDtD, 4 October 2016), the text at WTAG was not dependent directly on the SLM (since it does not reproduce any of these errors but, in the

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<sup>16</sup> Mr Kay has since revised his position on this clew toward greater agnosticism, writing that, 'My dismissal of The Foolish Maiden as bogus was really based on a careless reading. I did not notice the comparison between thinking of this hour only and thinking of this life only. I still have doubts about it, but I'm not so certain.' (Kay, DCYG, 7 March 2017) Witnesses indicate, however, that the Foolish Maiden was included in the handwritten copy of the Teachings kept at Burtonport (Sr Sophia Ruth, personal communication, 13 August 2017).

<sup>17</sup> Creation 1:4, SLM reads 'that must' for 'that it must'; Creation 3:3, SLM fails to capitalize 'what'; Mythos 2:15, SLM contains no italics; Mythos 4:2, SLM has comma in place of WTAG's semicolon; Mythos 5:6, SLM reads 'And ihe Maid' before repeating WTAG's erroneous 'lands'; Mythos 7:11, SLM capitalizes 'Cried'; Mythos 7:20, SLM fails to capitalize 'She' in 'she broke'; Mythos 7:21, SLM fails to capitalize first 'my' and is missing third 'My'; Mythos 7:25, SLM reads 'that told' for 'that are told'; Teachings 4:29, SLM reads 'seak' for 'seek'; Teachings 16:5, SLM reads 'giver her not the food' for 'give her not the food'.

retention of its own, does not evince copyediting careful enough to have corrected inherited errors) but instead must be derived from a common source—to wit, the OS copies of the clews circulated by the MLC.<sup>18</sup>

This model of origin for the Moessner Manuscript would also help to explain its few salient differences from the SLM. Most notably, the SLM includes the Prologue, not attested by any other source.<sup>19</sup> The absence of this text from Mr Moessner's collection would be easy to explain, however, if he was dependent on copies issued by the MLC and had not received that particular clew. This would also explain the absence from his manuscript, as attested by Ms Sarah Morrigan (personal communication, 14 March 2017), of both the Temple of the Heart (Teachings 12) and the Foolish Maiden (Teachings 15).<sup>20</sup> There are only four other differences between the SLM and WTAG. Three are minor agreements with the copy of other sources and could be coincidental.<sup>21</sup> The fourth is

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<sup>18</sup> It is clear, however, that Mr Kay's version was known to Ms Werder or her associates, as the WTAG text is prefaced with an introduction originally written by Mr Kay for his own posting of the Scriptures in the LMYG.

<sup>19</sup> Ms Sarah Morrigan, who did include the Prologue in later versions of the NCUV (see below), claimed to have received the text from Miss Barbara Thompson, whose source for it is unknown. This may indicate an independent witness to Mr Kay's version (Morrigan, personal communication, 14 March 2017).

<sup>20</sup> Ms Morrigan states that she supplied this deficiency from copies provided to her by Ms Georgia Cobb, a former student of Madria Olga's. The text found in Ms Morrigan's NCUV, however, agrees in all particulars with the text at WTAG against the Lotar Text witnesses owned by Ms Cobb in such verses as are variant between the two. The source(s) from which WTAG supplied these clews in its published text is unknown.

<sup>21</sup> Creation 1:3, SLM agrees with SMRM; Mythos 1:3, SLM agrees with SMRM; Teachings 4:35, SLM agrees with the AAV.

that the SLM also includes the tenth verse of Thoughts of the Mind (Teachings 9:10), which is otherwise found only in the LT. Mr Kay could have supplied this deficiency from the LT, but the likeliest source in that case would have been the SMRM, which reads this verse with ‘doth’ rather than ‘does’, as appears in the SLM. As the SLM shows no evidence of standardization in these variant usages elsewhere, it seems unlikely that this reading would have been adjusted if borrowed, and so the likeliest explanation appears to be that the absence of 9:10 from WTAG was a transcription error unique to Mr Moessner’s copy, with Mr Kay deriving the text intact from his MLC copy of this clew.

On the strength of their statistical correlation, the WTAG and the SLM are judged to derive from the same source. On the basis of Mr Kay’s testimony, that source is held to have been the copies of the clews issued by the MLC. This is supported also by the fact that, although internally variant, a clear majority of readings quoted in TCA and extant MLC documents agree with the text of WTAG and the SLM (see below). These two witnesses, alongside such quotations as support them, are therefore held to establish the text of the Teachings corresponding with the LMB’s witness to the Creation, Mythos, and Crystal Tablet to comprise the Oxford Standard text type.<sup>22</sup>

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<sup>22</sup> The *New Celestial Union Version* of the Scriptures compiled by Ms Sarah Morrigan is to be considered a special case of the OS. Released in 2009, it was followed by a second edition in 2010, with three smaller updates being released over the next two years. The final edition was numbered 2.3, released in 2012, and subjected to several more minor revisions in its online version up until 2016; it is this edition which has been consulted in preparing the critical text. Ms Morrigan’s text was heavily emended to serve the practical needs of an on-the-ground Filianic congregation which she was attempting to found in Portland at the time and thus, as the introduction to the first

## *The Lotar Text*

The Lotar Text (LT) is the hypothesized substrate of three extant documentary witnesses:

- 1) The Lotar Manuscript (LMS) – A collection of the Scriptures written in Madria Olga’s own hand (Sr

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edition stated:

the texts of the Scriptures were revised for grammar, ease of reading and internal consistency, and rephrased in the contemporary North American English as today’s international lingua franca, eschewing some archaic usage of several words and whenever appropriate substituting words that are uniquely British with those more commonly understood by the international readers, including by those who are not native English speakers. (p. 5)

No apparatus was included in the NCUV to track or indicate changes made, but Ms Morrigan was kind enough to respond to the present editor’s inquiries after the release of the first edition of the present work, clarifying that the Moessner Manuscript was indeed, as the analysis in the first edition suggested, the primary basis for the NCUV’s text, supplemented by copies of *The Temple of the Heart* (Teachings 12) and *The Foolish Maiden* (Teachings 15) sent to her by Miss Georgia Cobb and a copy of the Prologue which she claimed to have been sent to her by Miss Barbara Thompson. This information, combined with further details of the method applied in compilation of the NCUV, confirm that its variances from the OS may be ubiquitously ascribed to Ms Morrigan’s own emendation (Morrigan, personal communications, 12 & 14 March 2017) and that it therefore is not to be counted as an independent witness. (While the originals received by Ms Morrigan from sources outside WTAG are otherwise unattested, close collation of the NCUV’s version of those clues with versions found in other published editions note no variances apart from those occasioned by Ms Morrigan’s modernization and vernacularization of the text.) It has occasionally been noted in the variorum not as a source text but as an editorial second opinion where an emendation contrary to all extant sources has seemed absolutely necessary. Likewise, the NCUV deserves a grateful editorial acknowledgement as



Sophia Ruth, personal communication, 2 March 2018) under the title 'The Book' and comprising the Creation, the Mythos of the Divine Maid, the Crystal Tablet, and all clews of the Teachings except the Sermon of the Apple-Seed. The Prologue is also absent from this source. These documents are held in the private collection of Mr Joey McEvoy III, a former student of Madria Olga. Letters accompanying the manuscript indicate that it was posted to him in sections and suggest that it was copied specifically for this purpose. The letter accompanying the greater part of the Teachings is dated 2 August 1999 and this may be taken to represent the age of the LMS in general.

2) The Lotar Typescript (LTS) – A collection of the Scriptures typed by Madria Olga on what appears to have been a word processor. The LTS is witnessed by a full set of the Teachings given by Madria Olga to her student Ms Georgia Cobb and now held in the private collection of Sr Sophia Ruth, as well as by copies of the Light, the Way of Simplicity, and Thoughts of the Mind held in the private collection of Mr McEvoy, and a copy of the Sermon of the Apple-Seed held in the private collection of Madria Olga's student known only as KM. All copies exhibit identical content, including same page layout and formatting, and are set in the same stylized, semi-cursive font, and thus appear to have been printed from the same document file. This is the only direct evidence available for the

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the first edition to attempt, albeit incompletely, any kind of critical notation for textual variants across manuscripts, as well as the first to number the clews of the Teachings for citation. In both of these innovations, it served as an important inspiration for the critical text in this volume.

age of the LTS, but it is consistent with the dating of the LMS to around 1999.

3) Mr Philip P. Jackson's edited collection *The Sacred Myths and Rites of the Madrians*<sup>23</sup> (SMRM), which appears to be based on the LMS.

This study begins by demonstrating the reliance of Mr Jackson's Teachings on the LMS and proceeds to argue that the LMS and LTS constitute a single text-type (LT) emended at two different points in an effort to resolve apparent linguistic inconsistencies in the original. Having thus demonstrated the validity of the LT as a model for the origin of these extant witnesses, the study concludes by arguing, on the basis of textual evidence from TCA and the MLC, in favour of the LT's authenticity as an independent text type and probability of witnessing at least some readings pre-dating their counterparts in the OS.

The most obvious distinguishing feature shared by the LMS and the SMRM against all other witnesses is a relentlessly consistent use of Early Modern English pronouns (such as *thou* and *ye*) and verb conjugations. According to his own statements, Mr Jackson derived his text for the Creation, Mythos, and Crystal Tablet from the booklets issued by Lux Madriana and had reproduced the Teachings 'from a hand written manuscript the editor was fortunate to obtain more recently from Rosa Madriana [the order headed by Madria Olga] (SMRM, inside front jacket). In a personal communication with the present

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<sup>23</sup> Published through Lulu.com in 2004, with a hardcover edition following in 2009 and a second printing of that edition in 2011. It is from this latter run that the present editor has his copy.

editor (13 May 2018), he confirmed that he had received this manuscript from Madria Olga directly and that he had made no deliberate emendations or corrections to the text, writing that ‘any punctuation, spelling or change of words would simply be typing errors on my part.’ That the manuscript presented to Mr Jackson either was the manuscript held by Mr McEvoy or was another copy from the same source may therefore be deduced by the high degree of agreement between the SMRM and the LMS, once probable transcription errors have been controlled for.

Out of 529 verses in the Teachings, 62 are variant between the SMRM and the LMS. Of these, however, 26 are obvious typographical errors, defined here as readings that cannot be resolved as semantically meaningful English. For example, the SMRM is missing the colon in Teachings 3:6 that sets off the following list. It also frequently neglects to capitalize a Divine pronoun despite normally following this convention, as at 3:30 and 3:46. A number of spelling errors fall into this category as well, such as the SMRM’s ‘gratest’ for ‘greatest’ at 3:9.

Once the count has been adjusted for these, only 36 variants remain. Most of these, while theoretically possible as independent readings, are most readily explained as transcription errors. For instance, at Teachings 9:16, the SMRM adds an Oxford comma, uncharacteristic for the Scriptures as a whole, against the witness of all other sources. Likewise, the SMRM frequently elides words, as when it drops ‘are’ from ‘and the ninety and nine are illusion’ at Teachings 1:15. It does occasionally interpolate words, however, as when it expands ‘a shadow of Truth’ to ‘a shadow of the Truth’ at

1:17. The omissions remain more frequent and more serious, however, such as the loss of the entire second sentence of 1:22. That these omissions are errors rather than true alternate readings is suggested by the regularity with which the absence of a verse leaves a gap in the verse numbering, suggesting that the original possessed a verse in that location. Teachings 8:23–4 offers an example of this.

If these variants are, indeed, errors in transcription, only three variants between the two sources remain, resisting explanation. Interestingly, all three are located in the Heart of Water. At Teachings 8:50, the LMS reads ‘rended’, in keeping with the AAV, while the SMRM reads ‘rendered’, in common with the OS. At v. 52, the SMRM is alone in reading ‘perished’ for ‘perverted’. At v. 59 the LMS reads ‘children’ in common with a quotation from TCA 18:11, while the SMRM follows the AAV and the OS in reading ‘servants’.

Still, with a final adjusted agreement rate of 99.4% and all clear errors located in the SMRM as against the LMS, the SMRM has been judged to be wholly dependent on the LMS in respect of the Teachings and has therefore been incorporated in the apparatus under the entries for the LMS, with two exceptions.

First, the Sermon of the Apple-Seed does not appear in the LMS and the text furnished by the SMRM, conformable in all respects to the distinguishing traits and style of the LMS, has therefore been assumed to represent the same text type for this clew.

Second, the titles of the clues do not appear in the LMS, pursuant to a tradition practiced by at least some Madrians of not including the titles (which were not considered to have been revealed) alongside revealed text. Instead, they were commonly kept in a separate table of contents keyed to the initial words of each clue. The only surviving such document is held in the collection of Madria Olga's student KM and is designated in this apparatus by those initials. It is generally assumed to represent the titles applied to this text type, though that assumption is troubled by the fact that, while otherwise in agreement, KM and the SMRM disagree over the titles of the Sermon of the Apple-Seed (which the SMRM designates 'The Seed of Truth') and the Pillar of Light (which the SMRM designates 'The Pillar of Truth').

If the SMRM can be safely considered as a derivative of the LMS, it remains to consider the relationship of the LMS to the LTS. While the two have a very high rate of variance between them, the reader quickly notices that almost all variants between them concern the use of 'archaic' vs. 'modern' English style in respect of pronouns and verb endings. Teachings 1:25, for example, is rendered by the LMS as 'She doth eat not to herself, but to her Lady; she moveth not nor drinketh to herself', while the LTS gives us 'She does not eat to herself, but to her Lady; she moves not nor drinks to herself.'

It is in comparison with other witnesses that the dichotomy becomes particularly noticeable. The OS's renditions of Teachings 3:13, for example—'Folly is that forgetfulness that doth stand between maid and the truth, like to an hoodwink that darkens her eyes'—or of 3:28—'And still beyond these two is She that doth govern

them both, like to a maid that breathes both in and out'—are equally unpalatable to both the LMS and the LTS. The former replaces the -s endings of 'darkens' and 'breathes' with -eth, while the latter emends both instances of 'doth' to 'does'. For an editor with only that cursory acquaintance with Early Modern English common to those who have encountered it primarily in the King James Bible, these would both be reasonable attempts at correcting an apparently inconsistent usage. They are both, however, attempting to fix what is not broken. The two endings -s and -eth coexisted for well over two centuries throughout much of Britain and they are frequently found mixed in the use of a single writer, or even within a single sentence, as in Shakespeare's *Henry VI, Part 2*, when the Duchess speaks of 'her that hateth thee and hates us all' (2.4). It is notable in this respect that many of the mixed use cases, such as those cited above, involve the use of a short auxiliary verb in -eth, such as 'doth' or 'hath', in close proximity to a plain verb in -s. It is a well-known feature of the historical transition between the endings that auxiliary verbs like 'doth' and 'hath' resisted conversion to -s in standard English usage longer than other verb classes, and so precisely a mixed usage of this type is what one would expect to find.

Another common case which may demonstrate the tendency of the LMS to hypercorrect usages that are not, in fact, wrong is its tendency to append -st endings to properly unmarked second person subjunctives. This can be seen in *Teachings 1:38*, where other witnesses regularly speak of 'things that thou buildest or that thou destroy' while the LMS reads 'things that thou buildest or that thou destroyest'. The violence done thereby to the metre of the line is self-evident but must have been felt

necessary by an editor who missed the subtle transition from indicative to subjunctive.

A trace of the editor's emendations may be preserved by the LMS' retention of one instance of 'has' in Teachings 6:33. All other witnesses also exhibit 'has' in this position but, while they read 'keeps' and 'becomes' for the adjacent verbs, the LMS, in which 'has' is a *hapax legomenon*, reads 'keepeth' and 'becometh'. The likeliest explanation would seem to be that this verb, tucked inconspicuously between two more notable, was missed by the editor in the process of 'correcting' the endings.

That such usages as are found in the LMS represent a later emendation of the text is suggested also by the fact that the LT as a whole retains, on average, a lower proportion of archaic vocabulary than other witnesses. If the language of the text were, indeed, standard early modern English akin to that found in the King James Bible, such that consistent usages of *-eth* and *-est* endings, or ubiquitous use of 'thou' as a second person singular pronoun, could be expected, we might expect the text evincing these to also witness forms such as 'lief', 'childer', or 'corse', but these in fact correlate negatively with the LT. This fact, too, informs the present editor's belief that the total distribution of apparently 'archaic' lexical and grammatical features in other witnesses is more consistent internally and best explained externally as the result of influence from northern English dialects rather than literary retention of early modern features.<sup>24</sup>

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<sup>24</sup> Particularly noteworthy in this regard is the use of 'thou' as a plural, found in many places throughout the Recital but most pointedly at Teachings 1:19. Though rare, this usage could be heard through much of the twentieth century in certain parts of the north of England, where (directly opposite to the development of southern dialects and,

The mixture of usages found in the LMS, by contrast, thus appears to be an overcorrection based on a misunderstanding of the linguistic origins of the text.

The ubiquitously standard modern English usages of the LTS have, by contrast, the virtue of genuine linguistic consistency apart from the notable exception of Teachings 3:47-66, which revert suddenly and unexpectedly to the use of 'thou', 'thee', 'thy', 'shalt', and verbs in *-eth*—none of which usages may be found anywhere else in the LTS. While the LTS does not distinguish this section otherwise from the main text, other witnesses place a section break between vv. 36 and 37, raising the likelihood that the LTS' editor paused work at the section break, intending to finish redactions later, and then forgot about the unfinished section, proceeding instead directly to the next clew when she or he next had opportunity to work on the text.

That the LTS is a kind of 'modernization' resting on the substrate of the LMS is also suggested by the fact that, where substantive differences of wording apart from pronouns and verb endings exist, the LTS almost always exhibits the longer form of the line. An example may be found at Teachings 1:31, where the LMS, in common with all other witnesses, reads 'move it the breadth', while the LTS alone reads 'move it by the breadth'. Likewise, in Teachings 2:4, the LMS reads 'more than' while the LTS reads 'more good than'. In keeping with common textual

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therefore, standard English) the distinction of formality between 'thou' and 'you' was sometimes dialectally retained while eliminating the distinction of number. Notable in the context of the verse cited above is the fact that such use of plural 'thou' was, in many areas, retained longest and most extensively in addressing children, with connotations of endearment or affection.



critical principles [p. 121], the shorter form is, all other things being equal, to be preferred as more original, and the LTS thus appears to be reliant upon the LMS, rather than the other way around.

A further evidence for the direction of dependency is that, where variance between the LMS and the LTS is attributable to a clear error, that error always occurs in the LTS. An example is furnished by Teachings 1:37, where the LMS, in common with all other witnesses, reads 'no more than a breath', while the LTS reads 'no more that a breath'. Such errors as these almost certainly crept into the text as it was being transcribed from the LMS into a word processor.<sup>25</sup>

In light of the systematic nature of the majority of variances between the LMS and the LTS, as well as the likelihood of dependency of the LTS on the LMS, a special correlation of variants was made between them, excluding from the count all such variants as consist purely of alternation between 'you' and 'thou' or 'thee', between 'your' and 'thy', between a third person indicative verb marked in *-eth* and one marked in *-s*, and between a second person indicative verb marked in *-st* and one unmarked. With these likely-deliberate variances controlled for, only 41 total variants could be found remaining, producing a 7.75% difference between the two texts. When only substantive variants are included, however (eliminating from consideration such slight changes of punctuation as might have readily resulted from the transcription process), only 16 variants remain,

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<sup>25</sup> The LTS reading of 'thou are' for LMS 'thou art' in 3:47 may suggest a sequence to this process, indicating that the modernization was undertaken as a separate step after transcribing the LMS text.

yielding only a 3% difference between the texts. Further controlling for such likely transcription mistakes as that found in Teachings 1:37 brings the variance between the two texts down to less than 2% by a generous estimation, or to less than 1% by a strict one. These statistics seem to confirm that, despite their very different surface appearance, the LMS and the LTS in fact represent two redacted forms of one inherited text type—the LT.<sup>26</sup>

The readings of the two have therefore been amalgamated in the variorum into a single set of entries under this designation. Owing to its unreliability as a witness to the readings of pronouns and verb endings, as indicated above, variants of those types have not been listed except in unusual cases as indicated by a note to the verse entry. All other variances between the LMS and the LTS have, owing to the considerations of relative originality given above, been resolved in favour of the LMS to determine the variant listed for the LT, except as otherwise noted in the variorum.

That the LT, despite its unreliability in the respects noted above, witnesses a legitimate text type is suggested by a close comparison of variants found in the LT with those

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<sup>26</sup> The reader who remains unconvinced may consider also a number of particular shared features difficult of explanation without presuming a common dependency of the two texts: their shared omission of Teachings 2:16; their shared elision of the section breaks between 3:25 and 26, as well as between 3:46 and 47; their shared reduction of 3:27 to the nonsensical abridgment 'The first is called by the name of folly'; their shared failure to capitalize the first instance of 'Her' in 3:33; their shared error of reading 'other' for 'others' in 5:21; their shared reading of 'error' for 'terror' in 6:41; their shared use of the construction 'dost thou serve/do you serve' in contrast to other witness' 'servest thou' in 8:5; and their shared omission of both 8:16 and 9:13.

occurring in the scattered quotations of Scripture printed in TCA and various papers of the MLC. TCA quotations support the LT's punctuation at Teachings 1:16 and its capitalization at 12:14. A special case is Teachings 6:44, where a TCA reading contains two commas, while the LT and the OS each exhibit only one in different locations; the TCA quotation may therefore represent a reading here that is ancestral to both the LT and the OS and thus demonstrate retention of original readings in the LT. Likewise 12:7, where the LT's 'all' is absent from an MLC reading while its first 'as' is absent from the OS's reading, may indicate a retention of original wording by LT while the two other transmissions each lost a word in copying. 12:5, in which one half of the OS's simile is absent in each of the MLC quotation and the LT, may also be significant in this respect if the OS's reading is interpreted as a conflation of the other two. To the examples already given might be added the Green Quotation's<sup>27</sup> agreement with the LT in including 'all' in the text of 12:3, though this may also simply indicate damage to the text along the OS's line of transmission, given that the Green Quotation agrees with the OS's punctuation in 12:2 and is, in theory, taken from the same source.

A TCA reading of Teachings 8:54 is notable for containing the pronoun 'ye', which otherwise appears in no witness outside the LMS. Similarly, a TCA reading of v. 59 is the only witness to agree with the LMS' double-reading of 'children' in this verse (replacing 'servants').<sup>28</sup> While this latter is most likely a copyist's error, the TCA quotation dates this error to no later than 1981 and provides

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<sup>27</sup> Green's citation reads "'The Temple of the Heart", privately published by Lux Madriana, Oxford, n.d.' (p. 605).

<sup>28</sup> That the LTS reads 'servants' may suggest that the editor emending that version did so with reference to the OS.

valuable evidence that the LT's text retains readings that predate Lux Madriana's publication of the Scriptures since, if the LT had been derived from those published versions, this agreement would have required the copyist to overwrite the full MLC-distributed text of the clew with a reading from a glancing quotation in TCA—an intrinsically improbable scenario.

Given this evidence, readings from the LT, where the variant does not concern a mere alternation between pronouns or verb endings, appear to merit consideration alongside those from the OS in attempting to determine likely original readings for the critical text. Where there are no specific grounds for preferring an LT reading, however, the greater age of the OS witness will tend to weigh in its favour.

#### *Other Witnesses*

Apart from the sources listed above as underlying the OS and the LT, the main source of Scriptural witnesses is the body of quotations appearing in the pages of TCA and in various MLC documents.

A portion of the Crystal Tablet (26–9) is also witnessed by a single page discovered by Sr Sophia Ruth in a used book shop in the early 1990s, where it was accompanied by the first seven issues of TCA and an MLC paper entitled 'The Cycle of the Ages'. The 'SR Fragment' (SRF) is printed but differs starkly from all other published editions, exhibiting a far greater degree of archaism and/or dialectical influence in its language than is to be found elsewhere. The SRF's complete text is given in the variorum.

