

To Reveal the Hidden Kingdom of Eld: Andrew Chumbley, the Cultus Sabbati, and Imaginal Space in Cornwall

Steve Patterson

stevepattersonantiquarian@gmail.com

Jeff Howard

jeffhoward7@gmail.com

Winners of the RENSEP Tandem Paper Prize 2023

Abstract

English occultist and magician Andrew Chumbley, founder of the Cultus Sabbati and author of grimoires such as *The Azoëtia* and *One: The Grimoire of the Golden Toad*, is well-known for his association with the Essex region. Very few people know of Chumbley's time in Cornwall, which he visited during the early 2000s as part of the activities of the Cultus Sabbati and shortly before his death in 2004. For example, Chumbley's pivotal mystical poem *Qutub* was written on the train from Essex to Falmouth. Chumbley's little-known Cornwall period coincided with some of the most elaborate magical operations of the first incarnation of the Cultus Sabbati, as well as Chumbley's composition of the most imaginative works of his late period. Moreover, Chumbley's time in Cornwall is associated with the most intensely mystical influences of his work, including his fascination with the direct mystical knowledge promised by the Gnostics. Cornwall's unique history of magic, as well as the power of its haunted landscapes, converged to reveal new depths in Chumbley's eclectic aspirations toward a pan-British vision of witchcraft, as expressed in a group of landscape-based rites called the Cucullati workings. In turn, these workings were part of a larger vision of the Trivagantus: three points in the British Isles (Wales, Essex, and Cornwall, as well as a central point in Glastonbury) with associated native witchcraft traditions. This article will explore the physical sites that Chumbley visited in Cornwall and their relationship to the concealed, superimposed Otherworld of imaginal space, which he referred to in the *Dragon Book of Essex* as "the hidden kingdom of Eld." Drawing on a collaboration between a scholar and a practitioner, this article reveals the currents of traditional witchcraft that converged in Cornwall at a crossroads of art, psychogeography and gnosis to energise some of Chumbley's most powerful work.

Keywords

Andrew Chumbley, Cultus Sabbati, Sabbatic Craft, Cornwall, Witchcraft, Imaginal, Trivagantus, Cucullati

Andrew D. Chumbley (1967–2004) wielded his talents as a writer, artist, witch, magician, and sorcerer to create and practice a unique form of witchcraft that he called Sabbatic Craft, manifesting outwardly in an organization known as the Cultus Sabbati. Chumbley conjured intense, incandescent poetry and dreamlike prose, manifested in his early (but posthumously published) *Dragon Book of Essex*, *Azoëtia: A Grimoire of Sabbatic Craft*, and his poetic distillation of his magical philosophy and practice in *Qutub*. In addition, Chumbley published *One: The Grimoire of the Golden Toad*, an elaborate symbolic recension of the toad bone rite from the Society of the Horseman's Word, and was also working on a Ph.D. at the time of his death. Scholars of traditional witchcraft tend to associate Chumbley with his native Essex region of England, with which he powerfully identified in his early work and from whose landscape he drew great inspiration and power. For example, Michael Howard (a scholar and practitioner of traditional witchcraft who worked extensively with Chumbley) discusses Chumbley's work in the *East Anglian Witches and Wizards* volume of his history of witchcraft in the British Isles, in which Michael Howard refers to Chumbley as "modern Essex cunning man and magician the late Andrew D. Chumbley" (Howard 2017, 121–22). A popular, biographical account of Chumbley, "Navigating the Crooked Path: Andrew D. Chumbley and the Sabbatic Craft," briefly mentions Chumbley's encounters with an esoteric group in the "West Country" but does not provide details about Cornwall, the locations in which Chumbley worked while there, or the practices that he learned from Cornish practitioners and incorporated into the Cultus Sabbati.

Because of this gap in the existing scholarship, few people know that Chumbley worked in Cornwall as part of the evolution into his later work. This gap is unfortunate, since Chumbley's magical practice in the late period near his death (2000–2004) drew intensely on his connection to Cornwall and the numinous power of its landscape. Chumbley's late workings with three sites of local UK witchcraft lore (known as the Trivagantus after the three points of a triangle) took place later than most of his published work and therefore had no associated grimoire to summarize Chumbley's practice in Cornwall. Moreover, Chumbley's work tends to fall outside arbitrary bounds of regional categorization and temporal delimitation because he deliberately interwove many varied threads of mystical and magical influence from many different times. Understanding the relationship between Chumbley's practice and the Cornish landscape helps to "reveal the Hidden Kingdom of Eld," a phrase from a charm in *The Dragon Book of Essex* called "The Hallowing of the Kingdom of Qayin," which promises to reveal an otherworld that dwells just on the other side of the mundane, physical world and is inextricably bound up with it. This hidden kingdom occupies what religious historian Henry Corbin described as "imaginal" space or the "mundus imaginalis," neither wholly physical nor wholly ethereal, but rather occupying a liminal space between this world and the Otherworld, real and imaginary, material and spiritual. To understand the implications of this imaginal landscape on practice, this tandem paper draws on a collaboration between Dr. Jeff Howard, a scholar of occulture, and Steve Patterson, an artist and antiquarian who worked with Chumbley in the early 2000s as a member of the Cultus Sabbati.

The practices associated with Andrew Chumbley's late period focused on and emanated from landscape. These practices treat the spirit world as lurking just behind the physical world, which manifests in the geographical and cultural particularity of a specific location. Thus, the British landscape generally and the Cornish landscape in particular swarm and teem with genius loci lurking always just on the other side of this world – not so much below or above it but just slightly askew, at a particular angle of vision accessible through simple but potent magical rites. As Steve Patterson writes, "Crucially however this was not just a linking up of people, magical currents or

traditions, but a linking up of the spirits of different locations in the landscape ... and of the essence of the landscape itself. I had an image of the landscape laid out like one of his crazy fractal geometric drawings, and then folding up into a geometry defying multi-dimensional form. Key to ACs magical plan was a vision of the hooded spirits of the land – the Cucullati walking the hedges and the old trackways at nodal points of the year. There was a vision that the ‘hollow hills’ and the old ‘Ghost roads’ be opened and the hooded ones wander the land, a kind of re-enchantment of the land. The rite of Ingress, Congress and Egress was no longer a solitary journey, but a transpersonal one incorporating the anima mundi itself. This was embodied in the idea of three nodal locations in the land; Wales, Cornwall and Essex. Each with its own witch tradition, emanating from and converging upon the central point of Glastonbury” (Patterson 2023, 10).

The vision of landscape evoked by Chumbley through the Cucullati workings and experienced by Patterson in vision can be experienced in the present by visiting and working with the sites involved in these workings, which continue to resonate with the memory of the rites performed there, the energies that still to flow through the land, and the imaginal fusion of present and past rituals. It is worth noting that this connection is not a given to be taken for granted as a result of passively visiting the sites. Rather, in the right context, state of mind, and spirit connection, one could potentially make this connection. To engage with Chumbley’s practice in Cornwall is to visit the spaces where he and his magical brethren worked, picking up charged energy from the land and placing his ritual workings in the context of place. Visiting sites where the Cultus worked is a way of better understanding their practice in all of its phases, but especially in its final stages, since these late workings were intertwined inextricably with the UK landscape. Moreover, visiting these sites can operate as part of a walking-based spiritual practice, heeding the call to “go forth” into a landscape that has been key to traditional witchcraft since Cecil Williamson, as when Patterson speaks of Williamson’s “wanderings across the landscape in search of the wellsprings of the ‘spirit force’” (Patterson 2014, 210). A practice-based methodology of the Cultus can therefore be hybrid, comprised of equal parts history (from the Cultus of a neglected period, as derived from a primary source who worked in this period), textual analysis of the relevant texts from Chumbley’s oeuvre, which give these sites context, and phenomenology (from the experience of these sites in the present moment).

Place is an aspect of landscape; it is the specific instantiation of the land and therefore the manifestation of the “nodal points” and “pulses” which Patterson describes as key to the Cucullati workings. Specifically, this paper will explore four sites and four associated themes running through Chumbley’s practice during the time he spent in Cornwall. The four sites are: St. Gluvias Churchyard in Penryn, the barn behind Minster Church in Boscastle, St. Clether’s Well on Bodmin Moor, and a quarry near the Cornish village of Constantine. These four sites do not imply a grand plan on the part of the Cultus; rather, they were ritually convenient locations based on a criteria of privacy, accessibility, and symbolic resonance. At the same time, there is no such thing as a coincidence in the world of magic. These four locations can be analysed in such a way that they recapitulate the key themes of Chumbley as his magical practice evolved over time. These sites are four crossroads of time and space, four nodes of energy in the landscape, four stations in the evolution of a sorcerer, four places where time met eternity in the dream of ritual. These sites align, in turn, with four themes in Chumbley’s thought and practice, accessible through textual analysis, engagement with the land, & ritual practice. The four themes associated with the sites are: spirit contact, belief that simple folk charms could act as operations of spiritual transformation, interaction with the spirits of the land, and veneration of the Celtic Christian Church and its saints. The paper will contextualize

these sites and themes within Chumbley's collected body of published works, with the underlying rationale being that a set of preoccupations (including dream reification, charms, spirit contact, and Gnosticism) runs through all his work, from the *Dragon Book* to the *Azoëtia*, *Qutub*, and the *One: The Grimoire of the Golden Toad*. Because these works are grimoires documenting threads of magical practice that run through Chumbley's career, they can be used to help illuminate practices based in the Cornish landscape.

Chumbley practiced magic in Cornwall in both the 90s and the early 2000s, during two phases of his evolution as a sorcerer. In the 90s he travelled to Cornwall regularly, since a student at Falmouth College of Art belonged to the coven that would later become the Cultus Sabbati. Chumbley wrote the magical poem *Qutub* on the train from Essex to Falmouth. While in Falmouth, the pre-Cultus coven performed magical workings in St. Gluvias churchyard, though Chumbley himself was likely not present at this particular working (Figure 1). There, at a crossroads near a grove of yew trees, the coven invoked Exu, the lord of the Crossroads in the vodoun pantheon. This invocation was significant because of traditional association of crossroads as a nexus of witchcraft operations. More specifically to the Cultus, the crossroads are symbolically resonant because the version of the crossroads described in the *Azoëtia* is a confluence of “waking, dreaming, and sleeping” as the “Three Roads of Sentience” as well as a meeting point of life and death (Chumbley 2002, 137). In the *Azoëtia*, Chumbley exhorts practitioners of Sabbatic Craft to “Fear not when summoning a God at the Crossroads of Death,” suggesting that those with witchblood will have power over mortal gods, whereas a “True God of the Elder Races” will be more effectively worshipped through “Rites of Death” (Chumbley 2002, 57).



Figure 1: St. Gluvias Church, site of an Invocation of Exu by the early Cultus. Photograph by Jeff Howard.

This invocation was part of a broader interest of the Cultus in the African diaspora, which its members revered as a living tradition that prioritized spirit contact. The Afro-Caribbean traditions were seen as living examples of cunning traditions (many of them now nearly extinct) and therefore a model to emulate. Cultus member Peter Hamilton-Giles, the co-founder of the Draconian Column, would later explore the vodoun tradition and its relationship to the crossroads in *The Baron Citadel*, which describes a ritual designed to invoke the vodoun loa Baron Samedi as an intermediary to facilitate spirit contact at a literal and metaphorical crossroads of Afro-Caribbean traditions and Sabbatic Craft.

The Cultus continued its drive toward spirit contact in the Cornish landscape in Boscastle, the site of the Museum of Magic and Witchcraft as established by traditional witchcraft practitioner Cecil Williamson and later owned by the Wiccan-inclined Graham King. In particular, the barn behind Minster Church became the site of the Boscastle working, a single longform ritual that heralded the dissolving of the early Cultus. Patterson places this working in 2002/2003 and contextualises it within a lecture on initiation that Chumbley gave in Boscastle. Patterson writes, “In 2002/3 CS made several visits to north Cornwall staying in a cottage on the cliffs above Boscastle. These included the now legendary talk at the winter ‘Friends of the museum of witchcraft’ conference on the subject of initiation in Boscastle, and the full ritual meeting in the barn in Minster woods” (Patterson 2023, 8). The location of this barn is significant in that it is literally and metaphorically in the shadow of Minster church and therefore partaking of the energy of a consecrated Christian ground as well as the beliefs of Cecil Williamson, whose mode of magic was fundamentally concerned with spirit contact. Steve Patterson, who wrote the definitive book on Cecil William’s magical praxis, chose the barn ritual location. Patterson notes that *Cecil Williamson’s Book of Witchcraft* had not yet been written in the early 2000s, but Patterson was engaged in the research that would generate this book. He further observes that Chumbley was inspired by Cecil Williamson’s ideas, especially regarding “pulse spots” (charged notes of numinous energy in the land) as well as the central drive for spirit contact at the core of Williamson’s understanding of traditional witchcraft.