#### *The Aristasian Authorized Version*

Lux Madriana ceased all public activity after 1983, leaving the transmission of the Scriptures to two successors. One was Madria Olga's order, Rosa Madriana, which transmitted the LT. The other was a group which appears to have emerged out of the Lux Madriana household at Burtonport and which ultimately became known as Aristasia. The so-called 'Aristasian Experiment' (Trent, 2010, p. 136) was not a religious order and did not have the promotion of Filianic spirituality as its primary aim. It was, instead, a kind of distributed network of intentional living communities founded on the feminine Traditionalist principles extolled by Lux Madriana in its writings. Nonetheless, the movement seems to have been initiated by former Madrians and many Filianists were affiliated with it in one fashion or another. The magazine *Artemis* seems to document the transition from Madrianism into Aristasian thought, which emerged into a much fuller light in the 1990s as the Internet facilitated new opportunities for publicity and the group came to some minor attention in the British press. It is only after the end of Aristasia proper, however, when its own remnants transformed, circa 2005, into the Daughters of Shining Harmony (also known as the Herthelan Protectorate of Chelouranya), that the Aristasian line of transmission for the Scriptural texts becomes attested through both the *Chapel of Our Mother God*—a website launched by the Daughters in 2007 for the purpose of promoting Filianic teaching (Raya Chancandre, ASYG, 28 October 2007)—and the publication in 2008 of the 'Aristasian Authorized Version' of the Scriptures (AAV) through Sun Daughter Press as *The Gospel of Our Mother God*.

The AAV is distinct from all other editions in a number of respects, one of the most obvious being its exclusion of several clews from the Teachings that are included in other versions. The Chapel asserts that ‘Aristasians had always sought the purest texts – those untouched by the New-Age accretions that gathered around other versions,’ and that these had been used to produce ‘the nearest thing to a definitive version ... which is the product of careful research and metaphysical understanding of the texts (sadly lacking elsewhere)’ (COMG, ‘Lux Madriana and the Filianic Scriptures’). Unfortunately, no documentation was included in the AAV to indicate the source texts that were used or to describe the methods applied to them. The closest thing to such a statement occurs on p. 8 of the print edition, where the AAV’s editrices stated that:

these are “Authorized Versions”, meaning that they have been carefully examined in the light of traditional doctrine. Different existing versions have been compared and where accretions from modern New Age and other non-traditional schools of thought have crept in, these have been eliminated. Doubtful texts have not been included.

While there were elements of Lux Madriana’s thought and practice that could potentially be seen as owing to ‘New Age’ influences, it is not immediately evident what aspects of the Scriptures as presented by Lux Madriana were felt to be suspect.<sup>29</sup> The present editor wrote to Sun Daughter Press, inquiring as to the particular reasons for the exclusion of the several clews appearing in both the OS and the LT but not in the AAV. In its response, the

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<sup>29</sup> Indeed, the Chapel’s objections in its article seem to land most specifically on post-Madrian work written and promulgated by individuals influenced by Madrian thought (most especially in veiled references to the commentaries of Mr David Kay), as opposed to Madrian works or the Scriptures directly.

Press regretted that it could not elucidate the specific reasons for any particular text's exclusion but offered the assurance that '[m]ost of the excluded ones might certainly be regarded as inspirational texts, and of course we really can make no higher claim than that for the AAV as a whole' (Raya Chancandre, personal communication, 19 September 2016).

Interestingly, however, statistical analysis suggests that it was precisely the OS—a version of the Scriptures which, according to the Chapel, 'many hold to be far from the best or purest' (COMG, 'Lux Madriana and the Filianic Scriptures')—that Chelouranyan editrices selected as the base copy-text for producing the AAV, probably because it was already available online in a complete transcription and many hours of work could thus be saved by using it as a point of departure rather than re-transcribing from print sources. The existence of two stages of development to the AAV—one in which the text of the OS was copied from available sources online and a second in which it was redacted to form the AAV—is suggested by the differences to be found between the selections from the Scriptures posted at the Chapel and labeled there as the 'Aristasian Authorized Version' and those found in the print edition. These agree wholly in their wording but differ on a relatively large number of points of punctuation and capitalization, as well as in the placement of a section break between Teachings 4:35–6. In all such variances, the online text at the Chapel is in complete agreement with the OS against the print AAV.

Even the print AAV, however, bears a startlingly close relationship to the OS. Across the 529 verses of the Teachings, 470 agree with the readings found in the OS—a

correspondence of 91%. Many of these are distinctive enough as to preclude alternative explanation. While the AAV's editrices appear to have caught and corrected many typographical errors in the text taken from WTAG,<sup>30</sup> many others slipped through into the final AAV text seemingly undetected. Thus, both the AAV and the OS are missing the period at the end of Teachings 1:36 and both are missing the capitalization of "Her" in 3:46. Both end 8:23 with a comma, despite beginning v. 24 as a new sentence with an initial capital. Both reduplicate "that" in Mythos 4:11. Both agree in mismatching 'yourself' with 'yourselves' in Teachings 12:23, against both an LT and an MLC witness that render the verse consistently in opposite directions. The exact replication of any one of these mistakes by coincidence would be highly improbable; exact replication of all of them without dependence is statistically impossible.

What is more, dependence of the AAV's text on any other known source can be all but ruled out by several factors. Of 529 verses of Teachings, the AAV is unique in 50, or 9.6% of the text. The AAV's rate of agreement with known texts other than the OS is thus limited to 9 verses where it shares a reading with the LT, constituting 0.18% of the total text. That the AAV's editrices did not have access to the LTS is indicated particularly by the fact that the LTS witnesses a reading of Teachings 1:36-7 previously conjectured as a hypothetical original by a Chapel scholar based on metrical analysis of the verses (COMG, 'Filianic Scriptures: Ithelic Meter'). Had the AAV's editrices been aware of the LTS, its reading would thus certainly have been preferred. Teachings 9:10, however, is the most important piece of evidence regarding the limitations of

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<sup>30</sup> As at Teachings 1:38; 2:18, 20; 3:20, 32.



the research that went into the AAV's preparation. This verse is absent from the AAV as it is from WTAG, with both leaving a gap in the numbering between vv. 9 and 11. Everywhere that passages have been excised from clews in the AAV owing to an editorial judgement against them, such gaps in numbering have been closed, so that the numbering of each clew's verses is continuous. For 9:10 to be omitted with a gap in numbering therefore indicates either that its absence from the text was not noted in proofreading or that the editrices were aware of its absence but were unable to supply the verse from any other source available to them and so left the gap in numbering to indicate their awareness of the lacuna. This particular lacuna, however, is unique to WTAG, and at the time of the AAV's preparation the missing verse could have been supplied by the SLM (deposited with the British Library and available free online), the SMRM (also deposited with the British Library and available for order online), or any of the witnesses to the LT held privately by former Madrians. Presented with this information alone, it would be tempting to speculate that WTAG was, in fact, the only source consulted, with all variances being attributable to the emendations of the AAV's editrices.

That possibility cannot be ruled out, but there are nonetheless some indications that the AAV may be an independent witness in respect of some substantive readings, attesting a text type otherwise unrecorded except by some limited quotations in Madrian sources. This possibility will be discussed in further detail below. A proper treatment, however, requires that a number of unique aspects of the AAV suggestive of deliberate editorial redaction first be addressed, in order to form a basis for discriminating between readings likely to have

come from a substrate source text and those likely to be the work of the AAV's editrices themselves.

### 1) *The Primordial Colour*

The most significant and contentious difference between the AAV's text and all other witnesses regards the colour of the primordial light, which is silver in the OS and the LT but golden in the AAV. Seven verses change wording over this point (Creation 1:5, 8, 13; 2:1; 3:2, 6-7). Good arguments may be advanced in favour of both readings but a preponderance of evidence favours the originality of silver.

All external evidence favours 'silver'. No portion of Scripture reading 'golden' is witnessed before the AAV, nor is any other Filianic text presenting a teaching favourable to 'golden' apparent before the mid-2000s. By contrast, there exist several texts exhibiting teachings favourable to 'silver' from the late 1970s and early 1980s. The best known of these is likely the Madrian 'Silver Star' prayer (CR & OR, p. 137), in which Dea is addressed as silver. The Madrian *Legend of the Sun* (TCA 2:14-16) describes the setting of the Janyati in authority over the seven colours of the world.<sup>31</sup> This text presents the

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<sup>31</sup> The creation of the Janyati and the establishment of their rulerships is only alluded to in the OS and the LT, which mention how the colours were divided by the first rain in Creation 3:1-2. The *Legend* makes the meaning more explicit by referencing these verses in a footnote to its own statement that the Janyati were set in authority after the Silver Time had ended. The fact that the *Legend* cites only the first two verses suggests that its author did not have the AAV's v. 3, which states how the Janyati were given governance of the earthly colours, but rather a text consistent with the OS and the LT, in which v. 3 is the AAV's v. 4 and not relevant to the Janyati's governance. If the *Legend* predates the divergence of the two text types, it conclusively

primordial colour as silver and would be rendered chromatically and symbolically incoherent by an attempt to back-read 'golden' as a hypothetical original. For the author of the *Legend*, the Scripture must have read 'silver'. This 'silver' reading is also explicitly favoured by teachings on 'the Silver Time' and by references to God assuming the form of the moon in TCA (e.g. TCA 16:15). Otherwise, the external evidence alone cannot rule out the possibility that the 'golden' variant arose before the earliest Madrian sources (i.e. prior to 1976) or was even original, but significant weight must be given to the fact that 'silver' appears to be the consensus of all of the oldest available texts, antedating any appearance of 'golden' by almost thirty years.

Turning to the internal evidence, we find that silver is referenced seven times by the Scriptures in places where the reading is agreed upon by all editions. Of these, three have direct bearing on the question of the primordial colour.<sup>32</sup> Teachings 2:13 sees the Daughter using a crack in a 'silver bell' as a metaphor for the deficiency of the joy of those who are subject to kear—an image which seems to hearken directly back to the 'peals' of Dea's laughter from which those souls were formed in Creation 1:5, thus tying silver directly to the act of creation in the primordial time-before-time. The remaining two references occur in Mythos 2 and Creation 3 and will be discussed further below. By comparison, gold appears six times in uncontested verses. The one reference among these with

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shows the AAV's verse 3 to be a later interpolation but attests that its content reflects an orthodox teaching.

<sup>32</sup> The other three, not treated here, are Mythos 4:1, which notes that the blades of the Daughter's axe were silver 'in symbol of Her light'; Mythos 4:6 and 10, which observe that her cirlet and her girdle, respectively, were silver; and Prologue 16, which speaks of the 'silver sphere of reconciliation'.

bearing on the current question occurs alongside the silver reference in Mythos 2, to which we will return.<sup>33</sup>

Some attention must be given first, however, to Creation 3:6-7, where the greatest disagreement in readings occurs. The OS and the LT witness the coda to v. 6 (hereafter '6C'): 'And when you look upon this light, you will remember the time when all things were silver.' The AAV lacks this coda but witnesses a subsequent verse (hereafter 'A7') reading: 'The golden light of day will bring all goodness, but it will be too bright for your eyes. The silver light of night, that you may look upon.' This verse is absent in the OS and the LT. The two lines are not inherently incompatible and it has to be observed that A7 is also not incompatible with a reading of 'silver' in prior verses, while 6C is incompatible with a reading of 'golden' throughout those same verses. This fact, by itself, presents a significant evidence favouring 'silver', since the AAV's unique content could have been added to a silver-reading text, while the reverse is not true.

The verse numbering also suggests that 6C and A7 could both be original. If we were to suppose that 6C were original and that A7 were a later addition, we would be hard-pressed to explain why the redactor would add her new line as a distinct verse instead of simply replacing 6C, since renumbering subsequent verses both creates more work for the redactor and draws more attention to the

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<sup>33</sup> The other five, not treated here, all occur within the Heart of Water (Teachings 8). Verses 40 and 42 give gold as the colour of the chain linking all who love God. In v. 43, gold is the colour of Avala (just as it is the colour of the 'fruits of life eternal' in Avala in Teachings 15:10, which the AAV does not witness). In v. 56, gold is the colour of the chariot that bears the wicked in their time of ascendancy, while in v. 64 it is the colour of the dawn after the night of the wicked has ended.

redaction. Furthermore, if 6C were already before such a redactor, we might well expect a more powerful presentation of the 'golden' theme modeled on it, such as \*'The golden light of day will bring all goodness, and remind you of the time when all things were golden, but it will be too bright for your eyes. The silver light of night, that you may look upon'. The fact that we do not find such a construction lends support to the thesis that A7 was not added by the same hand that elsewhere emended 'silver' to 'golden' in the AAV and may have been present in the original text. On the other hand, if we supposed A7 to be original and 6C to be a later addition, we would have trouble explaining why the redactor would add new material to verse 6 and renumber the remaining verses instead of simply replacing the content of A7. We could reasonably imagine that neither line is original and that both are later additions meant to justify established theological positions, but we have then to compare the likelihood of two redactors independently choosing this exact same point for the insertion of new material against the likelihood of two redactors independently removing material they had come to perceive as incongruous from the same point. The latter seems more likely, especially as the solar assertions of A7 would seem more logical to insert at other points of the text. Assuming both verses to be original has also the virtue of giving the greatest benefit of the doubt to prior redactors, since instead of requiring two redactors both willing to knowingly forge a line of Scripture, it requires only two redactors both persuaded that a line found in their text was a forgery by someone else.

It deserves to be noted here also that the *Legend of the Sun* observes a distinction between colours and metals—a

point never engaged by the Recital. The *Legend* states that gold, the metal, was created in tribute to yellow, the personified colour, at the same time as she was granted the title of 'Sun'. If the sequence of metals is thus viewed as secondary to the sequence of colours, the arguments advanced by the Chapel in respect of the supposed violence a silver reading does to Traditional doctrine on the ages (COMG, 'Filiatic Scriptures: The Golden Time') are potentially voided, since the Traditional gold-silver-bronze-iron sequence, being explicitly metallic, would be independent of the Scriptures' silver-gold colour sequence. In this way, the beginning of all worldly existence in an Age of Gold as the high point of its cycle would be entirely compatible with the teaching that the primordial time before worldly existence was silver.

Returning to our analysis of the treatment of colour in the Scriptures, we turn to Mythos 2:20-30 as the only location in the Recital where gold and silver appear together. These verses narrate the story of the three princesses of the world who presented their crowns to the Daughter at Her birth. In order of presentation, these crowns are gold, silver, and crystal, seeming to offer a primacy to gold. The text notes, however, that each crown in succession was more beautiful than the last, apparently giving an advantage to silver and yet indicating a grade of prestige beyond it. In many ways, this sequence seems to reflect the narrative of the star which immediately precedes the presentation:

And a star rose ... brighter and more resplendent than all the stars ... more bright than the radiance of all the host of Heaven ... And the colour of the light was not one of the seven, but a wondrous luminance not known within the boundaries of the world. (Mythos 2:2, 18-19)

This light, of course, is intimately tied to the symbolism of the Daughter, as the star not only marks Her birth but also foreshadows the twelve months of Her earthly reign before descending to the underworld (v. 35). Similarly, the star's light persists even when the star is gone (v. 32), matching the endurance of the Daughter's light even through Her death. Given that the silver of Her axe is identified in 4:1 as a 'symbol of Her light', it seems reasonable to suppose that the starlight in question here is silver. If so, another clue to answering the concerns raised by the Chapel regarding Traditional teaching on the primacy of gold (COMG, 'Filianic Scriptures: The Golden Time') becomes apparent, for the verse seems to indicate that the silver in question is explicitly not earthly silver but instead a kind of supernal silver unknown to earthly experience. This would seem to be the implication of the expanded story of the Three Crowns that appears in TCA 14:21-2, describing how Dea had given a jewel to the First Maid to be her third eye and permit her vision of the Divine, and how this had been lost in her embrace of the Snake but rediscovered by her daughter, Sai Ouranya, who wrought it into a magnificent chalice. When Sai Ouranya's successors divided the world into four kingdoms, they took the original chalice and 'made it into four separate Chalices, one like to the first, one golden, one silver, and one of crystal.' It was these last three which were later reworked into the crowns presented to the Daughter by the Three Princesses, while '[t]he first chalice had always remained in Her possession, since the Northern Ranyam remained wholly in Her service.' Thus we find that the primacy belongs neither to silver nor to gold in this story but to a supernal substance unspecified—and perhaps unspecifiable—in material terms. We might thus reasonably suppose that silver, as we know it on the

material plane, is not the actual primordial colour but simply the colour most appropriately symbolic (under our conditions of manifestation) of a superlunary colour which we, limited by sublunary experience, cannot conceive.

This seems to be confirmed in Mythos 3:18–25, where we read:

And the Maid set Herself apart to pray ... beneath the full moon, until a new light was kindled within Her, which was the pure light of Her own divinity. <sup>19</sup>Yet while the divine light of Her Mother was undying, the light of the Maid trembled before the winds of death. <sup>20</sup>And the daughters of Heaven delighted in Her gentle light, saying: This trembling light is the glory of all the heavens, and more glorious than all the luminaries thereof. ... <sup>22</sup>And they led Her forth and clothed Her in the white robe of the sacrifice.

Here we may note that the Daughter's light seems to be symbolically associated with the moon (as it will be again through the Moon-Axe), and yet we are told that the light surpasses that of any of the luminaries. Presumably, this is no kind of moonlight but only a light best understood in terms of the moon, partly for the reason, as this passage states, that the light of the moon is capable of occlusion even as the Daughter, having become maid, is capable of death.

A fundamental paradox of Traditional thealogy is that God's greatness is located in Her own voluntary weakness and that Her glory is greatest in precisely that moment in which She is humbled. In Filianic terms, it is the Daughter's powerless death that perfects Dea's power in such manner as to bring Her light, and thus Her presence, into the very depths of the nethermost hell (Mythos 6:15).



This leads to a fair amount of overlap in lunar and solar symbolism throughout the broader Tradition. One thinks of the so-called ‘Crucifixion darkness’ in the Synoptic Gospels of the Christian Bible, which recount a ‘failing of the sun’s light’ (Luke 23:45) in the daytime during the Passover full moon—in effect, the moon becomes the sun, paralleling the full revelation of the Father through the sacrifice of the Son. This event is closely tied with the rending of the Temple veil in two—symbolic of the removal of distinction between the immanent and the transcendent via the presence of the fullness of God in the Incarnation—and is depicted in early Christian art by placing the sun and moon together in the sky on either side of Jesus, once again reflecting an identification between them. The Filianic calling of the Mother into the nethermost hell (Mythos 6:15) and the embrace which leaves the Daughter standing alone (v. 18) likewise appear to reflect this motif of identity between the Trinitarian persons at the moment of sacrifice, foreshadowed by the conflation of luminary symbolisms, as when the star subtly identified with the Daughter in Mythos 3 assumes the form of the Mother and Daughter together in v. 33, as well as when the star representing the Mother in Her descent to the underworld is identified (in the OS and the LT) as ‘silver’ at 6:8, despite its brightness being, in typical solar fashion, ‘too great to look upon’. A further case may be found in the Madrian story *How the Light Came to the Terrible Forest* (MLC), which presents the Daughter’s descent and passion in a fairy tale allegory. This story represents the Daughter through the figure of a ‘Moon Princess’ identified with the moon itself, but the text specifically avoids identifying the Mother too closely with the sun (which remains inanimate in the story), instead

presenting Her in the figure of the 'Star-Blazing Queen' who was 'brighter than a thousand suns' (p. 5).

This conflation of colours and disruption of simple identifications is suggested also by the frequent use of white in the Recital's symbolism. The Chapel is correct in noting that, heraldically, silver and white are two distinct colours and cannot be identified (COMG, 'Filianic Scriptures: The Golden Time'), yet the Scriptures repeatedly place the two in close association, almost to the point of conflation. This happens, as we have seen, in Mythos 3:22, when the Daughter's moon-connected light is clothed with the white robe of the sacrifice, and occurs again in 5:10 after it is observed that the Daughter's headdress is white (v. 7) but that Her circlet (v. 4) and girdle (v. 10) are, like the axe, silver. Likewise, in Teachings 2:12 (cf. 10, 19), when the Daughter speaks of Her disciples' 'laughing souls, all robed in purest white, that are more lovely than the sun because they are the image of My Mother', the immediately following verse compares these same souls to a 'silver bell', hearkening back, as we have already observed, to the 'silver peals' of the Creation. It may further be noted here that the Daughter's wording carefully distinguishes the Mother from too close an identification with solar symbolism, by observing that Her image is 'more lovely than the sun', just as the Daughter's light was more splendid than all the luminaries. We may also note that white is the colour of the dove mentioned as a model for the gentleness of the Daughter's disciples in Teachings 6:2, just as the Mother is likened to 'a great Dove upon the waters' at the Daughter's conception in Mythos 1:3, thus bridging the two figures who conventionally carry silver and gold identifications, respectively. Perhaps most tellingly, white is the first

colour to be mentioned in the narrative of the Creation, preceding both silver and gold, when it occurs as the colour of the 'force of Her superabundant joy' in Creation 1:4. This theme becomes most explicit in the pages of TCA, where we read,

White is the colour of divine Light, containing within it all the colours of the spectrum ... it is this light which Inanna brings for the healing of the world. When the world was perfect in the beginning, the white light of the celestial Mother shone on all things, and silver, the radiance of white, was their colour (14:8).

In that same source, we find also the interesting observation that, 'The Chalice, wrought in *gold or silver*, is found among the artefacts of every matriarchal civilisation throughout ancient Europe' (14:20, emphasis added). The Madrian Literature Circle paper, 'The Inner Meaning of Chess' likewise speaks to a fungibility between the two symbolisms when noting that the Ranya upon the chessboard corresponds to the supernal Sun and the supra-manifest absolute but that these cannot be represented by Sai Raya as the solar principle within manifestation and that they are therefore correlated within the framework of chess symbolism with Sai Candrë, who is 'highest ... among the seven planetary Geniae [Janyati] ... just as the lunar colour, violet, is the highest of the seven spectral colours' (p. 14). It will be recalled, of course, that violet and silver are traditionally paired as the symbolic colours of Sai Candrë and are explicitly paired in Scripture by Prologue 16.

We must be careful, then, of trying to accommodate the text to too clean an alignment of symbolisms. The primordial colour appears to have been a supernal colour

unknown since (except, perhaps, in the Light of Dea). The two lights of the Mother and of the Daughter are presented as distinct and yet, in the Trinitarian framework of Filianic theology, it is suggested that they are also one, and likewise the silver of the Daughter's Moon-Axe (Mythos 4:1) and the gold of the Daughter's paradise of Avala (Teachings 8:43; 15:10) might be seen as one, as might be the gold of the dawn of Dea's light (Teachings 8:64) and the silver of the Mother's descending star (Mythos 6:8). Gold, silver, and white all appear to be, at varying times, choices of Scripture for the representation of this incomprehensible colour, and we may note in this connection the ambiguity of most Traditional art and symbolism as to whether the moon is silver or white, as well as the curious fact that, while the sun is universally held to be golden, its light is commonly denominated as 'white' in contrast to the seven constituent colours. It might be noted further that TCA simultaneously speaks of 'the Silver Time' when all things were still in their archetypal forms and also of Golden Ages as the first and highest points of cosmic cycles (e.g. 16:15-16).

What must be said in defense of the AAV's reading, then, is that considering the light to be golden appears to be as orthodox, in appropriate contexts, as considering it to be silver, the difference between the two seeming to be primarily a matter of focus and perspective. The Chapel notes something similar regarding the proper ordering of the persons of the Trinity, taking the Mother as first from the perspective of the created universe but the Dark Mother as first from a higher or more abstract metaphysical perspective (COMG, 'Cuivanya: The Autumnal Equinox'), much as the naming of chords in

music depends on which note is placed as fundamental, such that two chords comprising the same notes may have different names depending on their ordering. One can well imagine that, in a purely Déanic form of religion absent the motif of the sacrificial Daughter, gold could perhaps be the only appropriate representation of the supernal colour and of the primordial age. What Madrian teaching seemed to suggest was that, in a religion which *does* recognize the rôle of the sacrificial Daughter, silver (like other lunar symbolism) becomes capable of representing the supernal colour and primordial age, in much the same way that, during the dispensation of Judaism, no earthly thing was permitted to serve as an image of God but, after the Incarnation, St. John Damascene argued that the human face of Jesus had become permissible as an icon. Something very like this approach to the issue can be found in the pages of TCA, where, after explaining the metaphysical significance of wine being white or red, it is noted that '[s]ince our direct communion is with the Daughter, the wine of Communion is always white' (14:21). If this analysis has any merit, it offers the hope of regarding this greatest of variants not as a rivalry between two competing versions of the Truth but as a complementarity of focus and perspective within the one Truth, much like the difference between unitarian simple Déanists and trinitarian Filianists.