Figure 2: *The Barn Behind Minster Church, site of the Boscastle Workings. Photograph by Jeff Howard.*

The very early Chumbley of the rites posthumously collected in the *Dragon Book of Essex* focused on elaborate, lengthy, coven-based workings, some of which could last for eight hours at a time over recurrent periods over multiple years. Chumbley's Draconian practice is described in great detail in *The Dragon Book of Essex*, a massive grimoire collating the practice of Chumbley's early coven. This practice is encoded in microcosm in "The Hallowing of the Kingdom of Qayin," a ritual for daily practice analogous to the Lesser Banishing Ritual of the Pentagram from Golden Dawn practice and the circle casting rite from Wicca. Through this practice, the Draconian aspirant identifies daily with Cain (or Qayin, as Chumbley refers to him in Hebrew). Qayin, in turn, opens the way to the realm of Draconian gnosis, thereby operating as an intermediary between the practitioner and the Opposer. The Hallowing therefore asks Qayin to "be thou the black light to illumine the illimitable coils of the ancient serpent" so that the "compass rose may enfold to surround and bear me" (Chumbley 2004, 811).

The Draconian practitioner seeks to align their body and mind with the stars of the constellation Draco, which is invoked as an otherworldly, Satanic entity known as the Opposer (a figure who appears throughout Chumbley's work, including the Rite of the Opposer from the final pages of his mystical poem *Qutub*). This alignment occurs through a series of arduous, complex rituals aligned with various points of the year, which are associated with single-syllable, mantra-like root names that are visualized as rays of light in eight colours of the visible spectrum. Each ritual and root-name is, in turn, presided over by a pair of tutelary deities (sixteen in total), which the *Dragon Book* refers to as the 16 Witch Fathers and Witch Mothers. These spirits take their names from Biblical Apocrypha as well as demonological lore. The various rites of the Draconian tradition constitute evocations corresponding to the 8 root names of I, HU, SA, BA, LA, TAN, HUA, and KA. For example, the Draconian sorcerer performs the KA rite as a pact with the Dragon through the

sacrifice of a marriage vessel, consecrated through the lunar month before the Midwinter Solstice. The HU Rite, taking place in February near the Christian feast of Candlemass, involves rites of blood sacrifice and ritual bondage of each body part in order to consecrate the body to the Dragon. The SA rite, also known as the Turnskin rite, involves primal transformations into atavistic forms via shamanic techniques. While the details of each Draconian rite differ, they have common elements: the consecration of various primary and servitor vessels, the offering up of blood and sexual fluids, the identification of human body parts with the stars of Draco in correspondence with the days of the lunar month (which are, in turn, identified with the waxing and waning of magical energy).

The Draconian rites tend toward an intricate, recursive structure such that each ritual action of blood sacrifice, chanting, sigil inscription, and dance is performed in 14 different ways (one for each of Draco's stars). The complex, fractal nature of these rituals helps to explain how they could occupy an entire evening from dawn to dusk. The Boscastle working in the barn adjacent to Minister church was a long-form magical evocation, signalling the end of the early Cultus, which accumulated so much sorcerous energy in these final workings that it could not be contained. The energy of the Draconian rites is fiery and intense, focused on a Sufi-inspired "black light" that emanates from Lucifer (known in the Draconian tradition as Az'ra Lumial). The energy of this period is at its heart antinomian and anarchist, focused on individualist rebellion against all forms of constraint and authority. The rites that evoke such an energy are deeply poetic and Gothic, yet the very energy that drives them would also make them difficult to contain. The intense, violent energy of the rites of the Draconian period can be summed up in the Dragon's Rune (a charm recited within the Draconian Midwinter Rite):

By the Bloodied Knife and the Bloodied Graal,
 We scourge the Earth with Crooked Flail,
 By the Stars moored to the Golden Nail,
 By the Dragon's Head and the Dragon's Tail.
 We bind the Flesh with the Serpent's Cord,
 We flay the World with the Angel's Sword,
 We draw the Sign of the Peacock's Name,
 We cast the Circle of the Dragon's Flame (Chumbley 2004, 94).

Rites of this degree of Luciferian intensity are not always compatible with long-term friendly cooperation between participants, and the intensity of the Left Hand Path energy evoked by such rites tends to hum and thrum like a dynamo. While the details of the Boscastle working remain secret because they were performed under oath, complex ceremonial rites performed for eight hours from dusk until dawn would also be difficult for any practitioner to maintain while integrating them with an ordinary human life. Indeed, such rituals would *become* the life of the person practicing them regularly. For all these reasons, the energy of the early Cultus would have been difficult to contain or maintain within any organized structure, and it ended.

Despite the collapse of the first version of the Cultus, the drive toward spirit contact unified all eras of the Cultus and of Chumbley himself. However, the mode and method by which this spirit contact was to be achieved shifted and morphed over his career. During the time that he worked in Cornwall, Chumbley had largely discarded the elaborate ceremonial forms of magic from the *Dragon Book* and *Azoëtia*. In his late Cornish period, Chumbley had distilled and condensed his workings down to simple charms focused on spirit contact with the numinous power of landscape.

As Steve Patterson explains, “The method of working was all about spirit contact in the context of the landscape. We incorporated simple chants, the use of the Bullroarer and the immersion in the genius loci. Once again it is hard to imagine how groundbreaking this system of praxis was at the time” (Patterson 2023, 5).

While spirit contact has been at the centre of many rites for millennia, the focus on intuitive spirit contact in opposition to elaborate ceremonial practices was groundbreaking in the context of late twentieth century magic, in which Wicca and Thelema dominated the landscape as two primary poles of European magic. Patterson writes, “In those days there seemed to be three magical paradigms which formed a kind of hegemony; Wicca, Thelema and the Golden dawn ‘Ceremonial’ offshoots ...anything outside of that was viewed with extreme scepticism. [...] It was hard to see outside the paradigms” (Patterson 2023, 2). All three of these traditions involve the performance of complex, ceremonial rites in order to accomplish results-based ends: the raising of a power in Wicca or the accomplishment of True Will in Thelema. Patterson elaborates on the contrast between these ceremonial methods and the work of the Cultus, “whilst the Wiccans used ‘the cone of power’, Thelemites focused their ‘will’ and ceremonial magicians called upon the intercession of angels and spirits as a basis for their magic; we immersed ourselves in the numinous liminal spaces hidden in the landscape” (Patterson 2023, 7). Some of these simple rites came from the pellar tradition of Cornwall, of which folklorists William Bottrell and Robert Hunt catalogued many short verbal incantations. Chumbley believed that every folk incantation could be interpreted as having a deeper spiritual meaning, not necessarily intended by its author but nonetheless available to a sorcerer working with these incantations. As Steve Patterson explains, “Also key to AC’s vision of the Sabbatic craft was the idea that all these mysteries were implicit in the working of the traditional spells and charms of witchcraft and folk magic. These traditional charms had on a dual nature; on the surface they were mundane charms of healing, cursing or the working of spells, but they could also be used as means of spiritual transformation. The epitome of this was his ill-fated delving in to the ‘Waters of the moon’ toad ritual.”

In this context, “spiritual transformation” refers to an alchemical transformation of one’s personality and outlook, as well as an alignment with a different set of spiritual forces implicit in the landscape and the self. The “Waters of the Moon” refers to the ritual that is described in *One: Grimoire of the Golden Toad*, one of Chumbley’s last published works from 2002. The Toad Bone Rite originates in various East Anglian traditions, such as the Essex-based Society of the Horseman’s Word (a mystical, quasi-masonic order dedicated to horsemanship). The original, historical version of the rite involves simple, results-based actions: the ritual killing of a toad, the placement of its corpse in an anthill, the dropping of its skeleton into a stream under a full moon, the ritual collection of a particular bone (from which the ritual derives its name) as it whirls backwards in the current. Finally, the ritual requires the practitioner to keep vigil for multiple nights, holding tight to the toad bone as the devil tries to wrest it away. Keeping hold of this bone despite the devil’s efforts confers upon the practitioner various magical, results-based benefits, such as power over animals.

Chumbley’s version of this rite in *One: Grimoire of the Golden Toad*, which he refers to as a recension, transforms the ritual, focusing on its potential to create spiritual change within the mind and soul of the practitioner rather than on any outward potency. As such, Chumbley’s transformation of the ritual fragments it into many parts: a riddle dedicated to Qayin, instructions for creating a rosary of “Qayin Azhaka” to be used in one of the vigils, multiple charms to be recited in the course of the ritual, and elaborate descriptions of visions experienced during three successive nights of vigils that he calls sojourns. These sojourns entail Chumbley’s physical wanderings through

three different locations in the British landscape, followed by dream visions of spiritual entities, such as a “horned child” who is a version of the infant Jesus blowing a trumpet made from a human femur. Chumbley understands the toad as “the leaper between” (the title of an essay he wrote and published separately about the toad bone rite): a mediator between the mundane and the transcendental worlds and an incarnation of “Sabatrasax”: a key deity in the Sabbatic tradition stretching back to his early Draconian work. Patterson points out that a magical virtue of the toad is dissolution: the power to break down rigid systems and preconceptions.

This process of productive decay is analogous to the phase of “nigredo” or blackening in alchemy in that it implies the possibility of renewal and resurrection if the practitioner is able to survive the darkness of this phase. *One* shows clear signs of this productive dissolution in process, as the rigid, vast, and intricate systems of rites from the Draconian period fragment into simple charms, artefacts, and riddles. At the same time, the movement beyond nigredo was cut short by Chumbley’s untimely death in 2003, shortly after his performance of the toad bone ritual. The results of this process of transmutation heralded by the Toad Bone rite are therefore uncertain. As Patterson explains, “AC was steeped in Luciferianism and demonology but our new workings were pulling towards a kind of Gnostic Celtic Christianity, and as I stated earlier, it is hard to see how all his work which was embodied in the Dragon book and the Azoetia could be reconciled with either the method or the theology of these new workings” (Patterson 2023, 14). Chumbley himself seeks to reconcile some of these tensions when he poetically describes the transmutation of results-based magic into transcendental rites in the preface to the Sethos edition of the *Azoëtia*, in which he writes, “In this present recension of the Path a Transcendental Sorcery is expounded a means of practice whereby the humble, yet potent, techniques of spell-craft – the ‘hagstone, knotted cord and witch-bottle’ charms of time immemorial – are used to marry the earthly pragmatism of Need with the sidereal aspiration of the Mystic” (Chumbley 2002, vii).

“Hagstone, knotted cord, and witch-bottle” refer to the classic tools of traditional folkloric witchcraft rites: the hagstone (a stone with a single hole through which the otherworld might be scryed), the knotted cord (also known as a witchladder, in which a witch ties feathers while reciting incantations), and the witchbottle (in which urine, fingernails, and rusted iron nails are placed in a bottle in order to ward off malefic magical influence or to radiate it toward a target). “The earthly pragmatism of Need” refers to magic worked toward mundane, practical ends (such as acquiring a romantic partner or uncursing cattle): operative magic in the terminology established by Margaret Murray (Murray 1921, 3). “The sidereal aspirations of the mystic” refers to magic designed to establish contact with entities from higher orders of being and elevated states of consciousness: “ritual magic” in Murray’s terms and, earlier, the “high magic” of Eliphas Lévi, alluded to in the title *Dogma and Ritual of High Magic* (Murray 3). Chumbley’s innovation is in connecting these two forms of magic by suggesting that seemingly simple operative magic can be harnessed as a source of energy and occult insight, fuelling the mystic’s quest for spirit contact. Patterson notes that his own work within a Cornish Old Craft coven converged with and inspired aspects of Chumbley’s work in Cornwall. Patterson summarizes, “My tradition I had been initiated into practiced dual faith, a fusion of operative and ritual magic, and a ritual method that involved the ‘calling up’ of the numinous spirit of particular locations in the landscape as a gateway and catalyst of magical transformation. These were all elements implicit in the Cultus workings but had not as yet been developed. That I think was his call to Cornwall” (Patterson 2023, 1).