On that note, it is worth recalling that the Prologue contextualizes the whole Recital as a divine revelation to our world, fitted to our conditions, and that the Madrians saw it as such. The Aristasians, on the other hand, tended to focus on it as the closest corollary in our world to the Scriptures held in Aristasia Pura (AAV, p. 69)—a kind of

proxy for another revelation given in another cosmological context. It is entirely conceivable, from the perspective of those among the faithful who accept the notion of a supranormal origin for the text, that the 'silver' reading represents the original revelation to Telluria (our Earth), while the 'golden' reading represents an accommodation to a form of the Scriptures more commonly used in Sai Herthe, and that knowledge of this was gained in later spiritual communication with that world. (This explanation could account for a number of minor variants in the text as well, and especially to the difference in readings of the Obediences [see item 2, below]). A scholar not prepared to accept such an explanation, however, will likely be forced to conclude that the 'golden' reading represents a hypercorrection of the symbolism against the backdrop of Traditionalist thought, in keeping with the tremendous emphasis given to Traditionalist ideas within Aristasia.

## 2) *Male References*

References to men and usage of male pronouns occur at three main points in the OS and the LT—in the male pronouns that refer to the Snake (Creation 2:1-2, 6, 8, 14-15; 3:8), in the male pronouns that refer to the mind (and to the horse that serves as its symbol) throughout the Clew of the Horse (Teachings 3:11, 58-9, 61-3), and in the injunctions of the Obediences for the husband to obey the wife and the brother to obey the sister (Teachings 8:32). None of these references occur in the AAV, where the Snake and the mind/horse take neuter pronouns and the Obediences exhibit a substantially variant form. The only explanation of these differences offered in the literature is that of the Chapel, which states that 'the

Madrians, during one of their “mixed” phases, seem to have edited the Scriptures to include references to males’ (COMG, ‘Lux Madriana and the Filianic Scriptures’).

The difficulty with this explanation is that the phrase ‘mixed phases’ seems to suggest that standard Madrian practice did not include men and that this was something unusual and experimental which required, at worst, deliberate adjustment of the Scriptural text or, at best, clarifying glosses for its interpretation that might have become innocently confused for Scriptural text. Such a depiction of Madrian practice, however, does not comport with such historical evidence as is offered by either the extant Madrian literature or the testimony of remaining witnesses to the Madrian households.

The first reference to a man as a member of Lux Madriana occurs in the very first issue of TCA (1:27), which also noted that ‘[t]he Sisterhood of Artemis has the same function and status as Lux Madriana, but exists for those who feel they can work better within an all-female group’ (p. 28), indicating that the inclusion of men was a foundational practice of Lux Madriana. This is in keeping with oral tradition stating that the overarching Ekklesia Madriana (of which Lux Madriana was one constituent order) led by Madria Moura was ‘open to all’ and on at least one occasion solemnized a marriage between a man and a woman (Sr Sophia Ruth, personal communication, 29 January 2018). Later issues of TCA continued to feature testimonials from male readers involved in the Madrian community (TCA 9:7–8; 13:11, 14), fairy tales with male protagonists (TCA 12:14–16), and other such indications of male participation in the religion (the Hestiad prayer, for example, contains a blessing on both ‘childer and menfolk’

[vol. 1, p. 287]). Even more frequently, they featured articles by the magazine's regular writers, including Madrian priestesses, mentioning and affirming the participation of men in 'Madrian-matriarchal' communities (see most notably TCA 15:6-9). One outside journalist recorded the custom of initiating young men into the faith at 16 years of age (MLC, 'The Living Tradition'). No substantial gaps in these citations suggest that any of the references come from isolated 'phases' in the activity of the Madrian orders.

Such living witnesses as there are to the life of the Madrian households affirm the participation of men, both singly and as the husbands of female members, from as far back as testimony is available for. The only known exception is an apparently isolated 'phase' in the 1980s during which the leadership of the Burtonport household is said to have attempted to expel male members and urged the female members to separate from them, contributing to the colony's dissolution (Lanides, personal communication, 1 May 2017). Still, two separate RTE reports on the community immediately preceding that time ('Maids of the Silver Sisterhood', 1982 & 1983) affirmed its openness to male membership.

The 'mixed phase' theory of the origin of male references in the Scriptures would thus appear to be untenable. This does not, of course, necessarily refute the idea that the references are unoriginal; it merely leaves us without a clear explanation for why it would have been felt necessary to insert them in a text that lacked them. Moreover, those found in the Obediences correspond directly with a large quantity of Madrian material describing the proper order of society (e.g. TCA 15:6-9)



and those connected with the mind and the horse appear quite consonant with Madrian teaching on these subjects, which often links 'man' and 'mind' etymologically (e.g. TCA 7:18; 15:6) and treats distracted or material thought as a particularly strong temptation for the masculine nature (e.g. MLC, 'Intellect Against Intellectualism', p. 6; BoR 26; 32; TCA 2:23; an implicit linking of this kind can also be found at TCA 12:18). The use of masculine pronouns with the Snake, while a much thornier theological issue within the context of Madrian thought, is directly supported by the text of the *Legend of the Sun* (MLC).

While thus quite compatible with the consistent body of Madrian teaching and practice, these readings pose clear incongruities with the use of the Scriptures as 'the closest possible equivalent to the faith of an all-feminine world' (AAV, p. 69). The motive for redaction is thus much greater for a movement from masculine to neuter pronouns than from neuter to masculine ones. The AAV's readings would appear metaphysically tenable<sup>34</sup> and also credible as an attempt to critically reconstruct a form of the text that might have been revealed in or to Aristasia Pura; as a reconstruction of the original form of the text as received in our world, however, they must be judged unlikely.

The same considerations regarding the historical rôle of men in Madrianism and the possible motives for redaction apply in consideration of the Obediences. Here, too, it is credible to suppose that the reading found in the AAV represents an equally valid form revealed in Sai

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<sup>34</sup> Indeed, it might be noted that many languages would not even be able to retain the distinction between the masculine and neuter pronoun in translation.

Herthe/Aristasia Pura and later copied over by Aristasians in Telluria, but the weight of the textual evidence, by both number and age of witnesses, compels a judgement in favor of the OS/LT reading in determining the critical text here.

### 3) Names and Titles

Several theological terms and names differ between the OS, the LT, and most especially the AAV, and determining originality amongst these is impossible on the basis of evidence from the Clear Recital alone. Any discussion of these issues must therefore make extensive reference to the wider body of Madrian writings, as well as to some post-Madrian writings that can shed light upon the subject from other angles. As certain usages tend to correlate with one another, it is necessary to consider the various conventions more or less 'whole cloth'. Nonetheless, for convenience, they are treated below under three distinct but interrelated headings: angelic names and titles, Divine names, and demonic names and titles.

#### i. Angelic Names and Titles

Throughout the AAV, the chief spirits in the service of God are referred to as a 'Janya' in the singular and as 'Janyati' in the plural, while the LT and the OS have singular 'Genia' and plural 'Geniae' in complementary distribution through sixteen verses (Mythos 2:5, 13, 20, 23-4, 26-7, 29-31; 6:16; 7:9; Teachings 6:22; 8:41; 9:4, 26). In one verse (Teachings 1:2), LT/OS 'Geniae' corresponds instead to 'Angels' in the AAV, which is a *hapax legomenon*. The homogenous presence of a single term in

the OS and the LT where the AAV exhibits a diversity of terms may, per common critical guidelines, suggest that the AAV's terminology is more original and has been 'smoothed over' in the OS and the LT. This theory is supported by an MLC document which notes that "“angel” in Madrian usage is strictly the servant of a Genia' (MLC, 'The inner meaning of music', p. 9). While this document uses 'Genia', it confirms that 'angel' was in simultaneous use in the Madrian community during the time of the first published editions of the Scriptures. The use of 'angels' in the AAV's reading of Teachings 1:2 would seem conceptually natural given the more technical definition found in the MLC document, since a rank of celestial beings positioned one below the level of the Janyati, who are generally understood to be non-different from Dea Herself, would naturally seem more in need of a 'tongue' that could be bequeathed to maids and eventually corrupted into human languages.

With regard to evidence internal to the terms themselves, the origin of the OS/LT 'Genia' is reasonably clear, being a grammatical feminisation of Latin *genius*—a term which, in its original Roman sense, offers a fair analogue to the concept represented in Filianic janyatology. The origin of the AAV's term is more obscure, as its only close match is with a word in Sanskrit, which otherwise does not seem to have contributed directly to the Scriptural lexicon (though it is often an important source of terms in Aristasian literature more generally). There, the meaning is roughly 'emanation', with special reference to the derivation of musical scales from fundamental modes in Carnatic music. This meaning, too, corresponds well with the concepts of Filianic janyatology and either term is

thus equally plausible from a strictly etymological point of view.

It deserves to be noted, however, that the text may well have been dictated and that the spelling 'Janya' would be a reasonable phonetic rendition of the ecclesiastical pronunciation of Latin 'Genia'. Thus, the two may not actually represent distinct terms but merely alternate spellings of the same term by two different scribes, though whether 'genia' was intended and a scribe unfamiliar with it had to invent a spelling for a word she did not know, or whether 'Janya' was intended and a scribe familiar with Roman mythology heard it by default as 'Genia', is impossible to say. The difference in plural forms is a difficulty with such a theory, however, and this scenario also would suggest that the AAV on the one hand and the OS and LT on the other differentiated close to the time of original recitation, which would be difficult to explain in light of the AAV and the WTAG's shared ignorance of Teachings 9:10, which seems to suggest that they are dependent on the same deficient source in respect of that clew (p. 72). If the two forms 'Genia' and 'Janya' are merely a spelling variation, however, the critical text's choice between them may justly be influenced by the fact that 'Janya' has become dominant within the contemporary Filianic community.

Additional evidence may be brought to bear, however, from an analysis of the names of the Janyati in Matristic literature. Madrian sources regularly employ 'themis' as a gloss on 'thamë' when referring to the principle of Divine order, with 'thamë' appearing in quotes and 'themis' following in parentheses (e.g. TCA 15:4 and the anonymous text 'The End of Atlantis'). The clearest case

of this occurs in TCA 18:10, which states that, ‘Without doubt it is *thamë* (sometimes known by the classical name of *themis*). This is a Rhennish word impossible to put into modern English.’ The same article also attested the derived term ‘*athamë*’ (p. 11). The related term ‘*sithamë*’ can be found at TCA 15:18. Within Madrian teaching, Rhennish words and customs were deemed to reach back directly into matriarchal prehistory and it is thus strongly suggested that ‘*thamë*’ was original to the text of the Recital, with the explanatory gloss ‘*themis*’ coming to displace it in the OS and the LT.

Within the Recital itself, the AAV’s ‘*thamë*’ is in complementary distribution with the OS and the LT’s ‘*themis*’ in six verses (Teachings 8:36, 44, 47, 51-2, 61). One verse (Teachings 8:22) exhibits the antonym, which is ‘*athamë*’ in the AAV and ‘*anathemis*’ in the OS and the LT. The AAV also witnesses an adjectival form in one verse (Teachings 6:10), which is ‘*thamelic*’; this has no direct counterpart in the OS or the LT, as both have ‘*harmonic*’ in this verse. As the term ‘*harmonic*’ is common throughout the Scriptural text, it would seem unlikely that a redactor introducing the term ‘*thamelic*’ would substitute it in only one verse. Internal evidence thus also favors the originality of this form, though it is the external evidence for related terms given above which is most conclusive.

Nonetheless, Madrian sources do not witness the name ‘*Thamë*’ applied personally to the Janya, witnessing only ‘*Themis*’ in such contexts, and the suggestion of originality for ‘*thamë*’ might thus be opposed to the rarity of what were later the common Aristasian/Chelouranyan names for the other Janyati, who are referenced by the

names of the Greek Titanesses in Madrian literature. There are, however, further clues even within Madrian literature suggesting that Greek terms were employed for the purpose of obscuring or magically protecting more original, sacred Rhennish names. In TCA 20, a note to the poem 'Wenver's Hunt' glosses 'Phoebe' as 'the moon' and then declares that 'The true Rhennish name for the moon is not divulged here' (p. 2). Following the analogy of 'themis' and 'thamë', we might suppose that the 'true Rhennish name' was 'Candrë', as in later Aristasian and Chelouranyan writing, and it may be noted that such a substitution in the relevant line of the poem would, in fact, be metrically elegant and support a traditional Anglo-Saxon alliterative pattern that is otherwise broken by the use of 'Phoebe'. That the name of the Janya of fire was kept occulted is confirmed by eyewitnesses to the old Madrian households.<sup>35</sup> If it is established that the Madrians acknowledged a distinction between a set of 'true' names and the Greek terms in common use in their writing, and that they actively took measures to conceal the 'true' names, it becomes possible to contextualize the scarce appearances of the forms attested later in Aristasian and Chelouranyan writing, hypothesizing that this set was known to the Madrians and regarded as the 'true Rhennish name[s]' but generally protected by substitution with Greek terms. This would certainly have served a didactic purpose, insofar as the Greek Titanesses were a useful point of comparison for elaborating janyatological doctrine and had names etymologically connected with the 'true' forms. Additionally, given what is known about Madrian interest in magical practice, as

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<sup>35</sup> '[T]here was only one name hidden ... because fire on earth is a yerthing of the Spirit' (Sr Sophia Ruth, personal communication, 4 March 2017).

well as teachings common to the whole of Matristic literature about the power of names and the inheritance of their referents on a spiritual level (e.g. TCA 12:6), the substitutions may also have been motivated by a desire to keep names with spiritual or invocatory power out of the wrong hands. This would help to explain why it was not felt necessary to substitute ‘thamë’ when referring to an abstract principle but always when referring to the Janya. Similarly, the only direct occurrence of an Aristasian-style name in public Madrian documents is a reference to ‘Nimwe’ (without diaeresis) alongside the form ‘Metis’ (TCA 20:21). The two, of course, are differing aspects of the same Janya, whose primary name seems to have required protection while the name of her ‘trickster’ form aroused less concern. Although there are still significant unanswered questions about the provenance and intended audience of the SR Fragment, its witness to the name ‘Sai Raya’ (as a variant to ‘our Lady’ in v. 29), strongly supports the hypothesis that these forms were known to the Madrians<sup>36</sup> and, if the SR Fragment were meant only for internal reading and study, as opposed to dissemination to the public, this would accord very well with the rationale proposed here to underlie Madrian name substitutions.

As the form ‘Janya’ is always preferred by later Aristasian sources exhibiting what thus appear to be the ‘true’ names previously concealed in Madrian publications, it would seem likely that this term is original also and was substituted by ‘Genia’ in order to protect it. Possible rationales for this could include the relationship of ‘Janya’

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<sup>36</sup> This contention is strengthened further when it is noted that an Aristasian-style name occurs here in a verse which is not present in the AAV, further lessening the likelihood that ‘Sai Raya’ is a late substitution.

to a name of God, as indicated by later Chelouranyan sources which state that ‘Janya ... literally means “born”, the implication is “having her birth, or wellspring in Dea” (COMG, “What Is Polytheism?”). The inclusion of the Y in the spelling of ‘Janya’ could be the result of the desire to highlight etymological connections with Sanskrit as per the etymologies described in a previous paragraph, but some sources connect the Y with mystical aspects of intemorphism (Lanides, personal communication, 8 June 2018). Madrian literature does not attest teachings on intemorphism but it is possible that some form of the concept was held as a hidden, esoteric teaching and that the form ‘Janya’ was occulted as a part of this protection. Ultimately, as in the case of the names themselves, motivations for the concealment of particular forms must remain speculative in the absence of further evidence.

Both the practice of name substitution and the rationales given speculatively above seem confirmed, however, by the admittedly late witness of the Book of Rhiannë, which, in an introductory comment (p. 2), states:

We have not attempted to reproduce Rhennish dialect in this book, but certain Rhennish terms, such as the names of the \*Geniae and of the matriarchal months, have no modern English equivalents. Partly in order to protect the security of the Old Rhennish communities, and partly because of the ritual power of true Names, we have not divulged actual Rhennish words, but followed our custom of substituting terms drawn from other ancient sources. Such substitutions have been marked with an asterisk. Thus \*Themis represents Rhennish ðamë and \*Moirā Rhennish werdë.

Unfortunately, this passage does not give a Rhennish equivalent to ‘Geniae’, but its asterisk (confirmed again on



pp. 20 and 29) does show that that term is not original.<sup>37</sup> Given that the glosses provided here, like those elsewhere in Madrian writing, indicate the names in later Aristasian use as being original 'Rhennish' terms, the preference for 'Janya' over 'Genia' in the critical text would appear to be well justified.

Accordingly, in all cases where the critical text reads 'thamē', 'athamē', or 'thamelic', it agrees with the AAV against the OS and the LT's 'themis', 'anathemis', and 'harmonic',<sup>38</sup> respectively. Verses in which this is the sole point of variation have not been individually listed (Teachings 6:10; 8:22, 44, 47, 61). This has been counted as a single point of variation.

## *ii. Divine Names*

One of the most notable distinctions between the AAV and all other witnesses is its strikingly variant nomenclature for Divinity. Throughout the AAV, God is referred to as 'Dea', which occurs in complementary distribution with the OS and the LT's 'the Goddess' in nine verses (Mythos 2:5, 11, 17, 28; Tablet 19, 31, 15, 20; Teachings 2:21). In one verse (Teachings 2:25), the OS and the LT's 'the Goddess' occurs as 'High Dea' in the AAV and,

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<sup>37</sup> The BoR likewise uses asterisks for 'themis' (p. 24) and 'Themis' (pp. 29–30), 'Phoebe', 'Metis', 'Tethys', and 'Geniae' (p. 29), as well as for the office of 'ancilla' (p. 14), the fast of 'Hiatus' (p. 20) and the festivals of 'Exaltation' and 'Samhain' (p. 21). It may be inferred from this that the Rhennish name of Samhain was 'Tamala', as this term was later used by the Aristasians alongside Janyatic names known to be 'Rhennish' (such as 'Thamē' and 'Werdē'), but the original names of Exaltation and Hiatus, as well as the designation of the office of ancilla, remain a mystery.

<sup>38</sup> The reading 'harmonic' in Teachings 6:10 is also witnessed by a quotation at TCA 5:29.

in one verse (Tablet 50), the OS and the LT's 'the Goddess' (attested also by TCA 9:22) occurs as 'our Lady' in the AAV. The OS additionally attests the term 'God' in nine verses (Teachings 5:17, 20, 22-3, 25, 35; 7:6-8) that are not witnessed in the AAV for comparison. The LT, however, reads 'the Goddess' for the OS's 'God' in six of these (Teachings 5:20, 22-3, 25; 7:6-7) and 'Dea' for the OS's 'God' in three (Teachings 5:17, 35; 7:8). TCA and the MLC documents consistently favor 'the Goddess' in those verses they attest.

The larger body of Madrian writing, however, does not uniformly favour 'the Goddess'. In fact, a marked decline in the use of this term can be noted over the course of the twenty issues of TCA. Issue 1 uses only 'the Goddess' and 'our Lady'. Issue 2 also uses only these terms but with a preponderance of 'our Lady'. 'God' first appears in TCA 3:13, alternating with 'the Goddess'. In TCA 5:8, 'God' appears in a quotation from an otherwise unattested Scriptural fragment. By issue 11, 'God' and 'the Goddess' occur in near parity. Issue 13 retains 'the Goddess' in the masthead and advertising for other publications but nowhere else. In issue 15, 'the Goddess' is absent from the masthead and present only in a testimonial submitted by a reader. Thereafter, only 'God' and 'our Lady' are found.

At first glance, this would seem to support the originality of 'the Goddess', with a gradual displacement for reasons that became explicit in the 1990s, when the Filianic community had broadly come to reject the use of the term 'Goddess' in order to avoid confusion between its own theological concepts and those of the Goddess spirituality movement, as well as to avoid conveying the idea that 'the Goddess' was, in some way, derivative of a

different 'God'. A number of other points, however, suggest that the situation is not so simple.

First, traditional textual critical principles favour a more diverse set of readings over a more homogenous one. The fact that the AAV contains 'Dea', 'God', and 'our Lady' readings over a span of verses that, in the LT and the OS, all read 'the Goddess' is in itself suggestive of a systematic editorial redaction on the part of the latter two witnesses. That 'God' was original to at least some passages of Scripture is suggested by its retention in some clustered locations in the OS and by TCA 5:8, which quotes an otherwise unattested fragment with 'God'.

We must also note that the term 'the Goddess' is entirely absent from the published prayers, meditations, and traditional sayings of the community as found in TCA, as well as from the quotations given there of statements by members of the 'traditional households'. These invariably use either 'our Lady' or 'God', as when Elysia quotes her father teaching her that 'even so did God fashion the world with Her hands' (TCA 12:8). 'The Goddess' appears only in indirect quotation from older sources and in original work by the members of Lux Madriana. While the term can be found in the Rite of Sacrifice (pp. 18–19) and the brief quotation from the otherwise unattested Rite of Initiation (TCA 6:10), these texts show clear borrowings from contemporary Wiccan ritual and British ceremonial magic and thus appear to have been composed or substantially revised by Lux Madriana for the specific use of their order. Even then, it may be noted that the Rite of Sacrifice also contains 'Dea' (p. 21).

That Lux Madriana introduced the use of ‘the Goddess’ is corroborated by TCA 16:23, which states that ‘The word “Goddess” is also unknown in Rhennish, for God is known always as Dea, Diu or Diw.’ This accords well with a much later source—a review of the AAV published shortly after its release—which stated that ‘This ... is termed the “Triple Goddess” by some modern writers, but these texts [in the AAV] avoid the translation “goddess” as both trivializing and implying the existence of masculine “gods” (DoD). The reference here to ‘the Goddess’ as a ‘translation’ points in the direction of ‘Dea’—which is, in fact, the preference of the AAV—since ‘Dea’ is simply the feminine form of Latin *deus*, meaning ‘god’, and thus literally translates as ‘the Goddess’.

That ‘Dea’ is Latin is significant in another way as well. If we give credence to certain oral accounts of the religion’s origins, we have to consider the intrinsic improbability that a group of Catholic women prior to the First World War would have used the term ‘the Goddess’ to refer to a figure they seem to have identified with the Blessed Virgin; such a term would have been utterly alien to their religious background. ‘Dea’, on the other hand, being free of the pagan connotations carried by ‘goddess’ in English, seems a term that they could more plausibly have coined –if, in fact, it had not been given to them as part of the apparition. (One will recall that Sister Angelina is said to have spoken of there being Latin writing in the sky.) On the other hand, it is not difficult to imagine the term ‘the Goddess’ being introduced by a group of young devotees in the 1970s enthused by the writings of thinkers like Marija Gimbutas and anxious to align their beliefs and praxis with a growing ‘Goddess spirituality’ movement, and it is equally easy to imagine them growing

disillusioned with the term as it became progressively more apparent that there could be no intellectual *rapprochement* between themselves and the Goddess spirituality movement as it developed toward the decade's end. Indeed, the disappearance of 'the Goddess' from the pages of TCA neatly parallels the disappearance of Madrian self-descriptions as 'feminist' and suggests a connection also with the shift from early references to both 'Artemid' and 'Catholic Madrianism' to later, exclusive use of 'Catholic Madrianism'. A pivot away from attempts to build bridges with the growing Neopagan and Goddess spirituality communities could very well have prompted a return to a more traditional usage of 'Dea'—an obscure and idiosyncratic term that the Madrians of the 1970s would have had no reason to invent or introduce. Although the term does not appear in the OS, its currency in the Madrian community of the time is shown by its appearance in the Rite of Sacrifice (pp. 21-2).

The likeliest scenario thus seems to be that, as in the AAV, 'Dea' was the most common original term, alternating in some locations with 'God', and that the use of 'the Goddess' was introduced as a translation by Lux Madriana in the course of their efforts to forge links with the burgeoning Neopagan and Goddess spirituality groups of the time. When it became clear that these efforts were doomed to failure owing to irreconcilable theological differences, the practice of translating 'Dea' ceased, leading to its increasing frequency in Madrian literature generally and the corresponding disappearance of 'the Goddess'. By that point, however, the translation had already been committed to print in the booklets that had been issued and the ever cash-strapped order was presumably not in a position to reissue them.