In addition to distilling elaborate rituals down to simple charms, Chumbley also increasingly performed these simple rites in locations that he understood as being nodes of spiritual power,

including quarries behind the Cornish village of Constantine. In one of these quarries, a large egg-shaped stone had once stood atop two rocky pillars. While this tolmen had been dislodged in 1869, Patterson chose this location because he regarded the quarry as charged with spiritual energy (in contrast with mines, which he believed tended to disrupt the land's magical power). The locations around this quarry include a crossroads of three ways (resonating with the earlier pre-Sabbatic preoccupation with crossroads noted at St. Gluvias Church). Chumbley and the Cultus also worked in a grove near the quarry itself, at which he used a bull-roarer or "rhomb" (a wooden device on a thread that emanated a bellowing, bull-like sound when whirled) in conjunction with magical formulae consisting of charged phonemes, as well as a field with a large stone that was used as an altar.



Figure 3: Richard Tongue's painting of *The Tolmen in the Quarry Behind Constantine*.



Figure 4: Crossroads of Three Ways near Constantine Quarry. Photograph by Jeff Howard.



Figure 5: Grove near Constantine Quarry. Photograph by Jeff Howard.



Figure 6: Altar Rock in field near Constantine Quarry. Photograph by Jeff Howard.

In addition to the Constantine quarry, Chumbley also spontaneously performed a casual ritual with non-Cultus members present (including *Earth Mysteries* writer Paul Broadhurst) at St. Clether's well on Bodmin Moor, in keeping with a deep interest in the Celtic Christian church that he had developed in his later years. This fascination with the Celtic Christian church is an aspect of dual faith observance (the simultaneous practice of a mainstream, exoteric religion as well as an esoteric witchcraft) via veneration of the saints (Gary 2018, 43). These saints provide another source of spiritual intermediaries between the Divine and man, as well as mirroring the vodoun and santeria syncretism of Christian saints with native spirits, such as loa and orisha. Chumbley refers to the deliberate subversion of orthodox, exoteric symbols as heretical, esoteric symbols as "the iconostasis of blasphemy," with iconostasis referring to the opposite of iconoclasm, i.e. deliberately retaining holy imagery in order to reveal a secret mystery of the Opposer (a horned god who constitutes a syncretic synthesis of Satan, Shaitan, and Set). As Chumbley writes in the *Azoëtia*, "The Initiate may walk unseen in all Temples, his Voice at one with all Worshippers, for by the Universal Nature of his Wisdom all Symbols of the Spirit may be transmuted into the Form of the One Sigil. It is thus that He may veil himself in an Iconostasis of Blasphemy – inverting those Symbols of the Outer and Profane Belief that they should serve as the Sigils of the Opposer – who is Our True God" (Chumbley 2002, 255).

In contrast with the Azoëtic formula of iconostasis, the St. Clether working was a spontaneous evocation designed to contact the spirit of this particular holy well. As an indication of spirit contact, Chumbley drew a sigil representing the essence of the particular spirit, which could then be used to make contact with the spirit in further workings. As Patterson explains, “During these visits we travelled to many of the sacred sites in the landscape, at each one AC would descend into a trance to communicate with the spirit of that place and more often than not receive a Sigil embodying their particular virtue” (Patterson 2023, 8).

This focus on spirit contact within the British landscape connects all the Cornish sites where Chumbley worked and energizes a larger, overarching vision of a pan-British, tripartite tradition of British witchcraft drawing together the native traditions of Essex, Cornwall, and Wales. Chumbley believed that this tradition could be mapped as a triangle, with Glastonbury as its center as a nexus of numinous power. The rituals performed in conjunction with the sites in this triangle were known as the Cucullati workings, so named because of the mysterious “genii cucullati” or “hooded spirits” found inscribed in stone in multiple sites in the British Isles (Hutton 1991, 216). As scholar of paganism and historian of religions Ronald Hutton explains, the “genii cucullati” are “figures shown standing in full face and wearing the cloak with the pointed hood which gave them their names” (Hutton 1991, 216). Chumbley’s immediate source of information on the genii cucullati may have been the Buckinghamshire coven into which he was first initiated, reinforced by lore from his magical collaborator Michael Howard. Chumbley believed that by evoking these spirits through each site’s native witchcraft traditions, the landscape could be transformed.



Figure 7: The Three Points of Chumbley’s Pan-British Vision of Witchcraft.

When Chumbley died in 2006, his ashes were scattered at the three points of this triangle and the fourth point at its centre, echoing words from his poem *Qutub* that foreshadow his death:

“At the Cross-roads of All Pathways, Where Fated Men their Fate appoint
The Peacock-Angel and the Snake, With Venom, mine own brow anoint.
They cast my corpse upon the pyre
Then walk away within the Fire. Who followeth – hath found the Path ...
... lost within the Empty Point” (Chumbley 1995, 33).

The Cucullati workings intersect with an equally powerful overarching symbolic framework of Gnosticism, which related to Chumbley’s landscape-based practices through the belief that the Gnostic drama of Cain, Abel, and Seth played out in the landscape. Patterson explains that, after Chumbley returned from a pilgrimage to Glastonbury that foreshadowed the Cucullati workings, “It was almost as if AC had returned from his foray to the sabbat, the rite of Egress fully consummated, and now had returned renewed to the verdant lands of Albion ... and there he stood before the grave of Abel. As Cain continued upon his wanderings, Seth the progenitor of the Gnostics, the synthesis of Cain and Abel who alone could re-enter Eden, came in to focus ... and the mysteries lay not just in the unmanifest otherworld of the Sabbat, but in its shadows cast upon the landscape about us” (Patterson 2023, 8).