Against this theory must be weighed the statement of the BoR, which, after giving the name of the Mother as 'Mari' (without asterisk, suggesting an originality that would comport well with the community's apparent Catholic origins), declared that 'She is God (or as we say in Rhennish, Dia)' (p. 22). The usage of 'Dia' is also mentioned in some firsthand accounts of the Burtonport community from the early to mid-1980s (Sr Sophia Ruth, personal communication, 29 January 2018) and is referenced by Aristasian sources, which consistently present it as a gloss on the term 'Dea'.<sup>39</sup> It is to be noted, however, that this term falls within the etymological spectrum of the terms noted by TCA 16:23, and this fact is reiterated by Aristasian sources such as the 'Introduction to Aristasian faith and spirituality', which places the term in the same lexical context as Madrian writings. Furthermore, 'Dea' could relatively easily have been identified with 'Dia' in a non-standard pronunciation and this would have been all the likelier at Burtonport, given that 'Dia' is the common Irish word for 'God'. This would comport well with the later appearance of 'Dia' in the literature (occurring only at Burtonport and in Aristasian writings that appear to stem from that community's tradition) and with the significance that Ireland itself developed in the Burtonport community's eschatology (as seen in BoR 25).

The critical text therefore follows the AAV in reading 'Dea' (Mythos 2:5, 11, 17, 28; Tablet 31, 44, 49; Teachings 2:21) or 'High Dea' (Teachings 2:25) instead of 'the Goddess' as found in the OS and the LT. These variants have not been

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<sup>39</sup> 'God is called in Aristasia Dea (Old Aristasian Dia)' (GT 2); '[A]ll agree that there is one supreme Spirit, our Mother, who is everywhere called Dea (or Dia)' ('The "religion" of Aristasia'); 'The most usual term used for Her in Aristasia is Dea, or Dia.' ('An introduction to Aristasian faith and spirituality').

individually listed in the variorum. Verses not witnessed by the AAV have been emended in accord with this usage (Tablet 14–15, 18; Teachings 5:28; 7:10). In those verses where the LT reads ‘the Goddess’ (Teachings 5:20, 22–3, 25; 7:6–7) or ‘Dea’ (Teachings 5:17, 35; 7:8) for the OS’s ‘God’, the critical text, in obedience to the abovementioned principle favouring more heterogeneous readings, follows the LT’s readings of ‘Dea’ but follows the OS’ reading of ‘God’ where the LT has ‘the Goddess’. Likewise, the critical text follows the AAV in alternating ‘Dea’ in Tablet 49 with ‘our Lady’ in Tablet 50, as against the uniform use of a single term (‘the Goddess’) in the OS and the LT. All of the above have, for statistical purposes, been counted as a single point of variation. Emendation of ‘the Goddess’ to ‘Dea’ has also been applied throughout the liturgical materials gathered in the Book of Hours, except for those cases in which ‘Dea’ occurred in the original.<sup>40</sup>

Turning from the Divine nomenclature in general to the name of the Daughter specifically, we are faced with a much less certain situation. Within the Recital, the Daughter is named in only two verses that have multiple textual witnesses (Mythos 2:21 and Teachings 4:1). In the

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<sup>40</sup> i.e. ‘Madria Dea’ in the ‘Preparation for the Sacrifice’ section of the Rite of Sacrifice, the occurrences throughout the Devotional Rite According to the Way of the Filyani and the Communion Rite (excepting the opening line of the Invocation, the second instance in the Blessings, and the Dismissal, which read ‘Goddess’ in the Rosa Madriana text). In two cases, ‘the Goddess’ has been emended to ‘God’. These are the ‘Preparation’ section of the Commentary on the Rite of Sacrifice, where ‘Mother Goddess’ was already functioning as a gloss on ‘Madria Dea’, and Catechism 25, where the critical text follows the Short Catechism as presented at the COMG in reading ‘Gods’ and ‘God’, this being more contextually appropriate to the passage.

first case, all sources name Her 'Inanna'. In the second, the OS and the LT refer to 'Inanna' while the AAV reads 'Our Lady'—a term found in many other locations throughout the text in all sources. In a discussion of appropriate Filianic renderings of traditional Catholic prayers, the Chapel wrote: 'In accordance with recent Aristasian practice in Telluria following the resolution of the Filianist Controversy, the Daughter is not here referred to by the Personal Name Inanna' ('Rosary prayer translations for devotees of our Mother God'). The Chapel's observation that the avoidance of the Daughter's personal name is 'recent' would seem, at first glance, to support the potential originality of 'Inanna' as a reading in Teachings 4:1 and could suggest that the AAV's reading of that verse is a deliberate emendation deferring to norms of usage within the community that supported its preparation. This would leave us still at a loss, however, to explain why such a redaction was not performed at Mythos 2:21 and we would remain unable to rule out the alternative possibility that 'our Lady' was an inheritance from the Catholic origins of the community and that redactors of the OS intervened in the specific cases of Tablet 50 and Teachings 4:1 to resolve potential ambiguity in the text<sup>41</sup> by glossing 'the Goddess' and 'Inanna', respectively.<sup>42</sup>

Both of these models are complicated by evidence from the Book of Rhiannë, however. It has been noted already,

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<sup>41</sup> The ambiguity arises from the fact that 'our Lady' alternates between designating the Mother (as in Tablet 29), the Daughter (as in Tablet 35 and, depending on originality, Teachings 4:1), or Dea in general (as in Prologue 3, 7, and 9).

<sup>42</sup> It should be noted, however, that the OS and the LT's 'our Lady' in Tablet 29 (unattested in the AAV) reads instead 'sai [sic] Raya the Rayin' in the SR Fragment.



in discussing the names of the Janyati [p. 95], that the BoR used an asterisk to indicate substitute terms that replaced Rhennish names the community did not wish to reveal. Maddeningly, 'Inanna' occurs in the BoR once with asterisk (p. 23) and once without (p. 20). In both cases, it is given as an equivalent to the name 'Dana', which occurs on both pages without an asterisk. Intrinsic probability would seem to favor regarding the absence of the asterisk from Inanna on p. 20 as an omission, in which case the witness of the BoR would exclude the possibility of the originality of 'Inanna', while appearing to support 'Dana' as original.<sup>43</sup>

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<sup>43</sup> Interestingly, although the Book of Rhiannë only ever uses the name 'Rhiannë' in reference to the legendary 'Mare Princess', who was said to have led the Rhennish tribes after the fall of the Western Amazons (p. 2, see also TCA 18:2), 'Rhiannë' is also known to have been used as a name of the Daughter by Sr Angelina (Sr Sophia Ruth, personal communication, 26 November 2018). The princess was held to have been named after this name of the Daughter. In the second edition of the NCUV (p. 3), editor Sarah Morrigan wrote that,

As in some of the older existent texts of the Filianic faith, Her [the Daughter's] name is restored to Rhiannë. As those who are familiar with the teachings of Lhi Raya Chancandre of Aristasia may notice, the phoneme "rhi" denotes the sovereignty of the Daughter as the queen of heaven. This rendition, while adding to the basic etymological root "ana" common in many languages for their words for a principle Goddess, also is better sounding when used in a formal liturgical setting. Rhiannë is a three-syllable name, with the final "ë" voiced. Among Filians [sic], Her name is also variously invoked as Ana, Anna, Hannah, Inanna, and so on.

Morrigan appears to have inferred this use from an entry for the BoR in the catalogue of the British Library. Morrigan's notes show that she was aware of the BoR (Morrigan, 2010, 'Rhianne') but did not have access to it, leading her, it would seem, to assume that the name referred to the Daughter. The present editor is not aware of any textual evidence of the usage.

One potential difficulty with 'Dana' as an original name would be the relatively large number of poems and chants used by Lux Madriana which depend for their metrical structure on a three-syllable name. It being unlikely that these would all have been composed around a name that the Madrians knew to be a substitute term intended only for readers outside their own community, one would presume that a three-syllable name must have been in use, even if a two-syllable name such as 'Dana' had been in use alongside it. Such a free alternation would not have been out of place in Madrian practice, considering the fungibility that existed between etymologically related sets of words, such as Dea/Diu/Diw/Dia. That Dana and Inanna were considered so related is shown by a section of BoR 25, reading:

Dana ... was the name of the supreme Mother Goddess in Ireland, as was ... Danae in pre-Hellenic Greece. ... She was also called Ana or Anu. ... Sometimes the name took an I-preface, as in Teutonic Iduna ... or Inanna.

This recognition of 'Dana' as a specifically Irish term, however, raises the possibility, already mentioned in connection with the use of 'Dia' [p. 101], that this was a late development specific to the Burtonport community as it settled into the cultural landscape of its new home in Ireland.

Thus compelled to consider alternative candidates to both 'Inanna' and 'Dana', mention must be made of the centrality of Diana/Artemis in 1970s Madrian thought. Early issues of TCA were jointly published by the 'Daughters of Artemis' and Lux Madriana, gave dates from the foundation of the Temple of Artemis at Ephesus

alongside the *après-Lourdes* dates (e.g. TCA 1:3; 2:2), and referred to the particular form of the faith propagated by Lux Madriana as 'Artemid Madrianism' (e.g. TCA 1:28). The order of the 'Daughters of Artemis' disappears in later issues, as does the dating from the Temple at Ephesus and the designation 'Artemid Madrianism' (which becomes supplanted by 'Catholic Madrianism').<sup>44</sup> The relationship of this trajectory to the decline in usage of the term 'the Goddess' and the decline in self-description as 'feminist' merits further exploration as part of the history of the Madrian orders, but these examples certainly attest to the paramount significance of motifs connected with Diana/Artemis in Lux Madriana in the early 1970s.

Even more notable than these cases, however, is the very close association made in Madrian literature between Diana/Artemis and the Daughter. Descriptions of the Festival of Artemis are particularly explicit on the point:

This is the festival of our Lady, Mother of Ekklesia and of the institution of Communion. Artemis was the name given to the Goddess by ... the Amazons. It is thus on Her ancient festival that we celebrate the Goddess ... and remember Her promise: "I shall unite you all who love Me in one great body..." (TCA 4:16)

Our Lady Artemis is the Daughter as Protectress and Guide of all Her worshippers... She is the Maiden of the Silver Bow ... the weapon She uses as Huntress of souls. For Artemis is ever active in the search for Her lost children. ... As Mother of Ekklesia, Artemis cares for the whole body of her servants ... including ... the radiant Geniae [Janyati] of heaven... (TCA 8:13)

Artemis is Inanna in the form of Huntress of Souls... Her silver shafts are beams of Her Mother's pure Light... (TCA 12:13)

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<sup>44</sup> This first appears in TCA 2:28 in the phrase 'beliefs of Artemid or Catholic Madrianism'.

Special points to be noted in these treatments are the association of Artemis with Communion (belonging distinctively to the Daughter), the implicit attribution of the Daughter's words in the Mythos to Artemis, the identification of human souls as Artemis' children, and the implicit setting of Artemis in a position of supervision over the Janyati generally. None of these points are witnessed in relation to any other Janya in Madrian literature.

The statement that 'Artemis is Inanna in the form of Huntress of Souls' leads us naturally to the TCA article 'The Huntress' (16:23), where we learn that:

In the everyday language of the British matriarchal communities, Our Lady Artemis is known by a variety of names, depending on which region is in question, ranging from Jayas to Dyana or Diana (the latter, although following the modern English spelling, is always pronounced Dee-anna, or Janna); yet however different they may appear, they are all forms of a single word ... a form of what, in Latin, Greek, Sanskrit, all Celtic and most modern European languages is the primary designation of God.

The article goes on to connect these forms to 'Dea', 'Diu', and 'Diw' quite explicitly, and connecting any of them with 'Dana', 'Danae', and 'Ana' hardly requires a leap of imagination.

Although connections to the present issue must, for the time being, remain speculative, it is worth noting that there are several more obscure aspects of Dianic lore that might have encouraged this close association in Madrian thought. It is well known that Diana had her major temple at Ephesus (we may recall that the TCA writers

experimented with dating years from its construction) and that Ephesus is also the location of the legendary house of the Virgin Mary from which she was assumed into heaven upon her death, as well as the location of the council that bestowed upon her the title of *Theotokos* ('Mother of God'). In light of such Madrian remarks as Sister Julia's declaration that 'We are not just a faith, but a nation. We are the true England' (TCA 11:23), it may also be worth noting that the legendary Brutus of Troy—a descendant of Aeneas identified by mediæval chroniclers as the founder and first king of Britain—was said to have been guided to that isle by a vision at a temple of Diana (see Geoffrey of Monmouth, *Historia Regum Britanniae*, 1.3–18, 2.1), and that early modern English historians were very much attached to the theory (unproven but still current) that St. Paul's cathedral is built on the site of a Roman-era Dianic temple (Clark, 1996).

It is possible, however, that the name 'Diana' (and variants of it) applied specifically not just to a particular aspect of the Daughter's activity (as 'Huntress of Souls') but to a particular manifestation of Her Being. Although Madrian sources (as well as later ones) repeatedly emphasized that 'She [the Daughter] was not incarnate on this earth' (TCA 10:10) and vigorously critiqued the notion of the Divine Child being a 'real historical person incarnate on earth' (TCA 10:11), as understood in Christianity, many extra-Scriptural stories seem to reference Her in such terms. We are warned in a discussion of Matristic legends that '[w]e must not be misled by the "historicizing" prejudice of the modern mentality to "date" Inanna's birth "at the end of the Golden Age"—whatever period may be envisaged' (TCA 14:22), and yet we are told elsewhere of how 'Inanna entered the chariot of an Amazon princess on the eve of a great battle' (MLC, 'The Inner Meaning of

Chess', p. 17). Similarly, we are treated to a fleeting reference to 'the supernatural archery of Diana, the wonderful archer (an avatar of Artemis, the tutelary Genia of archers) in which the four quarters are pierced by a *single arrow*' (TCA 13:19; COMG), as well as a mention of a story telling how '[w]hen rivals wished to take Diana's place as princess ... none could bend it [her bow] ... yet Diana immediately loosed four arrows to the four ends of the earth' (TCA 13:22; COMG). That we are meant to connect these stories, like the story of the chariot, to the Daughter in some fashion is suggested not only by the above considerations of the use of Diana as a name for the Daughter but also by the apparent absence of any classical story of the goddess Diana involving such a scene.<sup>45</sup>

A clue to this seeming contradiction appears to be offered by TCA 14, which advises that:

We should note that the birth and life of Inanna are cosmic Events which take place in Eternity and not on this physical earth or in time. There is no reason, however, why these Events should not have been "reflected" directly on the earth in some distant world-era... (p. 22)

In the context of this statement, it becomes possible to understand the assertion of TCA 16:18 that the 'yerthing of Dyana' is a symbol of 'the Huntress hunting Herself'. The term 'yerthing', etymologically related to 'earth' (which often takes an initial y sound in Scots and northern English dialects), is a rough cognate to the Hindu term 'avatar' (used, as we have seen, to describe Diana on TCA 13:19) and indicates an undefined manner of special

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<sup>45</sup> The story bears a certain resemblance, of course, to the challenge of Odysseus' bow, but the present editor is aware of no such story involving Diana or Artemis.

presence within space and time. We are told, for example, that 'traditional science teaches that all fire is a yerthing (coming-to-earth) of the sun' (TCA 17:22) and that the fabled fox 'Shearwind was a yerthing (descent, coming-to-earth) of Sai Nimue' (TCA 14:7). The term is treated most fully in the Matristic commentary to the story *The Brown Bull of Norrøway*, where the character Golden, we are advised, 'may be seen as an earthly descent (yerthing) of the supernal Huntress, stripped of Her transcendent power and glory, and "objectively" human while subjectively remaining one with the Spirit' (TCA 16:17). That this phenomenon is not unique within the human realm to this particular fairy tale is shown elsewhere, where reference is made to 'the stories of the human manifestations (yerthings) of Dyana, in which She becomes the perfect human archer in order to seek Herself as well as to lead other human creatures upon her [sic] path' (TCA 16:23).

Reading between the lines of these statements, it is tempting to discern a kind of line of emanation in which the Daughter, whose story transpires entirely at the level of the Pleroma, is reflected or realized on the level of the Janyati in the figure of Sai Artemis, who embodies Her rôle or aspect as 'Huntress of Souls', and Sai Artemis in turn is reflected or realized on the plane of space and time in her 'yerthing' Diana—the perennial heroine. Something very like this understanding, in fact, can be found in the story, first attested in later Aristasian writings, of Sai Rayanna, the legendary warrior princess identified as a yerthing of Sai Raya, who descended into the world of Sai Herthe (not to be confused with the Janya Sai Herthe, for whom it is named) to save it from destruction at the hands of a demonic host and who

subsequently established the Caeran Empire in (perhaps not coincidentally) the same year that the Madrians identified with the construction of the Temple of Diana at Ephesus (COMG, ‘The Warrior Queen Raihiranya Sai Rayanna’). If this interpretation of the figure of Diana is correct, then it is easy to see how, in light of the longstanding Filianic practice of venerating Janyati as ‘faces’ of God Herself, it might have been seen as thoroughly appropriate and orthodox to apply the name of Diana to the Daughter directly, even if its more technical signification was particular to the yerthing of Sai Artemis, and the ‘true’ name of the Daughter was something else, as will be suggested shortly.

It may behoove us first, however, to recall what the scant evidence available does appear to establish. It would seem clear that a variety of names were in use for the Daughter among Madrian communities and that, as in the case of ‘Dea’ and ‘Dia’, the distinction between the variant forms was not held to be of great theological or liturgical significance. It would further appear that all of these names were in some way rooted in the *ana* syllable combination, with the possible exception of the mysterious ‘Jayas’ mentioned in TCA 16:23 and the name ‘Bala’, which is ascribed to Her in only one, more recent source (COMG, ‘The Apostles Creed and the Conception of God the Daughter’).<sup>46</sup> This same source, however, states

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<sup>46</sup> Several other pages at the Chapel evince awareness of the use of ‘Bala’ (alongside Bala-Sundari) in Hinduism as the name of a form of Sri Lalita (‘Lalita: Our sweet, playful Mother’; ‘Mala Beads: The chanting-Rosary of our Mother God’; ‘Saying the Rosary of the East’; ‘The Feast of the Conception of God the Daughter’; ‘Durga Chalisa video, text and commentary’; ‘Inanna Lalitha MP3: A devotional chant to God the Mother and God the Daughter’). It thus seems likely that the usage of this name is a late import from Sanskrit.



generally that ‘the Name of the Daughter ... is usually given as Anna or Inanna. ... For us, of course, there is only one Daughter regardless of the Name’. Likewise, another page at the Chapel notes that ‘Déanists often refer to the Mother as Mari/Marya and God the Daughter as Anna or Inanna’ (‘Mary statues as images of God the Mother’). The reason for the primacy of these forms is suggested in a commentary on the *Marianna Maria* chant:

The root of MA is the sound M (which, in Roman letters, stands at the centre of the Alphabet, along with the daughter-sound N which is the root of the Daughter’s name: Anna/Inanna ... While this Chant is addressed to the Mother alone, the first of the two names used for Her incorporates the *Anna* of the Daughter. This is because, as we have explained elsewhere, the Daughter is always “implicit” in the Mother. (‘The Marianna Maria chant MP3: A cry of love to our Lady’)

To determine which of the variants of ‘the *Anna* of the Daughter’ may be the oldest in usage is, sadly, quite impossible on the basis of the currently available data. It would appear, however, that it was probably not ‘Anna’, as this form appears only in late Aristasian and Chelouranyan sources and is not witnessed in any Madrian writings. Indeed, its appearance seems exclusively to post-date the ‘Filianic Controversy’, the ‘resolution’ of which apparently ended the common use of ‘Inanna’ (‘Rosary prayer translations for devotees of our Mother God’). It therefore seems likely that ‘Anna’ came into use sometime in the late 1990s or early 2000s as a kind of neutral, compromise term, extracting the etymological heart of the common panoply of names.

It would also appear that the name originally appearing in Mythos 2:21 was probably not ‘Inanna’, as this is asterisked by the BoR (p. 23). It is not difficult to see how this might

have been chosen in keeping with the custom of using cognate figures from classical mythology to provide names. While their differences are many, both the Daughter and the Sumerian Inanna descended through seven portals into the netherworld and liberated souls. Additionally, the name Inanna was widely thought in the 1970s to translate as 'Lady of Heaven'. This translation has since been called into question (Leick, 1998, p. 86),<sup>47</sup> but at the time that Lux Madriana was writing it would have been viewed as a credible analogy to the most commonly favoured etymology of 'Diana', which renders its meaning ultimately from the Proto-Indo-European *\*d(e)y(e)w* –'bright sky' or 'daylight' (Dumézil, 1974, part 3, chap. 1). Comprising the same stress pattern across three syllables also, so as to fit neatly into existing chants, 'Inanna' would have seemed an admirable substitution if one were unwilling to reveal the name 'Diana' or a closely related one.

While these factors make it tempting to settle upon 'Diana' as a preferred original form, we have already noted that that name would appear to have been most closely associated with a particular yerthing and was perhaps only secondarily applied to the Daughter *per se*. Additionally, from a textual critical standpoint there is something to be said for the intrinsic improbability of the forms 'Janna' and 'Jayas' mentioned in 16:23. These forms would have been less likely to enter the tradition as borrowings than the more common 'Diana', 'Inanna', and 'Dana', and this carries a certain suggestion of originality. To this may be added, however, the testimony of an anonymous source reputed to be close to the founding of

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<sup>47</sup> The Chapel, however, continues to refer to it ('Inanna Lalitha MP3: A devotional chant to God the Mother and God the Daughter').

Lux Madriana that, prior to Lux Madriana's activities, the group to which the source belonged had used 'Jana' as their name for the Daughter and that they held this to be a 'Northern European name for Inanna' (Lanides, personal communication, 25 May 2018). Sr Sophia Ruth reported that Sr Angelina had originally used the name Rhiannë for the Daughter in conversation with her and that '[i]t was much later, after I had been initiated, that I was told the true name of Jana' (personal communication, 25 November 2018). Of course, 'Jana' is also the name of a lunar goddess recorded by the Roman scholar Varro and the name is generally taken to have been an earlier form of 'Diana'. The Madrian connection of these two names has been mentioned already in the reference on TCA 16:23 but may be found elsewhere as well. Sr Sophia Ruth stated that she 'was instructed to pronounce Heavenly-Earthly Mother Jana' with a 'J as in jar = hard, ë as in "e" in "bet", called an "open e". So Ja-hhhn-eh' (personal communication, 26 November 2018). This pronunciation bears a clear affinity to the note to the story *The Wonderful Beanstalk* reading 'JANË: the commonest name in Rhennish folktale is pronounced in Rhennish Jah-në. It is a form of Diane/Dyana, and therefore a type of the incarnate Spirit seeking the straight way' (TCA 20:16). A variety of terms with forms similar to 'Jana' may be found around Romance-speaking Europe as names for feminine magical creatures as well, generally attributed to derivation from 'Diana'.<sup>48</sup> None of these, however, are Northern European and none are known to have a direct etymological connection with 'Inanna'. They do nonetheless, however, testify to the persistence of the

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<sup>48</sup> e.g. Old Neapolitan *janara* ('nymph'), Old Italian *gana* ('witch' or 'fairy'), Old Spanish *jana* ('witch'), Cantabrian *anjana* ('fairy'), Asturian *xana* ('water nymph'), Sicilian *janas* ('fairies'), etc.

name Diana/Jana in European folk tradition in ways that might open up plausible avenues for it to have entered the stream of Filianic thought.<sup>49</sup>

It deserves to be mentioned also that the anonymous source previously referenced claimed that Lux Madriana's more formally Trinitarian theology had not been elaborated previously to them and that the traditional households with which that source was familiar understood the 'Heavenly-Earthly Daughter Jana' modalistically as the immanent form of the 'Celestial Mother Mari' (Lanides, personal communication, 26 October 2018). If that is an accurate reflection of general early Madrian belief, it raises the possibility that 'Jana' (or a similar term) might have functioned not only as a proper name but also as a common noun for any direct manifestation of a particular divine attribute, power, or energy (in the technical, theological sense of the Greek *ἐνέργεια*). If that had been the case, figures such as Sai Raya or Sai Werdë, who are defined in Filianic theology as ultimately non-different from God Herself, might well have each been referred to as 'a jana', later giving rise to the contemporary term 'Janya' which, as has been noted [p. 89], is otherwise difficult to reconstruct an etymology for. A possible support for this idea is found at TCA 7:8,

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<sup>49</sup> Speculations have also been made within the Filianic community connecting these names with Hebrew etymologies from 'Johanna' and from 'Jah'. One may note also the similarity to Arabic *jannah*, meaning paradise, which could have relevance in the context of a number of ahadith and certain Shi'ite sects that mystically associate the Prophet's daughter Fatima with paradise. If one accepts a connection between the emergence of Filianism and the visions of Mary and Joan of Arc seen at Alzonne, France in 1913–14 [see p. 18], one may also be tempted to draw a connection between the Madrian pronunciation of 'Jana' and the French pronunciation of 'Jehanne/Jeanne'. All of these possible connections, however, are highly speculative.

where 'Ariadne' is simultaneously identified as a Cretan name for both Sai Werdë and the Daughter.

These considerations lend substantial weight to the suggestion that 'Jana' might, indeed, have been the form used originally among the early Madrian households and thus the form most likely to be original in Mythos 2:21. Much of the evidence involved, however, is highly speculative and/or circumstantial and thus, although tempting, simply cannot critically outweigh the fact of the appearance of 'Inanna' in the oldest witnesses to the text or the fact that even contemporary Chapel sources, far more reticent about the name 'Inanna' than Madrian ones, use it more often than any other and seem to accord it a certain liturgical primacy in statements such as, 'In this Chant, she [sic; the Daughter] is called upon as Inanna, as in the Filianic worship' ('Inanna Lalitha MP3'). For these reasons, the critical text retains 'Inanna' in Mythos 2:21, on the understanding that it is most likely not original to this verse, but recognizing that insufficient evidence exists in favour of any alternative to justify its replacement. Following the AAV, however, Teachings 4:1 reads with the more neutral 'Our Lady'.

### *iii. Demonic Names and Titles*

The chief malefic spirit in Filianic cosmology is consistently named 'Irkalla' in the OS and the LT. In one verse (Teachings 8:52), this name corresponds to 'dark queen' in the AAV, while in two others (Teachings 9:25-6), the AAV has 'Dark One'. All sources agree in using the title 'dark mistress' at Teachings 8:57. Teachings 10:30 witnesses 'Irkalla' in the OS and the LT, but this verse does not appear in the AAV for comparison. 'Irkalla' is

used consistently across all other Madrian materials, though the variant form 'Irkal' appears in a poetic context in TCA 5:18, where 'Irkalla' may also be found. Unfortunately, no reference to this figure under any name or title occurs in the BoR, which therefore provides no evidence regarding originality or lack thereof.

As in other cases, however, it appears that the OS and the LT harmonize a diversity of terms to clarify their referents and the AAV's more heterogeneous text is therefore preferred. In support of this, we may note the contrast in capitalization between the AAV's titles in Teachings 8 and 9. If a change from 'Irkalla' were a concerted effort on the part of the AAV's editrices, we would expect a consistent usage in this respect; the lack of such consistency favors originality. Even stronger evidence for the originality of 'dark queen', as per the AAV, is offered by TCA 6:3, which refers to 'Irkalla, the Dark Queen of Mythos V'.

The obvious parallelism between 'Irkalla'—in origin a Sumerian term for the underworld—and 'Inanna' brings the arguments against the originality of 'Inanna' [p. 104] into play against 'Irkalla' as well. As in the case of 'Inanna', however, witnesses to the Scriptural text differ only in the number of verses exhibiting the name. The critical text thus reaches the same conclusion in this case as in the other—namely, that the name 'Irkalla' is, like 'Inanna', unlikely to be original, but there is insufficient evidence in favour of any alternative to credibly propose a restoration of a superior reading.

The wicked spirits who serve the Dark Queen are mentioned in ten verses (Mythos 4:2, 7, 11, 15, 17, 19;

Teachings 1:31; 8:38; 9:10, 14). In two of these (Teachings 1:31; 8:38) all sources agree in reading 'demons'. In six (Mythos 4:2, 7, 11, 15, 17, 19), the AAV's 'demons' occurs in complementary distribution with the OS and the LT's 'keres'. In Teachings 9:14, the AAV reads 'demons', while the OS and the LT read 'keres'. In Teachings 9:10, witnessed by the LT (and the SLM) but not by the AAV or WTAG, 'demons' and 'keres' occur side-by-side. The LT's witness suggests that the AAV's consistent use of 'demons' is a smoothing by later redactors and that the original, in keeping with the OS and the LT, used both terms. In support of this, it may be noted that TCA 6:3-4 uses the term 'keres' as a subset of the term 'demons'. This forms an interesting parallelism with the OS and the LT's homogenization in eliminating 'angels' (witnessed by the AAV), which TCA likewise uses as a subset of 'Geniae' [p. 89].

The originality of 'keres' in some positions is also suggested by the detail of the malefic spirits' 'talons' in Mythos 4:3, as the keres of Greek mythology were well-known for this particular feature. Their close association with personal fate is also suggested by their initial appearance in Mythos 4, where the Daughter takes fate upon Herself.

Thus, in all cases where the critical text reads 'keres', it agrees with the OS and the LT against the AAV's 'demons', except in Teachings 9:10, which is not witnessed by the AAV (or WTAG). Verses in which this is the sole point of variation (Mythos 4:2, 7, 11, 15, 17, 19) have not been individually listed in the variorum. These have been counted as a single point of variation.

#### *Reliability of the AAV*

As has been observed, then, there are significant doubts to be raised in respect of the AAV's overall reliability as a witness. It appears to be, at least in some sections, overly reliant on the WTAG, which is known to be a defective witness in several respects. It would also seem that, while reference to the primordial time as 'golden', use of the neuter pronoun for the Snake and the mind, as well as presentation of the obediences purely in terms of political, ecclesiastical, and scholarly offices, might all be useful and orthodox glosses upon the text, the weight of evidence suggests that none of these features are likely to have been original to it. Several other expanded or significantly altered phrasings, especially in the Creation, would likewise appear to be valuable scribal commentaries but not original readings. There is also some suggestion of textual homogenization in the elimination of the term 'keres'.

On the other hand, the AAV appears to be more faithful to the likely original in its use of 'thamë' and 'Dea', as well as its retention of 'Angels', where other witnesses appear to have homogenized the reading. A few other isolated cases of potential fidelity to a legitimate textual tradition deserve mention as well. Teachings 6:6 sees the AAV's reading align in a significant lexical variant ('fixing' vs. 'making') against both the OS and the LT but with the additional support of an MLC reading, which indicates that, in this case at least, the AAV is preserving a reading at least as old as the extant OS witnesses but that was not transmitted in any other lineage.





# CRITICAL METHODS

## EDITORIAL PRINCIPLES

Although keenly aware of the practical wisdom in Emmanuel Tov's dictum that 'to a large extent textual evaluation cannot be bound by any fixed rules' (2012, p. 280), the editor has nonetheless felt it proper to elaborate some general guidelines for his critical method, both to assure himself of consistency in the work and to more accurately communicate his rationale in specific critical choices. The following guidelines were therefore assembled on the model of similar lists composed by a variety of prominent textual critics.<sup>50</sup> No individual point has been applied mechanically, but the points as a whole have been applied consistently. It may therefore be said in general that, in any given case, the critical text favors that variant which:

- a. Derives from an older source.
- b. Is supported by witnesses of the greatest quality and not merely of the greatest quantity.
- c. Is shortest, especially where longer readings appear to interpret or define the text of shorter ones.
- d. Makes the best sense—i.e. is most consistent with both the grammar and the purport of its sentence and of the larger context.
- e. Is more difficult or obscure.

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<sup>50</sup> In addition to those works cited elsewhere, the editor is particularly indebted in this respect to Epp & Fee (1993, pp. 157–8), as well as to Black (1994, pp. 32–6).

- f. Is least harmonious in parallel passages—i.e. is least likely to have been accidentally conformed to agree with the wording or structure of a neighboring phrase or verse.
- g. Possesses the greatest explanatory power toward the other variants.
- h. Is found in a manuscript that has proven itself generally reliable as consistently containing superior readings, as judged by intrinsic and transcriptional probability.

One common critical guideline has been judged unsuited to the nature of this text and may therefore deserve special mention for its absence from the list. Following Griesbach (Alford, 1958, p. 81), most critics have held that the ‘harsher’ reading is to be preferred, meaning that ungrammatical, inelegant, or unpoetic readings are more likely to have been fixed by a scribe than introduced. The editor feels that this rule is not generally applicable to the text of the Clear Recital for two reasons. First, uncontested portions of the text exhibit metre, alliteration, and other poetic devices which are clearly original but which, in more prosaic works, would be taken as evidence of scribal ‘improvement’ (Fausset, 1858, pp. 13–17). It has been generally assumed here that a copyist was more likely to damage a carefully composed poetic device than to invent one, except where a device appears inconsistent with the general metre or style of the work.

Second, in contrast to most texts subjected to this kind of critical analysis, the various transmission lines of the Recital are likely to have undergone, at least in their later stages, many iterations of copying by typewriter or word processor, which greatly increases the possibility for

minor defects to be introduced without notice by the copyist, altering the probability of their introduction versus their correction as compared to hand-copied manuscripts.

Throughout, the editor has generally extended the benefit of the doubt, wherever evidence permits, to past editors and copyists, presuming that each has acted, within the best of her or his knowledge, as a faithful transmitter of the text. That is not to say that the editor has not taken into account the possibility of deliberate emendations of the text, and many appear to have been made across the various branches of transmission (see *variorum*). It is simply to say that the editor has, wherever evidence has not clearly prohibited it, presumed the most generous interpretation of prior editors' and copyists' motives—that they made additions where they genuinely believed text to be missing or that a clarifying gloss was needed (or else where they confused a gloss with original text), and that they made deletions where they genuinely believed existing text to be spurious or to have been tampered with by another redactor.

## SYSTEMATIC SELECTIONS AND EMENDATIONS IN THE CLEAR RECITAL

'Selections' refer to editorial choices from among attested variants, while 'emendations' refer to editorial corrections to perceived textual deficiencies by supplying a form not attested in any known source. Most selections and emendations affect only one verse or one small range of contiguous verses and are noted and explained in the relevant section of the *variorum*. The following sections

detail selections and emendations that have been systematically applied to multiple discontinuous verses and which are thus not individually listed in the variorum.

### *Spellings*

The print AAV uses the spelling 'khear', while the OS, the LT, and the online AAV prefer 'kear'. Since at least one version of the AAV agrees with the OS and the LT, the latter spelling has been adopted for the critical text (Teachings 2:4, 6-8, 10, 12, 17, 19; 4:43; 12:9). This is also in conformity with the oldest known attestation of the word (TCA 2:18), where it is spelled without H. This has not been counted as a true variant.

The alternation between 'Janya' (or plural 'Janyati'), as found in the AAV, and 'Genia' (or plural 'Geniae') as found in the OS and the LT (Mythos 2:5, 13, 20, 23-4, 26-7, 29-31; 6:16; 7:9; Teachings 6:22; 8:41; 9:4), has been considered a spelling variation for statistical purposes, since both singular forms are amenable to a single pronunciation. The critical text prefers 'Janya' as more likely to be original per the analysis given previously [p. 89] and also as the spelling in most common use by the Filianic community at present. This has been treated as a single point of variation. Teachings 15:9 and Prologue 1, not witnessed by the AAV, have been emended for consistency.

### *The Things of Clay*

The AAV has 'clay' and 'of clay' for the OS and the LT's 'matter' and 'material' in three verses (Teachings 9:5, 19, 27). Insufficient evidence exists to make an informed

determination between the two variants, and the OS/LT reading has been preferred solely on the strength of the combined witness of those sources. Against it may be posited one appearance of the phrase ‘heavy world of clay’ in the MLC (‘The Amazons in Sain Arien: Part 3’, p. 38).

### *Titles in the Creation and the Mythos*

The OS/AAV and the LT exhibit two systematic variations when referencing figures in the Creation and the Mythos. The OS and the AAV always read ‘the Mistress of All Things’ where the LT reads ‘the Great Mother’. Likewise, the OS and the AAV always read ‘the Snake’ where the LT reads ‘the serpent’. In both cases, the OS/AAV variant has been preferred owing to the antiquity of its witness, as no other evidence exists by which to adjudicate. In the former case, it may also be noted that the LT’s ‘Great Mother’ correlates not only with the OS/AAV’s ‘Mistress of All Things’ but also with ‘Mother of All Things’ (as in Mythos 6:22), suggesting that it may have homogenized a more original diversity of terms, with the notable exception of Mythos 7:4, where the LT and the OS/AAV agree in reading ‘Mother of All Things’.

### *Capitalization and Punctuation*

Many verses following a verse ending with a comma or a semicolon begin with a lower-case letter in the OS and the LT but with an upper-case letter in the print edition of the AAV (Teachings 1:42, 44; 2:9; 4:8, 26, 34, 39–40, 43; 6:30; 8:26, 30, 48, 59; 9:4; 12:5, 11, 23, 27). The online version of the AAV consistently agrees with the OS and the LT against the print version. This has therefore been

treated as a typographical error of the printsetting and not counted as a true variant. In those cases where all sources capitalize after a comma or a semicolon, the editor has emended to lower-case for consistency with general English usage (Mythos 7:7; Teachings 4:41; 6:16; 8:24, 38, 52–53; 12:3; 16:4). Where the opposite case pertains and the OS and the LT have an initial lower-case letter after a verse ending in a period, this has been emended for consistency (Mythos 1:7; Teachings 7:10, 33–5; 10:14; 16:16, 18–20, 40).

Additionally, there is one verse (Mythos 6:21) in which the beginning of dialogue after a colon is not capitalized in any source. This appears to be a typographical error and has accordingly not been counted as a true variant. The critical text always capitalizes the first word of speech after a colon for consistency.

In the few verses of the Clear Recital (Creation 3:9; Mythos 7:4; Teachings 4:30; 7:14) punctuated by dashes, these are consistently rendered as an en dash in the SMRM and the LMB (for verses attested there), an em dash in the AAV, and a hyphen both in the SLM and at WTAG (except Teachings 4:30, where the AAV agrees in a hyphen, and Teachings 7:14, which the AAV does not witness). It is likely that the hyphens both in the SLM and at WTAG are a result of the limitations of text input at the time that they were digitized. Similar technical restrictions may also have affected the choice in the LMB and other Madrian publications. The critical text therefore follows the AAV in consistently preferring em dashes in positions where standard English usage would suggest these.

## SYSTEMATIC SELECTIONS AND EMENDATIONS IN MATRISTIC WRITINGS

In the preparation of the Recital, scrupulous care has been taken to document every known variant for the text and to record all emendations, no matter how minor. This has been done both out of consideration for the text's status as scripture and to further research into the text's origin and transmission history, both of which remain unclear. The Matristic writings, however, come to us in a much plainer light. All (or nearly all) were published directly by their authors and the majority are attested in their original publications. In these cases, there is little doubt about authorship and none regarding transmission. Most are thus attested by a single authoritative source and the great majority of cases involving multiple sources involve articles first published in TCA and later re-issued by the MLC. These two operations were broadly concurrent and it is reasonable to presume that the same individuals were generally involved in both. The re-issued versions are thus taken as authorial revisions, or revisions by a first round of closely related editrices, rather than witnesses to any independent line of transmission.

In consequence, the present editor has felt it a reasonable exercise of discretion to make certain selections without exhaustive documentation. The vast majority of variants between TCA and MLC involve the presence or absence of a comma setting off an adverbial expression or enclosing a parenthetical comment, or else involve typographical errors such as missing terminal punctuation, failures of sentence-initial capitalization, missing diacritics, or obvious misspellings. In all such cases, the liberty has been taken of selecting the best copy from the available



sources or, in some cases, making a reasonable emendation, without noting this separately.

All selections or emendations affecting the text's substantives, however, or which could otherwise conceivably alter the meaning of a phrase, are indicated in the variorum which follows, excepting three broad classes of changes.

First, to aid the reader's cross-referencing, all citations of the Clear Recital have been rectified to the citation system used by the ECE, giving appropriate paragraph or verse numbers. Similarly, all quotations from those sources have been adjusted in keeping with the current state of the critical text. (Those readers whose study depends on noting variations of text within the quotations of the Ekklesial Mothers may consult the variorum for this purpose.) Citations to works outside of this collection, generally appearing as footnotes in the original sources, have been consistently reformatted as in-line citations pointing to full, standardized bibliographic entries in the master 'Works Cited' list appearing at the end of this volume. Citations appearing in the original have been distinguished from citations added by the editor by the use of round and square brackets, respectively.

Second, explanatory notes or annotations appearing in the original as footnotes have been placed, under an asterisk or other appropriate symbol, at the end of the specific text to which they refer. This edition's footnotes are thus reserved for explanatory notes and annotations provided by the editor.

Third, in keeping with the arguments presented on p. 89, the names of the liturgical months, the names of the Janyati, and some related terms have been systematically emended to the forms commonly used today and presumed, on the basis of the evidence given in the aforementioned section of the apparatus, to have been the original terms as well. Thus, except where otherwise noted, the following correspondences pertain between the critical text and original witnesses:

Brighe	Brighde
Culverine	Columbina
Eastre	Easter
helati	heras
Herthe [month]	Hestia
Janya	Genia
Janyati	Geniae
Mala	Abolan
Matic	Meti
Sai Alethea	Alethea
Sai Athene	Athene
Sai Herthe	Hestia
Sai Maia	Maia
Sai Nimwë	Nimue
Sai Sushuri	Tethys
Sai Ðamë	Themis
Sai Vaya	Vaya
Sai Vikhë	Niké
Sai Werdë	Moirai
Sushuric	Tethyc
ðamë	themis
Vaskaras	Hesperis
vikhelic arts	martial arts
Vois	Hathor

werdë  
Werdë [month]

moira  
Samhain

Where a text is witnessed by the COMG, such emendations agree with the COMG's witness.

# VARIORUM

This is a complete listing of all other variants between the text types. Text to the left of the bracket is the critical text. Immediately to the right of the bracket, an abbreviation indicates the source of the variant. Where **E** is listed as the source, this indicates that the critical text is the editor's own emendation. Semicolons then separate additional variants, each of which is followed by the abbreviation for the source in which it is found. The comment '[unattested]' indicates that a particular source's witness for the verse is truncated, allowing no comparison beyond that point. Section numbers referenced in parentheses at the end of an entry direct the reader to a fuller treatment of the issue in the apparatus. No special comment is made for standard application of the editorial guidelines [p. 121].

Prologue

Prologue: to the Teachings and to the Mythos **SLM** | This clew appears only in the SLM.

Prologue 1

**ALETHEA**] **E**; **ALETHEA SLM** | The SLM's formatting is ambiguous as to whether this opening sentence is to be considered part of v. 1 or taken as an unnumbered prologue to the text. For convenience, and in keeping with A's practice at Teachings 2:1, it has been considered as part of the first verse in the critical text.

Prologue 10	Fátima] <b>E</b> ; Fatima <b>SLM</b>   The accent was likely lost in transcription of the text owing to lack of support in the keyboard layout employed.
Prologue 18	...thus may it remain.] <b>E</b> ; ...Thus may it remain. <b>SLM</b>
Creation 1:1	Mistress of All Things ... She was] <b>OS, AAV</b> ; Great Mother of All Things ... She Was <b>LT</b>
Creation 1:3	pure force or energy] <b>OS, LT</b> ; pure consciousness or energy <b>AAV</b>
Creation 1:5	silver ... being, and] <b>OS</b> ; silver ... being; and <b>LT</b> ; golden ... being. And <b>AAV</b> ; [unattested] ... being, and <b>TCA 12:8</b> [see p. 73]
Creation 1:6	gave a shape ... like any other] <b>OS, AAV</b> ; gave shape ... like unto any other <b>LT</b>
Creation 1:8	living. And ... earth, and ... trees; some ... first-made ... silver] <b>OS</b> ; living. And ... earth, and ... trees; some ... first made ... silver <b>LT</b> ; living, and ... earth, and ... trees; some ... golden <b>AAV</b> ; living. And ... earth and ... trees, some ... [unattested] <b>TCA 12:8</b> [see p. 73]

	This verse is cited, without quotation, by TCA 20:13 in support of the claim that ‘in the perfect world ... all things were silver.’
Creation 1:9	shallow; and ... light] <b>OS, AAV</b> ; shallow, and ... Light <b>LT</b>
Creation 1:9–10	The critical text follows the LT in rendering ‘And She laughed’ as its own line, in keeping with vv. 7 and 8, prompting v. 10 to initiate a new paragraph. The OS renders vv. 9–11 as one continuous paragraph, with no separate line for ‘And She laughed.’
Creation 1:10	daughters. And ... spirit] <b>OS</b> ; daughters, and ... spirit <b>LT</b> ; daughters. And ... Spirit <b>AAV</b>
Creation 1:11	knew cunning, and she] <b>OS, AAV</b> ; knew cunning therefore, and she <b>LT</b>
Creation 1:13	silver] <b>OS, LT</b> ; golden <b>AAV</b> [see p. 73]
Creation 2:1	silver] <b>OS, LT</b> ; golden <b>AAV</b> [see p. 73]
Creation 2:3	Mistress of All Things ... her:] <b>E</b> ; Mistress of all things ... her: <b>OS</b> ;

	Great Mother ... her: <b>LT</b> ; Mistress of All Things ... her, saying: <b>AAV</b>
Creation 2:4	superfluity of energy ... known the sweetness of rest ... have rest] <b>OS, LT</b> ; the footsteps of the Mother ... taken rest among the things that are ... have that rest <b>AAV</b>
Creation 2:8	spirit] <b>OS, LT</b> ; Spirit <b>AAV</b>
Creation 2:9	she became tired] <b>OS, LT</b> ; she was turned from the Light of the Mother to the lights of the things that are. And she became tired <b>AAV</b>   The rhetoric of competing lights is common to later Aristasian literature but not well represented in earlier Madrian sources.
Creation 2:13	and all will be <b>OS, AAV</b> ; and will be <b>LT</b>
Creation 2:14	heard him] <b>OS</b> ; heard the serpent <b>LT</b> ; heard it <b>AAV</b>
Creation 3:3	This verse appears only in the AAV. Earliest literary sources attest this teaching (MLC, 'The Legend of the Sun') but not this verse. Mythos 2:19, however, witnessed in all sources, appears to refer back to it

	when speaking of ‘the seven’ without further explanation.
Creation 3:4	daughter: What] <b>LT</b> ; daughter: what <b>OS, AAV</b>
Creation 3:6	waters <b>OS, AAV</b> ; water <b>LT</b>   The final sentence of this verse is not attested in the AAV [see p. 75].
Creation 3:7	This verse appears only in the AAV [see p. 75].
Creation 3:8	Snake] <b>OS, AAV</b> ; snake <b>LT</b>
Creation 3:9	blessings] <b>OS, AAV</b> ; Blessings <b>LT</b>
Mythos 1	The Mythos of the Divine Maid] <b>OS, LT, MLC</b> (“ <b>Glossary of Madrian Terms A-C</b> ”, p. 10); The Mythos of God the Daughter <b>AAV</b>
Mythos 1:1	come upon the world] <b>WTAG, LT, AAV</b> ; come upon world <b>LMB</b>
Mythos 1:2	She] <b>OS, LT</b> ; Her <b>AAV</b>   Though not quoted directly, this verse is alluded to in MLC, ‘Matriarchy and the Nature of Ritual’, which employs the phrase ‘we feel as though a great gulf has opened up between ourselves and She’ (p. 10).



Mythos 1:3	brooded.] <b>WTAG, LT, AAV;</b> brooded <b>LMB</b>
Mythos 1:5	all that darkness] <b>OS, AAV;</b> all the darkness <b>LT</b>
Mythos 1:7	one with Her, and the child of Her Light] <b>OS, AAV;</b> One with Her, and the Child of Her Light <b>LT</b>
Mythos 2:3	all over the earth] <b>OS, LT, AAV;</b> over all the earth <b>TCA 13:12</b>
Mythos 2:10	world] <b>OS, AAV;</b> World <b>LT</b>
Mythos 2:11	carry the Light ... creation, even] <b>LT;</b> carry the light ... creation; even <b>OS;</b> carry the light ... Creation; even <b>AAV</b>
Mythos 2:12	house ... guide ... deliverer] <b>OS,</b> <b>TCA 17:12;</b> House ... Guide ... Deliverer <b>LT;</b> house ... Guide ... Deliverer <b>AAV</b>
Mythos 2:15	And a Cry issued out of the cave, saying: The Holy Child is born from the most Holy Mother; Light has come forth from Light, Perfection from Perfection.] <b>LT;</b> And a Cry issued out of the cave, saying: <i>The holy Child is born from the most holy Mother; Light has</i>

*come forth from Light, Perfection from Perfection. **AAV**; And a Cry issued out of the cave, saying: The holy Child is born from the most holy Mother; Light has come forth from Light, Perfection from Perfection. **OS** | LT sets this text off as a block quote indented on both sides.*

- Mythos 2:16                      And at once the air ... heaven, and] **OS, AAV**; And at once the air ... Heaven and **LT**; Suddenly the air ... heaven, and **TCA 17:12** | The article in TCA encloses other Scriptural quotations on the same page in quotation marks but not this one, indicating an awareness that the wording was paraphrased, though the context indicates no obvious reason for paraphrasing.
- Mythos 2:24                      of all the world] **OS, AAV**; of all the World **LT**
- Mythos 2:28                      but few] **OS, AAV**; but a few **LT**
- Mythos 2:30                      of all the world] **OS, AAV**; of all the World **LT**
- Mythos 2:31                      Her Name shall be called Inanna, For She shall be Lady of Heaven.] **OS, LT**; *Her Name shall be called Inanna, For She shall be Lady of*

Heaven.] **AAV** | OS and LT set this text off as a block quote, indented on both sides.