In a preliminary invocation to Sethos in the 2nd “Sethos” edition of the *Azoëtia*, Chumbley exhorts Sethos to “rise up and remember” and to “recall the promise once stained in blood upon the primal dust of earth” (Chumbley 2002, 5). As Chumbley’s interest in Gnosticism deepened, the patron spirit of the *Azoëtia* became “Sethos Daimon,” a reference to the third son of Adam and Eve, who the Sethian Gnostics revered as being of a “man of Light” comprised of pure substance derived from Eve’s consensual sex with Adam, as opposed to Cain and Abel as offspring of the rape of Eve by the cosmic rulers (or Archons). Chumbley makes clear that Seth is a synthesis of fire and clay, initiated and uninitiated, who rises above the thesis and antithesis of Cain and Abel as a third principle of the self-initiating man. In the glossary of the *Azoëtia*, Chumbley defines Sethos as “Sethos: The Daimon of the Grimoire Azoëtia; a noetic emanation of the Magical Quintessence; a mediator between Abel, Cain and Seth, that is, between, the Sacrificed Man of Clay (the Uninitiate Self), the Transformative Man of Fire (the Initiating and Becoming Self), and the Self-Transformed Man of Light (the Initiatic Self-existent One)” (Chumbley 2002, 379). Patterson explains that this triad of Abel, Cain, and Seth can be understood in alchemical terms as the interaction between the principles of Salt, Sulphur, and Mercury. Patterson writes, “The alchemical triplicity of Salt, sulphur and mercury is a triple skein that twists and turns through all of ACs work. This too is reflected in his vision of Abel, Cain and Seth ... without the ‘Salt’ of Abel neither Cain nor Seth may exist” (Patterson 2023, 14). Viewing Chumbley’s practice in alchemical terms encourages us to see the Draconian, Azoetic/Sethian, and Cucullati periods as necessary reagents in an overall process of transformation.

Chumbley’s invocations, even as early as the *Dragon Book*, described methods to summon up a draconic force that is within/behind/on the other side of the landscape. In the early work, Chumbley identifies this spirit with Qayin, or Cain, the first murderer understood as the patron of witchcraft by way of the Gnostic sect known as the Cainites, who revered Cain as a rebel against the cosmic forces of oppression. At the same time, the landscape was understood as the grave of Abel, whose skull is referenced in a preliminary Azoetic invocation to Seth as “the cup of Abel’s passing”

(Chumbley 2002, 5). Chumbley invokes Cain, Abel, and Seth as spirits of Sabbatic Craft who contain within them light, dark, and their synthesis, expressed in the British landscape as a mode of initiation into the larger, eternal Gnostic drama. As a way of connecting to this drama, Chumbley's invocation "The Hallowing of the Kingdom of Qayin" operates as a daily practice (akin to the Golden Dawn's Lesser Banishing Ritual of the Pentagram), designed to both hallow the land and to evoke within it the spirit of Cain. It is from this ritual that this paper takes its title, which rings out at the moment when the Sabbatic sorcerer calls upon the lightning fire of Qayin Azhaka to consecrate the 4 cardinal directions and their intermediary sub-directions, forming a chaos star with the light of the Yezidi peacock angel both above and below. This invocation serves as a draconic ouroboros that eternally connects Chumbley's earliest coven-based practice with his later, Cornishwork in contacting the numinous spirits of the land. The circle-casting charm associated with this ritual refers to eight flaming lightning bolts of specific psychedelic hues, extending along the cardinal directions to form a Cainite, Luciferian compass rose. These bolts begin with bright dawn colours of the "the vermilion flame of the northeast" and "the amber flame of the east" and culminate in dark, dusky colours that include "the azure flame of the southwest" (Chumbley 2004, 81). While the eight rays of coloured lightning bolts imagined by the sorcerer encode the various sacred moments in the Draconian year, they can also be superimposed over the British landscape in such a way that "the azure flame of the southwest" aligns with the cerulean skies and deep blue oceans of Cornwall. Practicing this early, ceremonial ritual in this way aligns it with Chumbley's later Cornwall-centric focus on landscape in a way that echoes the triangular nodes of the Cucullati workings. The petition to Qayin Azhaka (the dragon form of Cain) to "let the compass rose unfold to surround me" becomes a way of locating the imaginal otherworld inextricably bound up within the physical landscape. Practice changes ritual text, and ritual text changes practice.

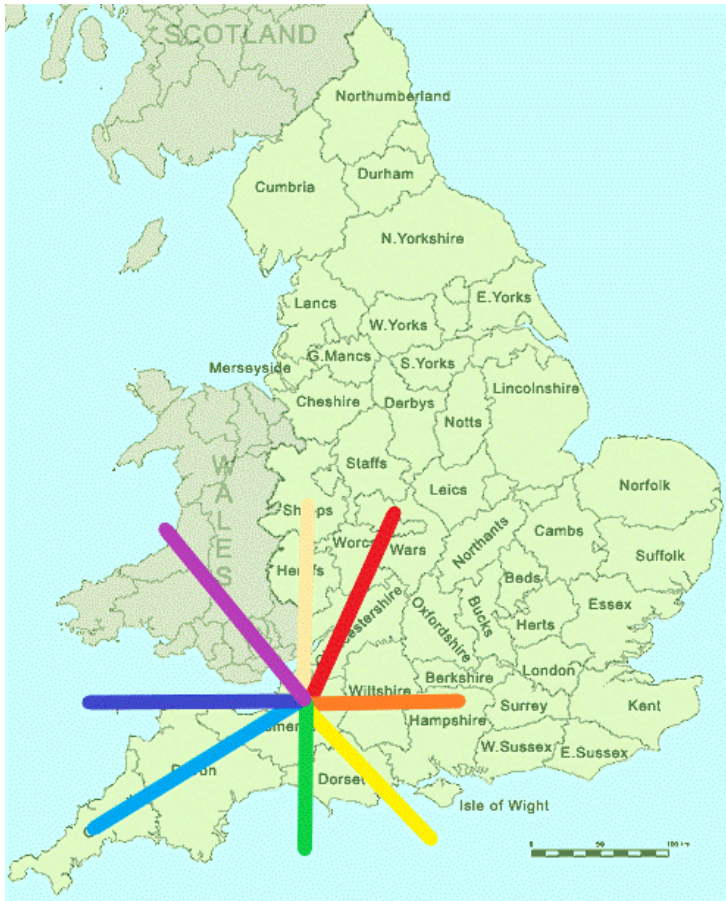


Figure 8: The Eight Rays of the Hallowing of the Kingdom of Qayin superimposed on Great Britain.