Mythos 2:32 sky, and yet] **LMB, LT**; sky and yet **WTAG, AAV**

Mythos 2:33 vision was a vision ... Things, bearing] **OS, AAV**; vision was a Vision ... Mother bearing **LT**

Mythos 2:34 vision] **OS, AAV**; Vision **LT**

Mythos 3:2 shall command] **OS, AAV**; shall rule **LT**

Mythos 3:3 shall You control] **OS, AAV**; shall You rule **LT**

Mythos 3:5 must I put] **OS, LT**; must be put **AAV**

Mythos 3:9 to Her, and spoke to Her, saying: ... My light] **OS, AAV**; to Her, saying: ... My Light **LT**

Mythos 3:10 Your light **OS, AAV**; Your Light **LT**

Mythos 3:14 Divine light] **OS, AAV**; Divine Light **LT**

Mythos 3:16 Things ... Divine light ... blessing ... Go hence, beloved Daughter] **E**;

	things ... Divine light ... blessing ... Go hence from here, beloved Daughter <b>OS, AAV</b> ; Mother ... Divine Light ... Blessing ... Go hence, Beloved Daughter <b>LT</b>
Mythos 3:17	Children of Heaven ... songs] <b>OS, AAV</b> ; children of Heaven ... tones <b>LT</b>
Mythos 3:18	divinity] <b>OS, AAV</b> ; Divinity <b>LT</b>
Mythos 3:19	divine light] <b>OS, AAV</b> ; Divine Light <b>LT</b>
Mythos 3:21	into ... into] <b>OS, LT, AAV</b> ; into ... to <b>TCA 14:12</b>
Mythos 3:22	sacrifice <b>OS, AAV</b> ; Sacrifice <b>LT</b>
Mythos 4:2	light ... Her: keres] <b>OS</b> ; light ... Her; demons <b>AAV</b> ; Light ... Her; keres <b>LT</b> [see p. 117]
Mythos 4:3	light] <b>OS, AAV</b> ; Light <b>LT</b>
Mythos 4:5	do You hurt] <b>LT</b> ; do you hurt <b>OS, AAV</b>
Mythos 4:10	world] <b>OS, AAV</b> ; World <b>LT</b>

Mythos 4:11	light ... we that have] <b>E</b> ; light ... we that that have <b>OS, AAV</b> ; Light ... we that have <b>LT</b>
Mythos 4:12	other; and] <b>OS, AAV</b> ; other, and <b>LT</b>
Mythos 4:13	it ... it ... its <b>OS, AAV</b> ; It ... It ... Its <b>LT</b>
Mythos 4:17	saying: Think] <b>AAV, WTAG</b> ; saying: think <b>LMB</b>
Mythos 4:18	do what ... blessed] <b>OS, AAV</b> ; do, what ... Blessed <b>LT</b>
Mythos 4:19	are You] <b>OS, AAV</b> ; are you <b>LT</b>
Mythos 4:20	heart of the Maid fainted within Her] <b>OS, LT, AAV</b> ; heart fainted within Her <b>TCA 10:8</b>   TCA quotes only the section of the line given here; it is not clear whether the rest of the verse was worded differently in the author's source to accommodate this variant phrasing.
Mythos 4-5	WTAG maintains continuous chapter numbering but separates the text under two titles between these chapters, with chapters 1-4 forming <i>The Mythos of the Divine Maid, Part 1</i> and chapters 5-7 forming <i>The Mythos of the Divine</i>

*Maid, Part 2.* This is likely a division based on practicalities of the original loose-leaf circulation, as opposed to internal text structure, and the critical text therefore follows the LMB and the AAV in disregarding it.

- Mythos 5:3            Mother of all] **OS, AAV**; Mother of All **LT**
- Mythos 5:4            Your axe ... Moon-Axe] **E**; your axe ... Moon-Axe **OS, AAV**; Your Axe ... Moon Axe **LT**
- Mythos 5:6            And the Maid ... into her hands] **LMB, AAV**; And the Maid ... into her lands **WTAG**
- Mythos 5:7            headdress ... bareheaded] **AAV**;  
head dress ... bareheaded **OS**;  
head-dress ... bare-headed **LT**
- Mythos 5:9            Your sandals] **LT**; your sandals **OS, AAV**
- Mythos 5:11           Your hair] **LT**; your hair **OS, AAV**
- Mythos 5:12           world ... all] **OS, AAV**; World ... All **LT**

- Mythos 5:14 was her aspect that her daughters] **OS, AAV**; was her aspect that her aspect that her daughters **LT**
- Mythos 5:16 upon the ground] **OS, AAV**; on the ground **LT**
- Mythos 5:17 pillar] **OS, AAV**; Pillar **LT**
- Mythos 5:18 upon that pillar] **OS, AAV**; upon the pillar **LT**
- Mythos 6:1 bird had sung ... forth; nor] **OS, AAV**; bird had sung ... forth: nor **LT**; bird sung ... forth; nor **TCA 14:9**
- Mythos 6:3 sea, and] **OS, LT, AAV**; sea. And **TCA 14:9**
- Mythos 6:4 drouth in all the earth. And neither maid bore child nor ewe brought forth the lamb. And every growing thing] **OS, AAV**; drought in all the earth. And every growing thing **LT**
- Mythos 6:6 wept and walked] **OS, LT, AAV**; wept and walked **LT**; walked **TCA 10:13**
- Mythos 6:8 silver star] **OS**; Silver Star **LT**; star **AAV** [see p. 73]

Mythos 6:10	Mistress of all that is] <b>OS, AAV</b> ; Great Mother of All That Is <b>LT</b>
Mythos 6:11	The OS and the AAV both number this verse as 12, leaving 11 absent from their numbering. The LT numbers this verse as 11.
Mythos 6:12–13	very foundations] <b>OS, AAV</b> ; way foundations <b>LT</b>   The OS and the AAV combine these verses and number them together as 13.
Mythos 6:16	holy tears of Her own sorrow] <b>WTAG, AAV</b> ; Holy tears of Her own sorrow <b>LT</b> ; holy tears of Her Own sorrow <b>LMB</b>
Mythos 6:17	They embraced and were one] <b>OS,</b> <b>AAV</b> ; They Embraced and were One <b>LT</b>
Mythos 6:19	the shattered gates] <b>LMB, LT, AAV</b> ; he shattered gates <b>WTAG</b>
Mythos 6:21	again, was broken and is whole; and] <b>OS, AAV</b> ; again; was broken and is whole, and <b>LT</b>
Mythos 6:22	Mother of All Things] <b>OS, AAV</b> ; Great Mother <b>LT</b>
Mythos 7:2	The LT, which commonly maintains a one-to-one



correspondence between verses and paragraphs, makes the last sentence of this verse a new paragraph within the same verse.

Mythos 7:4

fashions of the world, but ... all who come] **LMB, AAV**; fashions of the world; but ... all who come **LT**; fashions of the world, but ... all who Come **WTAG** | The **LT**, which commonly maintains a one-to-one correspondence between verses and paragraphs, sets the Daughter's speech as a distinct paragraph from the opening and closing sentences within the same verse.

Mythos 7:5

with you and ... completion] **AAV, WTAG**; with you, and ... Completion **LT**; with you; and ... completion **LMB** | The **AAV** and **WTAG** start a new paragraph at this verse. The critical text, following the **LMB**, does not. (The **LT** sets each verse as its own paragraph.)

Mythos 7:6

body;] **OS, AAV**; body [ambiguous punctuation, appearing as a dot centered in the line] **LT**

Mythos 7:7

the highest] **E**; The highest **OS, LT, AAV**

Mythos 7:10	feet. And] <b>OS, AAV</b> ; feet; and <b>LT</b>
Mythos 7:12	reign] <b>OS, AAV</b> ; Reign <b>LT</b>
Mythos 7:13	Her grace and blessing from Her hands upon them and upon the earth. And Her grace and blessing were as rays of perfect Light] <b>OS, AAV</b> ; Her Grace and Blessing upon them and upon the earth; and She poured forth Her Grace and Blessings from Her hands; and Her Grace and Blessings were as rays of Perfect Light <b>LT</b>
Mythos 7:14	said to them: ... among ... voices; lend] <b>OS, AAV</b> ; said to the children of Heaven: ... amongst ... voices, lend <b>LT</b>
Mythos 7:16	great Temple of Heaven, where the spirits of earth's children were gathered at the Sacrifice, even as their souls were gathered on the earth] <b>OS, AAV</b> ; Great Temple of Heaven where the spirits of the children of earth were gathered at the Sacrifice, even as their souls were gathered upon the earth <b>LT</b>
Mythos 7:17	great ... spoke, saying] <b>OS, AAV</b> ; Great ... spoke saying <b>LT</b>
Mythos 7:18	it] <b>OS, AAV</b> ; It <b>LT</b>

- Mythos 7:19 ear of corn] **OS, AAV**; Ear of Corn  
**LT**
- Mythos 7:20 My ... She broke] **LT**; my ... She  
broke **WTAG, AAV**; my ... she  
broke **LMB**
- Mythos 7:21 gave the fragments ... earth's  
children ... Eat My body ... one  
with My body, and] **OS, AAV**; gave  
of the fragments ... children of the  
earth ... Eat this, My body ... one in  
My body and **LT**
- Mythos 7:22 from Her hands] **LMB, LT, AAV**;  
from hands **WTAG**
- Mythos 7:23 offered Me bread ... give you ...  
eternal libation of My eternal  
Spirit] **LMB, AAV**; Me offered  
bread ... give you ... eternal  
libation of My eternal Spirit  
**WTAG**; offered to Me bread ... give  
to you ... Eternal Libation of My  
Eternal Spirit **LT**
- Mythos 7:24 it is performed ... is it reflected ...  
earth's children ... in the Real]  
**LMB, AAV**; it is performed ... is it  
reflected ... earth's children ... in  
the Real] **WTAG**; It is performed ...  
is It reflected ... the children of the  
earth ... in the Real **LT**

Mythos 7:25	in this book ... read them and draw closer to She that acted them] <b>OS</b> , <b>AAV</b> ; in the Book ... read of them, and so draw close to She that enacted them <b>LT</b>
Mythos 7:16–25	The AAV notes that some unnamed scholars view vv. 16–25 as later additions and that ‘Devotees may regard these verses as deuterocanonical if they prefer to do so’ (p. 38). Vv. 18–19 are referenced, however, in TCA 3: ‘The Rose and the Ear of Corn’, and verse 22 is referenced in TCA 14: 4, 20. The entire passage also appears in the OS and the LT, making its presence universal throughout the oldest stratum of witnesses. Furthermore, the substantial variation between the witness of the OS and the LT in the readings of these verses would seem to suggest that they had been included long enough, at least, to have substantially diverged in transmission.
Tablet	The Crystal Tablet] <b>OS</b> , <b>LT</b> ; The Clew of Love <b>AAV</b>   <i>The Clew of Love</i> is the title given by the AAV to vv. 30–52, which are the only verses of this clew to be included

in the AAV (as vv. 1–22 in its numbering).

Tablet 1–29	Verses 1–14 and 18–29 do not appear in the AAV. Verses 15–17 (with no title or numbering and substantial textual variation) appear on the very last page of the book, after the glossary and all other back matter, alongside the speech of Isis from Apuleius' <i>The Golden Ass</i> . This section of the text was thus clearly preserved in some fashion along the AAV's line of transmission and held in some kind of regard, although apparently not taken as canonical.
Tablet 8	throne] <b>OS, AAV</b> ; Throne <b>LT</b>
Tablet 10	spirit] <b>OS, AAV</b> ; Spirit <b>LT</b>
Tablet 11	the light of our Saviour, the Maid] <b>OS, AAV</b> ; the light of the Daughter, our Saviour the Maid <b>LT</b>
Tablet 11–12	The LT contrasts the OS in having no section break here.
Tablet 12	Life is the life of the spirit – the first principle; beyond being and unbeing. Life Was before existence. Life is the cause of existence] <b>OS, AAV</b> ; Life Is the life

of the Spirit, the first Principle;  
beyond being and unbeing; Life Is,  
before existence; Life Is the Cause  
of existence **LT**

Tablet 14

Absolute Life, the Life of Dea, is  
beyond all existence] **E**; Absolute  
Life, the Life of the Goddess, is  
beyond all existence **OS**; Absolute  
Life, Divine Life Herself, Is beyond  
all existence **LT**

Tablet 15

... her Goddess ... any thing that  
exists ... nothing and ... Divine Life,  
and her life within it, Was ever and  
shall ever Be] **OS**; ... her Goddess  
... anything that exists ... nothing,  
and ... Divine Life, and her life  
within It, Is ever, and shall ever Be  
**LT**; ... Dea ... any thing that is ...  
nothing and ... Mother of all that Is  
was ever and shall ever be **AAV** |  
The AAV quotes these verses  
outside the canonical text.

Tablet 16

illusions] **OS, LT**; illusion **AAV**

Tablet 17

Life Divine as ... truth and] **OS**; Life  
Divine, as ... truth, and **LT**; her  
Lady as ... truth and **AAV**

Tablet 17–18

The LT contrasts the OS in having  
no section break here.

Tablet 18	delight. It ... breath and Spirit] <b>OS, AAV</b> ; delight; It ... breath or Spirit <b>LT</b>
Tablet 20	light] <b>OS, AAV</b> ; Light <b>LT</b>
Tablet 22	its own perfection] <b>OS, AAV</b> ; Its own Perfection <b>LT</b>
Tablet 26–7	For every earthly action is the shadow of some higher form; and the soul must choose whether in her act she shall approach that form, or sink from it into deeper shadows and the morass of illusion. <sup>27</sup> She who rejects the light of the Spirit in this world shall, beyond death, be plunged into darkness and the confusion of bodiless echoes.] <b>OS, AAV</b> ; For every earthly action is the shadow of some higher form; and the soul must choose whether in her act she shall approach that form, or sink from it into deeper shadows and the confusion of bodiless echoes. <b>LT</b>   The <b>LT</b> skips in numbering from v. 26 to v. 28, suggesting that this merging of vv. 26–7 was an error in copying.
Tablet 29	our Lady] <b>OS, AAV</b> ; Our Lady <b>LT</b>

...the soul must choose whether in her act she shall approach that form, or sink from it into deeper shadows and the morass of illusion. <sup>127</sup>She who rejects the light of the Spirit in this world shall, beyond death, be plunged into darkness and the confusion of bodiless echoes. <sup>128</sup>But every act that is performed in dedication to the Mother is an expression of the soul's true self, and loosens the chains of her bondage. <sup>129</sup>If the soul live in Light, no thing shall be impossible to her, for her will shall become one with the will of our Lady.] **OS, LT** (excepting as above); the savel must choose whether in her lac draven thernigh, other els sink adown among aye deeper shadowy mares; sink adown among swevening spectres and al the blent mire. <sup>127</sup>She that fortuneth the light of berAthme [sic] in this world goth adown beyond death among bodiless echoes of dark. <sup>128</sup>But everich lac that is worked full well in the Mother is the breath of the sawlis true self and doth losen hir chains. <sup>129</sup>Live the sawl in the Light and no working is yond of hir canning; Live the sawl in the Light and no thing is that can nat be don; Live



the sawl in the Light and hir  
lacing accomplisheth all things,  
for hir will shall be on with the will  
of sai Raya the Rayin. **SRF**

- Tablet 29–30      The LT contrasts the OS in having  
no section break here.
- Tablet 30      force of harmony] **OS**; force of  
Harmony **LT**; soul of harmony **AAV**
- Tablet 31      perfect existence ... its very  
nature] **OS, AAV**; Perfect Existence  
... Its very nature **LT**
- Tablet 32      perfection; truly ... Divine  
harmony which] **OS**; Perfection–  
truly ... Divine Harmony which **LT**;  
perfection; truly ... Divine  
harmony that] **A**
- Tablet 34      harmony] **OS, AAV**; Harmony **LT**
- Tablet 35      body: truly all ... our Lady the  
Maid] **OS, MLC** (**‘The Planetary  
Principles’, p. 14**); body; truly, all ...  
Our Lady the Maid **LT**; flesh: truly  
all ... Our Lady the Maid] **AAV**;  
body: truly, all ... our Lady, the  
Maid **MLC** (**‘The Road to the  
Future’, pp. 3–4**)

Tablet 36	as lief ... forkèd] <b>AAV</b> ; as well ... forkèd <b>OS, LT</b>   WTAG omits the accent in 'forkèd'.
Tablet 40	hurt; and] <b>OS, AAV</b> ; hurt, and <b>LT</b>
Tablet 46	weary, and ... fullness] <b>OS, AAV</b> ; weary; and ... fullness <b>LT</b> ; [unattested] ... fulness <b>TCA 7:8</b>
Tablet 47	beautiful things.] <b>OS, LT</b> ; beauty. <b>AAV</b>
Tablet 48	beautiful] <b>OS, LT</b> ; lovely <b>A</b>
Tablet 49	know before all that ... love ... love ... love] <b>OS, AAV</b> ; know, before all, that ... love ... Love ... Love <b>LT</b>
Tablet 50	Lady that She ... our Lady ... our Lady.] <b>AAV</b> ; Lady that She ... the Goddess ... the Goddess <b>OS</b> ; Lady, that she ... the Goddess ... the Goddess <b>LT</b> ; Lady, that She ... the Goddess ... the Goddess <b>TCA 9:22</b>
Teachings 1:2	Angels] <b>AAV</b> ; Geniae <b>OS, LT</b>
Teachings 1:3	earth, My children? ... thy speech] <b>OS, AAV</b> ; earth, My children? ... your speech <b>LT</b> ; earth, My children, ... your speech <b>TCA 14:17</b>

Teachings 1:6	your] <b>OS, LT, AAV</b> ; thy <b>MLC</b> ( <b>'An Introduction to the Language of the Rhennes'</b> , p. 12)
Teachings 1:9	They ... them, ignorant] <b>LT</b> ; Them ... them; ignorant <b>OS, AAV</b>
Teachings 1:15	vanished; its] <b>OS, LT, AAV</b> ; vanished, its <b>TCA 12:2</b>
Teachings 1:16	coming, and] <b>LT, TCA 12:2</b> ; coming; and <b>OS, AAV</b>
Teachings 1:19	But thou, My children <b>OS</b> ; But thou, My child] <b>AAV</b> ; But you, My children <b>LT</b>
Teachings 1:20	Fix then thy will ... Spirit My] <b>E</b> ; Fix then your will ... Spirit My <b>OS, AAV</b> ; Fix thou thy will ... Spirit, My <b>LMS</b> ; fix then your soul ... Spirit, My <b>LTS</b>
Teachings 1:21	speech and] <b>OS, AAV</b> ; speech, and <b>LT</b>
Teachings 1:26	they that] <b>LT</b> ; them that <b>OS, AAV</b>
Teachings 1:28	beloved; hope] <b>LT</b> ; beloved, hope <b>OS, AAV</b>
Teachings 1:30	until time have] <b>OS, AAV</b> ; until time shall have <b>LT</b>   "Shall" is

inconsistent with the scansion of the line in Ithelic meter and thus likely an addition by a copyist unfamiliar with this use of the subjunctive.

Teachings 1:33

Truth is thy ... 'gainst] **AAV**; Truth, is thy ... gainst **OS**; Truth is your ... against **LT**

Teachings 1:36-7

all the things ... world. <sup>37</sup>The ... purposes, where] **LT**; all the things ... world <sup>37</sup>The ... purposes; where **OS, AAV** | One scholar has suggested, on the basis of the section's scansion, that this line should read '...like to a painted scene all of the things of the world...' and she, accordingly, 'suspects a transcription error here', though she notes that others regard the rhythmic irregularity of the line as a legitimate variation (COMG, 'Filianic Scriptures: Ithelic Meter'). Notably, the reading 'all of the things' does occur in the LTS, though the LT reading listed here follows the form found in the LMS as more likely to be original to the LT text type.

Teachings 1:38

purpose are ... 'gainst] **AAV**;  
purpose are ... against **LT**;  
purpose, are ... gainst **OS** | 'Against'

appears to be metrically irregular in the stanza. The AAV makes this verse an independent paragraph.

Teachings 1:39

Heaven, not in the body ... the mind ... the soul] **OS**; Heaven, not in the body ... the mind ... the heart **AAV**; Heaven; not in thy body ... thy mind ... thy soul **LT** | **LT** reading given here is drawn from LMS; LTS agrees with other witnesses in reading 'the body' etc.

Teachings 1:40

soul;] **OS, AAV**; soul, **LT**

Teachings 1:42

That] **OS, AAV**; that **LT**

Teachings 1:44

where] **OS, AAV**; whereto **LT**

Teachings 1:46-7

These verses form a single paragraph with v. 45 in the AAV and the LTS.

Teachings 2:1

The practice of numbering this verse is taken from the AAV, which counts it as verse one. In the LT this verse is unnumbered, with all numbering subsequently one lower than given here. In the OS, this verse is unnumbered (with downshifted numbering subsequently) and preceded by the words, 'From the Prologue' and an ellipsis.

Teachings 2:2	evil] <b>OS, LT</b> ; ill <b>AAV</b>
Teachings 2:3	both ... the world] <b>OS</b> ; each ... the world] <b>AAV</b> ; both ... all the world <b>LT</b>
Teachings 2:7	Mother, and] <b>OS, AAV</b> ; Mother and <b>LT</b>
Teachings 2:8	kear and] <b>OS, AAV</b> ; kear, and] <b>LT</b>
Teachings 2:9	her distress] <b>OS, AAV</b> ; Her distress <b>LT</b>
Teachings 2:11	you have also ... through] <b>OS, AAV</b> ; ye[/you] also have ... beyond <b>LT</b>   The LT combines this and v. 10 into a single paragraph.
Teachings 2:12	sun because] <b>OS, AAV</b> ; sun, because <b>LT</b>
Teachings 2:14–15	can not] <b>OS, AAV</b> ; cannot <b>LT</b>
Teachings 2:16	This verse is not attested in the LT, which thus numbers subsequent verses two lower than the ECE.
Teachings 2:17	bring to you] <b>OS, AAV, LT</b> ; bring you <b>TCA 6:23</b>

Teachings 2:18	fruit that I have] <b>AAV, LT, TCA 6:23</b> ; fruit that have <b>OS</b>
Teachings 2:19	white more] <b>OS, AAV</b> ; white, more <b>LT</b>
Teachings 2:20	your heart's] <b>AAV, LT</b> ; our hearts <b>OS</b>
Teachings 2:23	illusion.] <b>AAV, LT</b> ; an illusion. <b>OS</b>
Teachings 2:24	you and] <b>OS, AAV</b> ; you, and <b>LT</b>
Teachings 2:25	which the world] <b>OS, LT</b> ; that the world <b>AAV</b>
Teachings 2:27	which all the world] <b>OS, LT</b> ; that all the world <b>AAV</b>
Teachings 3:1	moves, but ... still. The rim revolves] <b>OS, AAV, LT</b> ; moves, but ... still; the rim revolves] <b>TCA 20:18</b> ; moves but ... still [unattested] <b>TCA 15:7</b>
Teachings 3:2	comes; and Earth] <b>OS, AAV</b> ; comes; and earth <b>LT</b>
Teachings 3:4	times: of] <b>LT</b> ; times; of <b>OS, AAV</b>
Teachings 3:6	Centre; these] <b>OS, AAV</b> ; Centre: these <b>LT</b>

Teachings 3:7	First Cause ... and She is] <b>OS</b> ; First Cause ... for She is <b>AAV</b> ; first Cause ... and She is <b>LT</b>
Teachings 3:8	and Source] <b>OS, AAV</b> ; and the Source <b>LT</b>
Teachings 3:10	Where is no movement, there] <b>LT</b> ; Where there is no movement there <b>OS, AAV</b>
Teachings 3:18	All things, once ... darkness; all] <b>AAV, LT</b> ; All things; once ... darkness, all <b>OS</b>
Teachings 3:19	should'st thou] <b>AAV</b> ; shouldst thou <b>OS, LT</b>
Teachings 3:20	Thy fairest] <b>AAV, LT</b> ; They fairest <b>OS</b>
Teachings 3:24	shame and] <b>OS, AAV</b> ; shame, and <b>LT</b>
Teachings 3:25-6	The <b>LT</b> has no section break here.
Teachings 3:26	whence ... all comes ... whereto ... two: the one] <b>AAV</b> ; whence ... all comes ... whereto ... two, the one <b>OS, LT</b> ; Whence ... all comes ... Whereto ... [unattested] <b>TCA 18:11</b> ; Whence ... all comes ... whereto ... [unattested] <b>TCA 16:12</b> ; whence ...



all comes ... whereto ...  
[unattested] **MLC** ('**An  
Introduction to the Language of  
the Rhennes**', p. 11)

- Teachings 3:27      The first is called by the name of  
wisdom, the second by the name  
of folly.] **OS, AAV**; The first is  
called by the name of folly. **LT**
- Teachings 3:29      wellsprings ... wellsprings] **OS,**  
**AAV**; well-springs ... well-springs  
**LT**
- Teachings 3:31      outweave; both] **AAV, LT**;  
outweave, both **OS**
- Teachings 3:32      their time] **AAV, LT**; there time **OS**
- Teachings 3:33      Her ... Her craft. She doth] **OS**; Her  
... Her craft. Doth **AAV**; her ... Her  
craft. She doth **LT**
- Teachings 3:35      being] **OS, AAV**; Being **LT**
- Teachings 3:36      she ... her ... she ... her] **LT**; She ...  
Her ... She ... Her **OS, AAV**
- Teachings 3:37      she ... she] **LT**; She ... She **OS, AAV**
- Teachings 3:38      she ... her ... her] **LT**; She ... Her ...  
Her **OS, AAV**

Teachings 3:39	she ... her] <b>LT</b> ; She ... Her <b>OS, AAV</b>
Teachings 3:40	her ... she] <b>LT</b> ; Her ... She <b>OS, AAV</b>
Teachings 3:41	she ... she] <b>LT</b> ; She ... She <b>OS, AAV</b>
Teachings 3:42	she ... she ... she] <b>LT</b> ; She ... She ... She <b>OS, AAV</b>
Teachings 3:43	she performeth and ... directed; <b>LT</b> ; She performeth, and ... directed; <b>OS</b> ; She performeth, and ... directed. <b>AAV</b>
Teachings 3:44	by these doth she take ... she] <b>LT</b> ; by these She doth take... She <b>OS</b> ; By these She doth take ... She <b>AAV</b>
Teachings 3:45	beginning, nor ... harmonious; She] <b>LT</b> ; beginning nor ... harmonious, She <b>OS, AAV</b>
Teachings 3:46	Her] <b>LT</b> ; her <b>OS, AAV</b>
Teachings 3:46-7	The LT has no section break here.
Teachings 3:48	hold'st] <b>OS, AAV</b> ; holdest <b>LT</b>   Scansion.
Teachings 3:49	have governance <b>LT</b> ; have thou governance <b>OS, AAV</b>

Teachings 3:52	hold'st] <b>OS, AAV</b> ; holdest <b>LT</b>   Scansion.
Teachings 3:54	away, and] <b>A, M</b> ; away and <b>LT</b>
Teachings 3:56	have governance] <b>LT</b> ; have thou governance <b>A, M</b>
Teachings 3:61-3	garden of ... step] <b>LT</b> ; garden to ... steps <b>OS, AAV</b>
Teachings 3:65	together; as <b>LT</b> ; together, as <b>OS, AAV</b>
Teachings 3:66	high-road] <b>OS, AAV</b> ; highroad <b>LT</b>
Teachings 4	The Sermon of the Apple-Seed] <b>AAV, KM</b> ; The Sermon of the Apple Seed <b>OS</b>
Teachings 4:8	shall the spheres ... earth; so ... all these in] <b>OS, AAV</b> ; shall all the spheres ... earth, so ... all these things in <b>LT</b>
Teachings 4:12-13	Whom ... flows. <sup>13</sup> And] <b>E</b> ; whom ... flows. <sup>13</sup> And <b>OS, AAV</b> ; Whom ... flows, <sup>13</sup> and <b>LT</b>
Teachings 4:13-14	unbeing; and .... to know is ... beyond knowledge] <b>OS</b> ; unbeing; and ... to know Her is ... beyond knowing <b>AAV</b> ; unbeing, and ... to

	know is ... beyond knowledge <b>LT</b>   The AAV's reading of 'knowing' may be supported by the reflex of this verse in the Silver Star prayer, 'beyond all knowing is the splendour of your Light'. The addition of 'Her', however, appears likely to be a scribal clarification.
Teachings 4:15	can not ... given to you] <b>OS, AAV</b> ; cannot ... given you <b>LT</b>
Teachings 4:20	the tree] <b>OS, AAV</b> ; a tree <b>LT</b>
Teachings 4:21	as the music] <b>OS, LT</b> ; even as the music <b>AAV</b>
Teachings 4:22	Therefore when ... time or of the spheres] <b>OS</b> ; Therefore when ... time, of seasons or the spheres <b>AAV</b> ; Therefore, when ... time or of the spheres <b>LT</b>
Teachings 4:23	souls ... soul and] <b>LT</b> ; soul ... soul, and <b>OS, AAV</b>
Teachings 4:26	from the seed of a nettle] <b>AAV, LT</b> ; from a nettle <b>OS</b>
Teachings 4:27	things] <b>AAV, LT</b> ; thing <b>OS</b>
Teachings 4:33	Therefore know ... sacred] <b>OS</b> , <b>AAV</b> ; Therefore, know ... Sacred <b>LT</b>

Teachings 4:34	soul; and] <b>OS, AAV</b> ; soul, and <b>LT</b>
Teachings 4:35	sacred ... truth] <b>AAV</b> ; Sacred ... truth <b>LT</b> ; sacred ... Truth <b>OS</b>
Teachings 4:35–6	The print AAV places a line break between these verses. The online version at COMG makes no special note.
Teachings 4:36	sacred] <b>OS, AAV</b> ; Sacred <b>LT</b>
Teachings 4:38	give to you] <b>OS, AAV</b> ; give you <b>LT</b>
Teachings 4:39	Truth, therefore you] <b>OS, AAV</b> ; Truth; therefore, you <b>LT</b>
Teachings 4:43	Truth, be] <b>LT</b> ; Truth; be <b>OS, AAV</b>
Teachings 5	This clew does not appear in the AAV.
Teachings 5:1	kear, so, when] <b>OS</b> ; kear, so when <b>LT</b>
Teachings 5:5	this earth; but] <b>OS</b> ; this world, but <b>LT</b>
Teachings 5:8	kears, and] <b>OS</b> ; kears and <b>LT</b>
Teachings 5:11	Therefore, it] <b>LT</b> ; Therefore it <b>OS</b>

Teachings 5:12	shines, and ... can not] <b>OS</b> ; shines and ... cannot <b>LT</b>
Teachings 5:14	Me and] <b>OS</b> ; Me, and <b>LT</b>
Teachings 5:18	these loves ... these loves] <b>LT</b> ; these three loves ... these loves <b>OS</b>
Teachings 5:21	others] <b>OS</b> ; other <b>LT</b>
Teachings 5:25	children] <b>LT</b> ; Children <b>OS</b>
Teachings 5:33	spirit] <b>LT</b> ; Spirit <b>OS</b>
Teachings 5:38	together, they] <b>OS</b> ; together they <b>LT</b>
Teachings 5:39	therefore ask] <b>OS</b> ; therefore, ask <b>LT</b>
Teachings 6:1	Unless your souls be ... children ... children ... attain liberation] <b>OS</b> , <b>AAV</b> , <b>LT</b> ; Unless your souls be ... [unattested] <b>KM</b> ; Let your souls be ... children ... children ... [unattested] <b>MLC</b> ( <b>'The Planetary Principles'</b> , p. 21); Unless your souls are ... children ... children ... attain liberation <b>TCA 5:24</b> ; unless your souls be ... childer ... childer ... attain to Liberation <b>TCA 14:10</b> ; [unattested] [y]our souls be ... children ... children ... [unattested]

	<b>TCA 13:11</b>   TCA 14:10's variant capitalization likely the result of quoting this line within another sentence. TCA 13:11 paraphrases the quotation as a first person exhortation in a sermon.
Teachings 6:3	life, of ... moon, by which] <b>OS, AAV, LT</b> ; life; of ... moon, of all the movements of the starry heavens by which <b>TCA 5:5</b>
Teachings 6:3–4	governed, <sup>4</sup> and] <b>OS, LT</b> ; governed <sup>4</sup> and <b>AAV</b>
Teachings 6:6	fixing] <b>AAV, MLC</b> (' <b>Ecology as a Spiritual Quest</b> ', p. 1); making <b>OS, LT</b>
Teachings 6:10	Wholeness] <b>OS, AAV</b> ; wholeness <b>LT</b>
Teachings 6:12–22	These verses are not attested in the AAV.
Teachings 6:13	an expression] <b>OS</b> ; the expression <b>LT</b>   LT reading based on LMS; LTS agrees with OS.
Teachings 6:15–16	existence; <sup>16</sup> and] <b>OS</b> ; existence, <sup>16</sup> and <b>LT</b>
Teachings 6:17	maid] <b>LT</b> ; maiden <b>OS</b>

Teachings 6:18	barren; yet] <b>LT</b> ; barren yet <b>OS</b>
Teachings 6:22	soul; and ... thought] <b>E</b> ; soul and ... thought <b>M</b> ; soul; and ... thoughts <b>LT</b>
Teachings 6:23–24	harmony. <sup>24</sup> She] <b>OS, LT</b> ; harmony <sup>24</sup> She <b>AAV</b>
Teachings 6:25	Heaven; therefore live] <b>E</b> ; Heaven; therefore, live <b>LT</b> ; heaven; therefore live <b>OS, AAV</b>
Teachings 6:26	profane call] <b>AAV</b> ; profane world call <b>OS, LT</b>   ‘World’ interrupts the anapaestic scansion of the line and is likely a clarifying scribal addition influenced by the wording of the previous verse.
Teachings 6:30	evanish ... soul ... thousandfold] <b>E</b> ; evanish ... spirit ... thousandfold <b>AAV</b> ; vanish ... soul ... thousandfold <b>LT</b> ; evanish ... soul ... thousand fold <b>OS</b>
Teachings 6:35	pursues earthly riches prepares ... poor can be rich] <b>OS, LT</b> ; pursues only earthly riches prepares ... poor in soul can be rich in spirit <b>AAV</b>



Teachings 6:38	Therefore walk] <b>OS, AAV</b> ; Therefore, walk <b>LT</b>
Teachings 6:39	honour; that] <b>AAV, LT</b> ; honour, that <b>OS</b>
Teachings 6:40–2	These verses are not attested in the AAV.
Teachings 6:40	yours is the <b>OS</b> ; there is the <b>LT</b>   LT reading based on LMS; LTS agrees with OS.
Teachings 6:41	terror] <b>OS</b> ; error <b>LT</b>
Teachings 6:43	tunes, nor] <b>LT</b> ; tunes; nor <b>OS, AAV</b> ; tunes. Nor <b>MLC</b> ( <b>'The Normal Life'</b> )
Teachings 6:44	Therefore be you ... Eternity, and] <b>OS, AAV</b> ; Therefore, be you ... Eternity, and <b>MLC</b> ( <b>'The Normal Life'</b> ); Therefore, be you ... Eternity and <b>LT</b>
Teachings 6:45	the mirror] <b>OS, AAV, LT</b> ; a mirror <b>MLC</b> ( <b>'The Normal Life'</b> )
Teachings 6:47	your truth] <b>OS, AAV</b> ; your Truth <b>LT</b>
Teachings 7	This clew does not appear in the AAV.

Teachings 7:1	souls] <b>OS</b> ; soul <b>LT</b>
Teachings 7:4	practice] <b>OS</b> ; practise <b>LT</b>
Teaching 7:7	Therefore the] <b>OS</b> ; Therefore, the <b>LT</b>
Teachings 7:10	Light, saying] <b>OS</b> ; Light saying <b>LT</b>   LT reading based on LMS; LTS agrees with OS.
Teachings 7:12	any thing] <b>OS</b> ; anything <b>LT</b>
Teachings 7:13	Therefore, set yourselves] <b>LT</b> ; Therefore set yourself <b>OS</b>
Teachings 7:15	Therefore pray] <b>OS</b> ; Therefore, pray <b>LT</b>
Teachings 7:16	light; and <b>OS</b> , <b>TCA 13:2</b> ; Light, and <b>LT</b>   LT reading based on LMS; LTS agrees with OS.
Teachings 7:17	Therefore, go] <b>LT</b> ; Therefore go <b>OS</b>
Teachings 7:22	lived a race] <b>LT</b> ; lived once a race <b>OS</b>
Teachings 7:26	was neither] <b>LT</b> ; was dwelt neither <b>OS</b>
Teachings 7:29	too close] <b>LT</b> ; to close <b>OS</b>

Teachings 7:31	that she] <b>LT</b> ; that that she <b>OS</b>
Teachings 7:32	all] <b>OS</b> ; of all <b>LT</b>
Teachings 7:33-4	Surely you are ... <sup>34</sup> ... Surely you are ... those at the front] <b>E</b> ; Surely you are ... <sup>34</sup> ... Surely you are ... those that are at the front <b>LT</b> ; sure you are ... <sup>34</sup> ... surely you are ... those at the front <b>OS</b>
Teachings 7:40	of mortality ... foredoomed] <b>E</b> ; of mortality ... fore-doomed <b>LT</b> ; or mortality ... foredoomed <b>OS</b>
Teachings 7:46	a little into] <b>LT</b> ; a little while into <b>OS</b>
Teachings 8:2	canst thou ... thou art Hers? For ... the cosmos is thine.] <b>Madria Olga ('Steps for Drawing Up a Sacred Calendar')</b> ; canst thou ... thou art Hers, for ... the cosmos is thine. <b>OS, LT</b> ; canst thou ... thou art Hers? For ... the creation is thine. <b>AAV</b> ; canst thou ... thou art Hers? For ... the cosmos is Thine. <b>TCA 8:20</b>
Teachings 8:5	tone except ... put thyself ... thou render ... servest thou] <b>OS</b> ; tone, except ... put thyself ... thou renderest .... dost thou serve <b>LT</b> ;

	tone except ... place thyself ... thou render ... servest thou <b>AAV</b>
Teachings 8:6	Walk in <b>LT</b> ; Walk thou in <b>OS</b> , <b>AAV</b>
Teachings 8:7–9	Verses 7–8 do not appear in the LMS, which numbers v. 9 as v. 7 and then skips to v. 10, which it reads and numbers identically with all other text types.
Teachings 8:13	authority, for] <b>OS</b> , <b>LT</b> ; authority of herself, for <b>AAV</b>
Teachings 8:14	priestess ... princess ... has authority ... thy lady ... thy Lady in she] <b>TCA 14:6</b> ; princess ... priestess ... has themis (authority) [unattested] <b>MLC ('The Inner Meaning of Chess', p. 9)</b> ; priestess ... princess ... has authority ... thy lady ... thy Lady in her <b>AAV</b> ; priestess ... princess ... has authority ... your lady ... your Lady in she <b>OS</b> ; priestess ... princess ... has authority ... your lady ... your Lady in she <b>LT</b>   See also v. 20.
Teachings 8:16	This verse is not attested in the <b>LT</b> , which numbers verse 17 as 16 and then skips in numbering directly to 18.

Teachings 8:18	agreement; where] <b>LT</b> ; agreement, where <b>OS, AAV</b>
Teachings 8:20	authority] <b>OS, AAV, LT</b> ; themis <b>MLC</b> ( <b>'The Inner Meaning of Chess', p. 9</b> )   See also v. 14.
Teachings 8:22	party ... to another ... athamë] <b>E</b> ; party ... to another ... anathema <b>LMS</b> ; a party ... to the other ... athamë <b>AAV</b> ; party ... to the other ... anathemis <b>OS</b> ; party ... to another ... anathemis <b>LTS</b>
Teachings 8:23-4	Her; and ... Truth, <sup>24</sup> yea] <b>E</b> ; Her; and ... Truth, <sup>24</sup> Yea <b>OS, AAV</b> ; Her; and ... Truth. <sup>24</sup> Yea <b>LT</b>
Teachings 8:25	For though in this place ye seem but a few ... time;] <b>OS, LT, AAV</b> ; Though in this place you seem to be a few ... time, <b>TCA 8:23, Madria Olga</b> ( <b>'Steps for Drawing Up a Sacred Calendar'</b> )
Teachings 8:27	In truth thou art] <b>OS, LT, AAV</b> ; In truth you are <b>TCA 8:23</b>
Teachings 8:28	And thou art one ... thy sister] <b>OS, LT, AAV</b> ; And you are one ... your sister <b>TCA 8:23</b>

- Teachings 8:29–30 freedom. <sup>30</sup>But] **LT**; freedom; <sup>30</sup>but  
**OS, AAV**
- Teachings 8:31 evil; their freedom is but illusion]  
**LT**; evil, their freedom is but an  
illusion **OS, AAV**
- Teachings 8:32–4 Let the brother obey the sister,  
and the younger sister obey the  
elder. Let the child obey the  
mother and the husband obey the  
wife. <sup>33</sup>Let the wife obey the lady  
of the household. Let the lady of  
the household give obedience to  
the priestess; let the priestess give  
obedience unto Me. <sup>34</sup>Let the maid  
obey the mistress, let the pupil  
obey the ranya.] **OS, LT**; Let the  
brother obey the sister and the  
younger sister obey the elder. Let  
the child obey the mother, let the  
husband obey the wife. <sup>33</sup>Let the  
wife obey the lady of the  
household, let the lady of the  
household obey the priestess: let  
the priestess give obedience unto  
Me. <sup>34</sup>[unattested] **TCA 14:19**; Let  
the maid obey the mistress, let the  
mistress obey the countess, let the  
countess obey the duchess, let the  
duchess obey the rayin. <sup>33</sup>Let the  
rayin obey the empress, let the  
empress give obedience unto Me.  
<sup>34</sup>Let the younger sister obey the

	elder, let the child obey the mother, let the mother obey the priestess, let the priestess give obedience unto Me. Let the pupil obey the ranya, let the scholar obey the rani. <b>AAV</b>
Teachings 8:35	mistress] <b>OS, LT</b> ; Mistress <b>AAV</b>
Teachings 8:36	enfold] <b>OS, AAV, LT</b> ; infold <b>TCA 14:19</b>
Teachings 8:37–8	hands ... that. <sup>38</sup> She giveth ... toss her upon the storm. They raise her up only] <b>E</b> ; hand ... that. <sup>38</sup> She giveth ... toss her up only <b>LT</b> ; hands ... that; <sup>38</sup> She giveth ... toss her upon the storm. They raise her up only <b>OS, AAV</b>
Teachings 8:41–2	Me unto ... heaven; <sup>42a</sup> ] <b>OS, AAV</b> ; Me, unto ... heaven. <sup>42A</sup> <b>LT</b>
Teachings 8:43	lift up each] <b>OS, AAV</b> ; lift each <b>LT</b>
Teachings 8:44	maid ... thamë and ... be broken and her heart be turned to ice, <sup>45</sup> let ... has] <b>E</b> ; maid ... themis, and ... be broken, and her heart be turned to ice, <sup>45</sup> let ... has <b>LT</b> ; maiden ... thamë and ... is broken her heart is turned to ice; <sup>45</sup> let ... has <b>AAV</b> ; maiden ... themis and ...

	is broken her heart is turned to ice; <sup>45</sup> let ... has <b>OS</b>
Teachings 8:47–8	they ... Mother, <sup>48</sup> truly, the] <b>LT</b> ; them ... Mother; <sup>48</sup> Truly the <b>AAV</b> ; them ... Mother; <sup>48</sup> truly the <b>OS</b>
Teachings 8:49	harmony, in] <b>LT</b> ; harmony; in <b>OS</b> , <b>AAV</b>
Teachings 8:50	rended] <b>AAV, LT</b> ; rendered <b>OS</b>   The SMRM here deviates from the LT to agree with OS.
Teachings 8:51	rests .. bears ... banner;] <b>OS</b> ; resteth ... beareth ... banner; <b>AAV</b> ; resteth[/rests] ... beareth[/bears] ... banners, <b>LT</b>   'Rests' preferred to 'resteth' for consistency of iambic scansion.
Teachings 8:52	the dark queen doth make ... rent from its] <b>AAV</b> ; Irkalla makes ... tortured from its <b>OS</b> ; Irkalla maketh[/makes] ... tortured from her <b>LT</b>
Teachings 8:53	her? Truly] <b>AAV</b> ; her; truly <b>OS, LT</b>
Teachings 8:54	times ... thee <b>OS, AAV</b> ; times ... ye[/you] <b>LT</b> ; days ... ye <b>TCA 18:11</b>



Teachings 8:55-6	land? <sup>56</sup> That ... earth?] <b>NCUV</b> ; land, <sup>56</sup> that ... earth. <b>LT</b> ; land. <sup>56</sup> That ... earth. <b>OS, AAV</b>
Teachings 8:58-9	blood; <sup>59</sup> for ... devours her children and casts her servants] <b>OS, LTS</b> ; blood. <sup>59</sup> For ... doth devour her children, and casteth her children] <b>TCA 18:11</b> ; blood; <sup>59</sup> for ... doth devour her children and casteth her children <b>LMS</b> ; blood; <sup>59</sup> for ... doth devour her children and casteth her servants <b>AAV</b>   The SMRM deviates here from both the LMS and the LTS to agree with the AAV.
Teachings 8:60	what] <b>OS, LT</b> ; whatso <b>AAV</b>
Teachings 8:62	My ... tread thou the] <b>E</b> ; My ... tread the <b>LT</b> ; thy ... tread thou the <b>OS, AAV</b>
Teachings 9	Thoughts of the Mind] <b>KM, AAV</b> ; The Teachings of the Daughter <b>OS</b>   The SMRM agrees with the OS.
Teachings 9:5	material things load] <b>OS, LT</b> ; the things of clay burden <b>AAV</b>
Teachings 9:6	are; and] <b>AAV</b> ; are real and <b>OS, LT</b>

Teachings 9:7	into every place] <b>AAV</b> ; in every place <b>OS, LT</b>
Teachings 9:9	harm] <b>AAV</b> ; damage <b>OS, LT</b>
Teachings 9:10	This verse appears only in the LT and the SLM. The OS and the AAV skip directly from v. 9 to v. 11, leaving a gap in their numbering. The LTS numbers a v. 11 mid-phrase with the word 'invite', and then labels what is v. 11 in all other editions as 12, with accordingly heightened numbering for vv. 11-12.
Teachings 9:11	away, nor] <b>AAV</b> ; away nor <b>OS, LT</b>
Teachings 9:13	thoughts?] <b>AAV</b> ; thoughts. <b>OS</b>   This verse is not attested in the LT. No gap is left in the numbering, which therefore re-synchronizes with other copies of the text after the variance in vv. 11-12.
Teachings 9:14	The LT includes this verse as part of v. 12 (v. 13 in ECE numbering), causing the numbering to skip from v. 12 to v. 15.
Teachings 9:15	does ... misshaped, and] <b>AAV</b> ; does ... distorted and <b>OS, LT</b>