To practice Sabbatic Craft in Cornwall is to be haunted by Andrew Chumbley's words and the imagery they conjure, which in most cases may not be inspired directly by Cornwall but which nonetheless resonate powerfully with the landscape and its architecture. As Patterson explains, "I feel it was the Cornish landscape that really opened up this channel of magic" in Chumbley's practice, "for here the ancient dreamtime is much closer to the surface than most places." The phrase "I am the bridge across the Abyss that hath but a single edge" from the Rite of the Opposer in *Qutub* is a reference to many things, for example, the transcendence of fear and the passing of the abyss of Daath on the Kabbalistic Tree of Life (Chumbley 1995, 65). At the same time, it is impossible not to hear echoes of this line when crossing the vast, narrow Tintagel Bridge. Similarly, the words "my way is lightning, bright and swift" likely refer to the Vajrayana (Thunderbolt Way) tradition of Tibetan Buddhism, yet it is difficult not to hear them roaring in every lightning strike in every storm on the blasted Cornish moors (Chumbley 1995, 65). Visiting the sites where magical practice occurred changes our understanding of the texts describing these practices. Practicing the rituals in the spaces where they occurred in turn changes our understanding of the ritual. Practicing the rituals changes our understanding of their relationship to space.

Early Chumbley abounds in mental maps of sorcerers' alphabets distributed in cells of "aats" that must be traversed, akin to the pathworkings of the sephiroth from kabbalistic and ceremonial magick tradition. An aat, as described in the *Azoëtia*, is a cell or grid space distributed around a circular, networked map called the Sigillum Azoëtia. Each aat contains two of Chumbley's 22 Holy Letters: sigils revealed to him in vision that could be wielded, under the aspect of their tutelary spirits, in order to focus sorcerous power (Chumbley 2002, 71). The pairs of Holy Letters contained

in the aats are in some way related in their associated rites and powers. For example, the “zeroth cell” contains the first and twelfth of the letters, consecrated respectively to initiating magical activity and to the horse-headed rod associated with spirit flight (Chumbley 2002, 75). Initiation and spirit flight can be understood as related in that both involve visionary journeys (“ingress,” in Chumbley’s terms, into other realms of existence). The etymological origin of the term “aat” is unclear in Chumbley’s work. “Aat” shares an initial and final letter with the word “airt,” which Chumbley sometimes uses in the Draconian period to describe a particular quadrant of the compass rose with its associated root names and beams of light.

If early Chumbley is concerned with “airts” and middle Chumbley with “aats,” then late Chumbley of the Cornish period fuses these two types of space together into connected nodes of power: a map of the physical world and a physical network of spiritual sites of pilgrimage in which the imaginal breaks through into the physical. Chumbley’s Azoetic formulae frequently reference the words “Azothos,” “Achronos,” and “Alogos,” indicating a metaphysical state outside of and beyond life, time, and words (Chumbley 2002, 101–03). At the same time, the Grand Sabbatic formula reverses these three words as palindromes: “Sothoza, Sonarcha, Sogola” (Chumbley 2002, 365). These are palindromes of three of the most important concepts of Sabbatic craft, suggesting a transcendent state in which one is outside of life, time, and words. Their inversion suggests that it is just as important for the adept to be alive in a specific human body, located temporally, and uttering words from the numinous, liminal point at the crossroads of immanence and transcendence. This is the crossroads and the pathless point from which Chumbley spoke and from which a contemporary practitioner of Sabbatic Craft in Cornwall can also speak and act, if the hidden kingdom of Eld is revealed.

The core of the late-stage Trivagantus-based work of Andrew Chumbley is spirit contact within the landscape, understood within the context of the traditional craft lineages from the three locations of Essex, Wales, and Cornwall. The Trivagantus work remains incomplete, in part because of the untimely death of Chumbley at 37 in 2004 and in part because Chumbley’s contacts with representatives from the lineages of each of the nodal points of the Trivagantus were not equally well-developed or long-lasting. As Patterson observes, “He also met up with other groups in Wales, Shropshire and possibly two other locations, but these contacts did not last” (Patterson 2023, 9). Patterson further explains, “The ideas of the three corners of the Trivagantus Working was not just about place but of the traditional craft lineages from those locations. It was those craft contacts that defined the three nodal points. The Wales (Pembrokeshire area) group moved away from Andrew Chumbley, but the place remained” (Patterson 2023, 15). Patterson himself was the source of the Cornish traditional craft material, as well as the guide who located and chose most of the Cornish locations where Chumbley worked. One way to explore this unfinished practice is by directly experiencing the places where Chumbley worked in Cornwall, seeking spirit contact there by entering into the correct state of mind within inherently charged pulse spots, doubly infused with the thrill of their ritual history and by the energies raised by the workings performed there. Chumbley himself suggests a methodology for seeking spirit contact through dreams inspired by the landscape in a 2002 interview with Michael Howard and Robert Fitzgerald collected in *Opuscula Magica*:

If any aspire to this kind of spirit-relation and wish to gain knowledge of dreaming, let them go out walking by day – away from the company of men, out into the fields of their locality. Conscious of their step upon the land, let them ask for a sign or token. If the spirits of the

place find you acceptable, an object or omen may be revealed. For example, you might see a white stag, a black dog, a magpie, or find a hagstone, a gnarled root, a fallen antler or a snake-slough. Fixate your perception at every opportunity on this object and ask the spirits to open the way for you. When falling into sleep, hold the object in attention and again entreat the spirits (Chumbley 2004, 134).