Teachings 9:19	matter ... be clear] <b>LT</b> ; matter ... be made clear <b>OS</b> ; clay ... be made clear <b>AAV</b>
Teachings 9:19–20	The OS places a section break here.
Teachings 9:21	Therefore speak ... ill-speaking] <b>E</b> ; Therefore speak ... ill speaking, but <b>OS</b> ; Therefore speak ... ill speaking; but <b>AAV</b> ; Therefore, speak ... ill-speaking, but <b>LT</b>
Teachings 9:22	soul, and] <b>OS, AAV, LT</b> ; soul and <b>TCA 13:11</b>
Teachings 9:23	prayers; speak] <b>AAV</b> ; prayers, speak <b>OS, LT</b>
Teachings 9:24	she ... ages governs ... noontide] <b>OS, AAV</b> ; She ... ages, governs ... noon-tide <b>LT</b>
Teachings 9:24–5	The OS places a section break here.
Teachings 9:26	heaven] <b>OS, AAV</b> ; Heaven <b>LT</b>
Teachings 9:27	matter ... and the darkness] <b>OS</b> ; matter ... and with the darkness <b>LT</b> ; clay ... and the darkness <b>AAV</b>

Teachings 9:28–9	lights upon ... shows forth the conflict between evil and the Good ... truth; <sup>29</sup> neither ... does a star ... cosmos] <b>OS</b> ; lights upon ... shows forth the conflict between evil and the Good ... truth; <sup>29</sup> neither ... does a star ... firmament <b>AAV</b> ; lights on ... shows forth the conflict between evil and the Good ... truth; <sup>29</sup> neither ... does a star ... cosmos <b>LT</b> ; lights upon ... shadows forth the conflict of evil with the Good ... truth, <sup>29</sup> neither ... does a comet ... cosmos <b>TCA 4:2</b>   TCA's version is a paraphrase contained within a meditation. It is unclear whether it witnesses an alternative text type.
Teachings 9:30	which knows ... shows] <b>OS, LT</b> ; that knows ... shows <b>AAV</b>
Teachings 9:32	cast up upon ... shore?] <b>AAV, LT</b> ; cast upon ... shore? <b>OS</b>
Teachings 9:35	I am between the dancer and the dance] <b>OS, TCA 10:19–20, MLC</b> ( <b>'The Planetary Principles', p. 10</b> ), <b>LT</b> ; I am between the music and the song <b>AAV</b>
Teachings 9:36	search for Me] <b>OS, LT</b> ; seek what lies within, <b>AAV</b>

Teachings 9:37	in all] <b>OS, AAV</b> ; within all <b>LT</b>
Teachings 10	This clew does not appear in the <b>AAV</b> .
Teachings 10:1	not the sacrifice ... not delight] <b>OS</b> ; not sacrifice ... not delight <b>LMS</b> ; not the sacrifice ... no delight <b>LTS</b>
Teachings 10:2	every living thing, and ... maid] <b>LT</b> ; every living thing and ... maiden <b>OS</b> ; every creature [unattested] <b>TCA 13:9</b>
Teachings 10:3	Therefore, for] <b>LT</b> ; Therefore for <b>OS</b>
Teachings 10:6	whatever you shall cast] <b>OS, LT</b> , <b>AAV</b> ; everything you cast <b>TCA 7:9</b>
Teachings 10:10	by darkness] <b>LT</b> ; by the darkness <b>OS</b>
Teachings 10:15–16	shadows, <sup>16</sup> but ... sun.] <b>OS</b> ; shadows. <sup>16</sup> But ... sun <b>LT</b>
Teachings 10:17–20	Perfection. <sup>18</sup> Therefore, matter ... Reality ... things. <sup>20</sup> And ... only, so before] <b>E</b> ; Perfection, <sup>18</sup> therefore matter ... Reality ... things; <sup>20</sup> and ... only; so, before <b>OS</b> ; Perfection. <sup>18</sup> Therefore, matter ... reality ... things. <sup>20</sup> And ... only, so before <b>LT</b>

Teachings 10:22	watch the shadow-play] <b>OS</b> ; watch shadow-play <b>LT</b>
Teachings 10:25	presence] <b>OS</b> ; Presence <b>LT</b>
Teachings 10:26	whole] <b>LMS</b> ; Whole <b>OS</b> , <b>LTS</b>
Teachings 10:27	path ... it] <b>OS</b> , <b>TCA 7:22</b> ; Path ... It <b>LT</b>
Teachings 10:39–40	thirst, <sup>40</sup> for] <b>OS</b> ; thirst. <sup>40</sup> For <b>LT</b>
Teachings 10:42	no thing] <b>OS</b> ; nothing <b>LT</b>
Teachings 12:1	anything] <b>OS</b> , <b>AAV</b> ; any thing <b>LT</b>
Teachings 12:2	But within ... cosmos,] <b>LT</b> ; But within ... cosmos; <b>OS</b> , <b>AAV</b> , <b>Green (p. 418)</b> ; But in ... cosmos. <b>TCA 7:23</b> ; Within ... cosmos. <b>TCA 9:21</b>
Teachings 12:3	for ... vast as all the] <b>LT</b> , <b>Green (p. 418)</b> ; for ... vast as the <b>OS</b> , <b>AAV</b> ; For ... vast as all the <b>TCA 7:23</b> ; <b>9:21</b>
Teachings 12:4	temple] <b>OS</b> , <b>AAV</b> , <b>LT</b> ; Temple <b>MLC ('The Inner Meaning of Chess', p. 4)</b>
Teachings 12:5	smaller than the seventh part of the seed of an apple, and ... remains can be nor seen] <b>MLC ('The Inner Meaning of Chess', p.</b>

4); smaller than the seed of an apple; and the seventh part of the seed of an apple, and ... remains can be seen **OS, AAV**; smaller than the seed of an apple, and ... remains can be nor seen **LT**

- Teachings 12:6 temple] **OS, AAV, LT**; Temple **MLC** (**'The Inner Meaning of Chess', p. 5**)
- Teachings 12:7 is as vast as all the] **LT**; is as vast as the **MLC** (**'The Inner Meaning of Chess', p. 5**); is vast as all the **OS, AAV**
- Teachings 12:8 temple ... temple of the Spirit] **OS, AAV, LT**; Temple ... Temple of the spirit **MLC** (**'The Inner Meaning of Chess', p. 5**)
- Teachings 12:9 About] **OS, LT, AAV**; about **TCA 9:21** | The **LT** and **AAV** make this verse its own paragraph.
- Teachings 12:10 Know ... heart, and ... therein; for ... temple.] **OS, LT, AAV**; know ... heart and ... therein, for ... Temple. **TCA 9:21**
- Teachings 12:12–13 Spirit. And you are ... temple of your] **OS, AAV, LT, TCA 11:7**; Spirit, and thou art ... temple of thy **TCA**

	<b>17:20-1</b> ; Spirit, and thou art ... Temple of thy <b>TCA 15:21</b>
Teachings 12:14	She Who is] <b>LT, TCA 11:7</b> ; She who is <b>OS, AAV</b>
Teachings 12:15	this Sweetness; and all beauty is the pale and dimmed reflection of this Beauty; and all music ... this Music] <b>E</b> ; this Sweetness; and all Beauty is the pale and dimmed reflection of this Beauty; and all music ... this Music <b>OS, AAV, TCA 11:7</b> ; this sweetness; and all beauty is the pale and dimmed reflection of this Beauty; and all music ... this Music <b>LT</b> ; Her sweetness; and all music ... Her Music <b>TCA 15:10</b>
Teachings 12:19	joy] <b>OS, AAV</b> ; your joy <b>LT</b>
Teachings 12:22	Therefore, place] <b>LT</b> ; Therefore place <b>OS, AAV</b> ; Place your <b>TCA 13:2</b>   TCA quotes the passage in isolation as a meditation, and the absence of 'Therefore' may, accordingly, not be a true variant.
Teachings 12:23	yourselves ... yourselves] <b>TCA 13:2</b> ; yourself ... yourselves <b>OS, AAV</b> ; yourself ... yourself <b>LT</b>



Teachings 12:24	To ... cast down, but] <b>OS, AAV, LT</b> ; to ... cast down and <b>TCA 12:21</b>   TCA's variant appears attributable to adaptation for the context of the sentence in which it is quoted.
Teachings 12:25	Mother's ... raised Me] <b>OS, AAV,</b> <b>LT</b> ; mother's ... raised me <b>TCA 13:2</b>
Teachings 13:1	wearry with ... hurt, come] <b>LT</b> ; weary of ... hurt: come <b>AAV</b> ; weary with ... hurt; come <b>OS</b>
Teachings 13:4	protection in ... Me; be] <b>LT</b> ; protection in ... Me, be <b>OS</b> ; protection beneath ... Me, be <b>AAV</b>
Teachings 14	The Single Truth] <b>KM</b> ; Cry Madria! <b>LT</b> ; Cry Marya <b>A</b>   This clew is unattested in the OS.
Teachings 14:1	Cry Marya! Mother! and ... illusion thou] <b>E</b> ; Cry Marya; Mother; and ... illusion, thou <b>AAV</b> ; Cry Madria ! Mother ! (unattested) <b>KM</b> ; Cry Madria ! Mother; And ... illusion, thou <b>LT</b>
Teachings 14:4	Spirit My Mother] <b>OS, LT, AAV</b> ; Spirit, My Mother <b>TCA 7:17</b>
Teachings 14:5	existeth ... existeth] <b>OS, LT, AAV</b> ; exists ... exists <b>TCA 7:17</b>

Teachings 14:8	fragments: who] <b>AAV</b> ; fragments; who <b>LT</b>
Teachings 14:10	The AAV makes the second sentence v. 11, with accordingly heightened numbering thereafter.
Teachings 15	This clew appears only in the LT and the SLM. In the LMS, this clew alone bears a title, as well as corner scrolls, and is in a different handwriting.
Teachings 15:7	Kyria, we ... foolish for] <b>E</b> ; Kyria we ... foolish for <b>LMS</b> ; Kyria, we ... foolish, for <b>LTS</b>
Teachings 15:11	In the LMS, the final verse of this clew contains the coda 'Inanna is the Queen of Heaven', set as its own paragraph. This is absent from the LTS, and appears to be a scribal note erroneously incorporated into the text itself.
Teachings 16	This clew does not appear in the AAV.
Teachings 16:5	give] <b>LT</b> giver <b>OS</b>
Teachings 16:8	her mother] <b>OS</b> ; the mother <b>LT</b>
Teachings 16:9	child; I] <b>LT</b> ; child: I <b>OS</b>

Fragments 2

north wind ... and the galaxies]  
**TCA 8:2; North wind ... and  
galaxies Madria Olga ('Steps for  
Drawing Up a Sacred Calendar')**

Fragments 4

In past editions of the ECE,  
Fragment 4 was a line attributed  
to 'the Goddess' (MLC, 'Intellect  
Against Intellectualism', p. 2): 'Fear  
not the unknown, for I am the  
unknown.' Sr Sophia Ruth  
(personal communication, 19  
December 2018) has identified this  
line, however, as originating in  
Olivia Robertson's *Dea: Rites &  
Mysteries of the Goddess* (1980),  
specifically the 'Oracle of the  
Goddess Nuit'. Olivia Robertson  
was a member of Lux Madriana in  
its early years and some of her  
liturgical materials received  
positive reviews in TCA (4:28),  
crediting the poetry and artistry  
of her work, though stopping  
short of regarding it as  
sacramentally valid. It therefore  
seems reasonable to suppose, as  
Sr Sophia Ruth has, that the  
attribution of these words within  
the MLC document is not  
intended to mark them as revealed  
scripture but merely to  
acknowledge the poetic 'voice'  
ascribed to them within the

context of Olivia Robertson's original work.<sup>51</sup> They have, accordingly, been removed from Appendix A in this fourth edition and the numbering of all subsequent fragments has been adjusted.

Fragments 7	Sun, Whose] <b>Madria Olga ('Steps for Drawing Up a Sacred Calendar')</b> ; Sun Whose TCA 12:2; 13:19
Catechism 7	The Short Catechism presented on the COMG begins Section II after this question.
Catechism 44	creatures which express them] <b>E</b> ; creature which express them <b>Cat</b>
Evening Prayer	An Evening Prayer] <b>Cat</b> ; Prayer on Sleeping <b>AAV</b>
Evening Prayer	Mother] <b>Cat</b> ; Celestial Mother <b>Madria Olga ('Prayers and Affirmations', p. 3)</b>

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<sup>51</sup> In support of this it may also be noted that the original contexts of the other fragments ascribe all of them to 'the Teachings', except the current Fragment 4, which nonetheless is credited as 'our Lady's words' (TCA 18:23). The attribution of the text from the 'Oracle of the Goddess Nuit' as simply being spoken by 'the Goddess' thus differs from the attribution of all other fragments.

- “Making the Pentacle” The Pentacle is] **Cat**; The Pentacle, sometimes called the Pentagram of Isis, is **MLC\***
- “Making the Pentacle” five-pointed star of Dea (the] **E**; five-pointed star of the Goddess (the] **Cat**; five-pointed star of the Goddess and incorporates the number five which is central to our Lady's devotion (the **MLC\***
- “Making the Pentacle” archetype of the Rosaries] **MLC\***; archetype of the rosaries **Cat**
- “Making the Pentacle” all the world religions] **MLC\***; all the masculist world religions **Cat**
- “Making the Pentacle” each point of the Pentacle] **Cat**; each point of the pentacle **MLC\***
- “Making the Pentacle” form the Pentacle over oneself, one] **E**; to form the Pentacle, one **Cat**; to form the pentacle over oneself, one **MLC\***
- “Making the Pentacle” right shoulder, then] **E**; right shoulder; then **Cat**; right shoulder, and then **MLC\***
- “Making the Pentacle” finally the forehead again.] **Cat**; finally the forehead. Having practised it once to twice, one usually finds that the gesture

comes surprisingly naturally,  
naturally. **MLC\***

“Making the Pentacle” symbolisms of the Pentacle] **Cat**;  
symbolisms of the pentagram  
**MLC\***

“Making the Pentacle” represents the fifth element:  
Spirit, and the fifth season, Moura.  
The other elements are arranged  
sunwise (clockwise) around the  
remaining points in order of the  
seasons: Water (Spring), Fire  
(Summer), Earth (Autumn) and Air  
(winter). See diagram. **Cat**;  
represents Spirit or Moura, and  
the other elements are arranged  
around the remaining points in a  
clockwise direction in the order of  
the seasons. **MLC\*** | **MLC\*** does  
not follow this sentence with a  
paragraph break.

“Making the Pentacle” forming of the Pentacle] **Cat**;  
forming of the Pentagram **MLC\***

“Making the Pentacle” the descent into matter] **Cat**; the  
fall of humanity into matter **MLC\***

“Making the Pentacle” Easter element] **Cat**; Easter  
symbol **MLC\***

“Making the Pentacle” She brings us] **Cat**; she brings us  
**MLC\***

“Making the Pentacle” love – to “the Rose] **Cat**; love –  
“the Rose **MLC\***

“Making the Pentacle” As well as its devotional value, the Pentacle can form a barrier against harmful spiritual and psychological influences, and can be a means of drawing to oneself spiritual energy. The pentacle should be made before prayer in order to banish evil influences and to attune oneself to Dea, and after prayer in order to ‘seal’ one’s devotion. / One very effective visualisation, having made the Pentacle, is to envision a small flame at the tip of each point. Allow these to grow in size until their bases meet at the centre of the Pentacle. Thus each is a fiery petal of one great Rose of flame. This is particularly apt for the final decade of the Rosary, when completing the Great Pentacle and contemplating the Mystery of the Rose of the World.] **E**; As well as its devotional value, the Pentacle can form a barrier against harmful spiritual and psychological influences. / One very effective visualisation, having made the Pentacle, is to envision a small flame at the tip of each point. Allow these to grow in size until

their bases meet at the centre of the Pentacle. Thus each is a fiery petal of one great Rose of flame. This is particularly apt for the final decade of the Rosary, when completing the Great Pentacle and contemplating the Mystery of the Rose of the World. **Cat**; The pentacle should be made before prayer in order to banish evil influences and to attune oneself to the Goddess, and after prayer in order to 'seal' one's devotion. At other times, the making of the pentacle can form a barrier against harmful spiritual psychological influences, and can be a means of drawing to oneself spiritual energy. **MLC**

"Making a Shrine"

CELEBRANT dips three fingers into consecrated water and makes the Pentacle over the shrine] **E**;  
dips three fingers into consecrated water and makes the Pentacle over the shrine **MLC**;  
dips three fingers into consecrated water and makes the Pentacle over the shrine **RoS**

"Making a Shrine"

and the glory] **RoS**; and of the glory **MLC**



“Making a Shrine”	C: Beloved Kyria, etc. (Rosary Prayer) / (all say the Rosary)] <b>RoS</b> ; (all say the Rosary) <b>MLC</b>
“Making a Shrine”	or else curtained off] <b>MLC</b> ; or else curtained of <b>RoS</b>
Intro. to Rite of Sacr.	14 <sup>th</sup> Maia; Exaltation] <b>E</b> ; 14 <sup>th</sup> Maia; Exultation <b>RoS</b>
Rite of Sacrifice	CELEBRANT dips two fingertips] <b>E</b> ; She dips two fingertips <b>RoS</b>
Devotional Rite	and there are none beside Her] <b>E</b> ; and there is none beside Her <b>DoD</b>   The “is” reading conflicts with both the older Madrian text as found in the Rite of Sacrifice as well as the text as found at the COMG, suggesting a transcription error in the preparation of the Devotional Rite text.
Devotional Rite	(Here follows the text from Scripture or Sacred Tradition.)] <b>E</b> ; (Here follows the text from Scripture or Sacred Tradition. These will normally be taken from <i>The Gospel of Our Mother God.</i> ) <b>DoD</b>   The context of the issue of <i>Daughters of Dea</i> in which the text of the Rite was published was largely to advertise the recent publication of <i>The Gospel of Our</i>

*Mother God*, and this is therefore surmised to be a plug for the new publication, rather than a traditional part of the Rite's instructions.

- Devotional Rite      Radiant Princess, Star of the Sea] **DoD**; Shining Inanna, Star of the Sea **Madria Olga** ('**Special Prayers**')
- Devotional Rite      The foe who denies Her Godhead She overthrows] **DoD**; The foe who denies Her Godhead she overthrows **AAV**; The rich who deny Her Godhead find not contentment **Madria Olga** ('**Special Prayers**')
- Devotional Rite      Firm-fixéd is the destiny / Of the monarch who honours Her name] **DoD, AAV** | These two lines are absent from Madria Olga's version.
- Devotional Rite      praise Thee, compassionate Princess] **DoD, AAV**; praise Thee, belovèd Inanna **Madria Olga** ('**Special Prayers**')
- Communion Rite      CELEBRANT turns to each quarter] **E**; Turns to each quarter **LMYG**

Communion Rite

I believe that I am created from before the dawn of time by the one eternal Dea. / I believe that Dea is One and there are none beside Her, / And I believe that She is also Three. // I believe in the Mother, Who is pure Light, / the Creatrix of the earth and of the heavens / and of all the illimitable cosmos. // And I believe in Her virgin Daughter, born of the virgin Mother, / the ruler of all the energies of creation, / Whose nature is perfect Love. // And I believe in She that stands beyond these Two, / Whose Name has not been spoken on this earth; / For She is the Beginning and the End, the First Principle and the Final Cause. the unoriginated Origin of being. // I believe that I was made a perfect creature; / and at the dawn of time my soul did turn from the Perfection of existence in the infirmity of her sovereign will; / And through this fault do I suffer the limitation of imperfect being. // I believe that the Daughter of Eternity gave Herself to be cast down into darkness and death. / I believe that She rose from death triumphant, / and reigns as Queen of Heaven. // I believe that through Her death the

fault of my soul shall perish, / And  
I believe through Her triumphant  
life my soul shall rise renewed in  
her perfection, / that she may  
return to eternal communion with  
the one eternal Dea.] E; I know  
that I am created before the dawn  
of time / By the Eternal One,  
Madria Dea; / I know that She is  
One, and there are none beside  
Her, / And I know that She is also  
Three. // I know the Mother, She  
who is pure Light; / The Creator  
of the earth and of the  
heavens, /And of all the infinite  
cosmos. // And I know Her Holy  
Daughter, born of the Holy  
Mother; / She who rules all the  
energies of creation, / Whose  
Nature is Perfect Love. // And I  
know that there Is She, Who  
stands beyond these Two, /  
Whose Name has not been spoken  
upon this earth; / For She Is the  
Beginning and the End, / The First  
Principle and the Final Cause, /  
The unoriginated Origin of  
being; / The Great Mother of all  
that is and all that is not; / She,  
Who Is. / I know that I was made  
a perfect creature, / And I know  
that at the dawn of time my soul  
did turn from the Perfection of  
existence, / That I may know of

the other things, for many things I  
did not know; // And thus  
gathered I infirmity of my  
sovereign will; / I know that  
through this fault I needs must  
suffer / The limitation of  
imperfect being, to learn and  
know the other things, / In the  
increase of my knowledge; / For I  
know within Her Divine Will, the  
darkness must be known / To  
truly know the Light, / And the  
Dark beyond the light. // And I  
know, that all Her Will might Be, /  
That the Daughter of Eternity /  
Gave Herself to be cast down into  
darkness and death. / I know that  
She rose from death triumphant, /  
And reigns as Queen of Heaven. //  
I know that through Her death,  
the fault of my soul shall perish; /  
And I know through Her  
triumphant Life, / That I may  
return to Eternal Communion  
with the Eternal One, / Madria  
Dea, / In the Completion of the  
Wholeness of Her Will. **LMYG** |  
Sources indicate that the longer  
version of the Creed given here  
was, as standard textual critical  
criteria would also suggest, a later  
composition intended to 'clarify'  
certain theological positions on  
the part of particular Madrian

households (Lanides, personal communication, 15 April 2018). It is in light of this information that the shorter, more original form of the Creed has been restored in the critical text.

Communion Rite	Let us know the truth ... Ekklesia, and receive] <b>E</b> ; Let we know the truth ... Ekklesia, receive <b>LMYG</b>   Faced with an ungrammatical usage in the original text, the critical text favours the wording found in the same line of the Rite of Sacrifice and the Devotional Rite.
Communion Rite	The Blessings] <b>E</b> ; The Blessings, at the Preparation <b>LMYG</b>
Communion Rite	The two sections, the Great Entry and the Dismissal, are presented in the original text as subsections of the overarching heading, “The Sacrifice and the Communion”.
Communion Rite	Donation] <b>E</b> ; Donation, at the Dismissal <b>LMYG</b>
Communion Rite	torchbearers of Your Delight] <b>E</b> ; torchbearers of You Delight <b>LMYG</b>
Summer	reborn in her cycle] <b>TCA 3:14; 7:13</b> ; reborn in her season <b>TCA 11:13</b>

Autumn	at once the most 'solid'] <b>E</b> ; at one the most 'solid' <b>TCA</b>
Autumn	first day of Spring] <b>E</b> ; first da of Spring <b>TCA</b>
Autumn	centre of a great] <b>E</b> ; centre of of a great <b>TCA</b>
Lady Athene's Day	academe, for each person] <b>E</b> ; academe, but also each person <b>Madria Olga ('Steps for Drawing Up a Sacred Calendar')</b>
Wenver's Hunt	through] <b>E</b> ; thourgh <b>TCA</b>
Daughter of Light	This text is also found in Madria Olga's hand ('Special Prayers'), but phrased in the singular and with 'Thou/Thee/Thy' in place of 'You/Your' throughout.
Daughter of Light	that reignest] <b>Cat</b> ; that reigns <b>AAV</b>
Daughter of Light	Give us to learn] <b>Cat</b> ; Give us to know <b>AAV</b>
Canticle of Dea	Daughter of Light: / Does not] <b>E</b> ; Daughter of Light / Does not <b>Cat</b> ; Mother of All: / Doth not <b>AAV</b>
Canticle of Dea	furthest spheres] <b>LMB, AAV</b> ; farthest spheres <b>TCA 7:9</b>

- Canticle of Dea O, let my soul be chastened by her suffering; / O, let her care no longer for her pride; / O, let her cry to You in childlike trustfulness; / Let her be humbled by Your gentle light.] **Cat**; O, let my soul be chastened by her suffering; O, let her cry to Thee in childlike trustfulness; Let her be humbled in Thy gentle light. **AAV**
- Canticle of Dea let her cry to Thee] **Madria Olga ('Special Prayers')**, **AAV**; let her cry to You **Cat**
- Canticle of Dea humbled in Thy gentle light] **Madria Olga ('Special Prayers')**, **AAV**; humbled by Your gentle light **Cat**
- Canticle of Dea so far as Thou art acting **Madria Olga ('Special Prayers')**, **AAV**; so far as You are acting] **Cat**
- Some Short Prayers I am Your child] **Cat**; I am Thy child **AAV**



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## COLOPHON

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