Chumbley thus describes a method of practice in which spirit contact is made by walking in the landscape and observing omens, then using meditation on those omens as an inspiration for dreams. This practice would be analogous to (and perhaps also identical to) the “sojourns” described in *One: The Grimoire of the Golden Toad*, which involve walking and observing omens before engaging in the vigils of the toad rite. One might argue, then, that an aspect of Chumbley’s late practice is walking-based (similar to Gemma Gary’s later practice of gathering energy or “sprowl” from the Cornish landscape and in the same general meditative category as the walking-based meditation Vietnamese Buddhist monk Thích Nhất Hạnh encouraged in his book *Peace Is Every Step*) (Gary 2018, 37). A walking-based practice of spirit contact makes sense in terms of the Cucullati workings, in which the magician walks in the footsteps of the Cucullati, moving along their ghost-roads and thereby transforming the landscape.

Chumbley’s practice from the late-stage Cucullati workings is necessarily incomplete, but it shared certain structural and methodological characteristics with his earlier methods of working, especially those described in *One: The Grimoire of the Golden Toad*. Chumbley’s practice from this period can be broken down into three stages, resembling the rite that he performed at St. Clether’s Well:

- 1) A simple verbal incantation or “charm” in the Cornish folk magic sense of this word
- 2) Entering into a trance state, during which spirit contact was made
- 3) Envisioning and drawing a geometric sigil associated with the spirit, which could then be used in future rites to call upon the spirit of a particular place

These phases of practice resemble the stages of ritual described in the *Azoëtia*:

- 1) Ingress (entering into the ritual space and accompanying mental state)
 - 2) Congress (making contact with the spirit) and
 - 3) Egress (exiting the ritual space and entering into a newly transformed visionary state)
- (Chumbley 2002, 29–49)

In contrast with the Azoëtic and Draconian workings, however, the late stage Cucullati workings had no predefined spirit catalogue: no 16 Witch Mothers and Witch Fathers or 22 spirits of the Holy Letters. Instead, the Cucullati workings were haunted by the mysterious hooded ones walking at the edges of the fields at Lammastide. These hooded spirits may have had some relationship to the Anoun of Cornwall-adjacent, Breton mythology: spirits of the dead, the land, or both who dwelt in the hedges (structures of stone and plants that divided fields before the invention of barbed wire). Rather, Chumbley was still in search of the tutelary spirits of the Trivagantus, of which each point was to be ruled over by a pair of spirits (one male and one female). The pairing of these spirits resembles the paired gods of Wiccan mythology, which was an influence on the early Cultus. At the same time, these hooded figures may have been associated with the saints, whose

name and influence permeate Cornwall through such figures as St. Piran (the patron saint of tanners and the source of the Cornish flag), St. Erth (after whom a Cornish village is named), St. Just (a mysterious saint after whom two villages are named), and innumerable Cornish holy wells associated with particular saints.

The fusion of a Gnostic approach to the Celtic Christian church with the concept of the Cucullati resulted in a collision and merging of transcendentalist and immanentist approaches to divinity: the veneration of holy presences within the land and in the Otherworld beyond it. The identification of the Cucullati with both the anoun and the saints would also position them as mediators between paganism and Gnostic Christianity. As Patterson points out, this juxtaposition in practice represents a philosophical tension in theory, since “Chumbley was adamant that all magic was ‘Against nature’ but our new workings were pulling towards a kind of Pantheistic Animism” (Patterson 2023, 14). Indeed, the practice associated with the Cucullati workings acquires much of its interest and intrigue from the tensions between its constituent elements. This tension and the energy that it creates feels deliberate, in that a triangle by definition is less stable than a dyad; the three points of the triangle pull in different directions and are purposefully based on an odd and imbalanced number. These three points can map onto various productively volatile, imbalanced triads: the three principles of alchemy as well as the three branches of practice associated with the three points of Wales, Essex, and Cornwall. For example, the Welsh point of the Trivagantus was associated with the Rose family, who Chumbley dubbed the “Roseblood Lineage.” This clan wielded as part of their practice the Coelbren: an alphabet of runes invented by Edward Williams. Similarly, the Essex point of the Trivagantus incorporated the practices of the Curren folk, a family of cunning men and women who trafficked with familiar spirits. It is difficult to imagine exactly how the practices of the Roseblood lineage and the Curren folk would have been reconciled with the charms and saints of Cornwall, but this tension is part of the mystery and attraction of the incomplete Trivagantus work. Chumbley’s practice was always deeply syncretic of influences (from Tibetan Buddhism to witchcraft to Sufi mysticism to Gnosticism), and the Trivagantus project might have been equally but more locally syncretic (weaving together strands of British witchcraft). As Patterson eloquently summarizes: “the last phase of the CS was an unfinished project. Many questions remain unanswered. How can this radically different vision be reconciled with ACs earlier Cainite Gnosis? Where would it have gone and what mysteries would it have revealed if it had carried on? Or maybe we should just take it as it is ... a passing moment before the grave of Abel” (Patterson 2023, 15).

Study of the late phase of the Cultus Sabbati raises interesting methodological questions that connect to larger questions of the practice-based study of esotericism. Practice-based methodologies are well-known in the arts and humanities. In the book *Practice-Based Research and Research-Led Practice in the Creative Arts*, Smith and Dean write “that creative work in itself is a form of research and generates detectable research outputs” (Smith and Dean 2009, 5). Moreover, they argue that “creative practice – the training and specialised knowledge that creative practitioners have and the processes they engage in when they are making art – can lead to specialised research insights which can then be generalised and written up as research” (Smith and Dean 2009, 5). The “detectable research outputs” of film and painting practice are concrete and relatively easy to document, but the outputs of ritual are less so. Ritual and magical practice more generally are sometimes spontaneous in ways that make them difficult to document, bound to a particular time and place such that they are difficult to abstract or generalize, and contextualized within initiatory traditions that demand silence about the details of particular practices. Nevertheless, one purpose

of ritual (especially the rituals in the Sabbatic Craft tradition) is to yield insight through direct spirit contact. The late-stage Andrew Chumbley was fascinated with Gnosticism, which originates in the root word “gnosis,” meaning “direct knowledge” (as distinguished from propositional or factual knowledge). Chumbley’s seeking of gnosis through spirit contact aligns well with scholar-practitioner Cavan McLaughlin’s call for the importance of appreciating and allowing “forms of direct knowing” in the scholarship surrounding esoteric practices in his 2023 ESSWEg presentation “Consciousness Not Yet Become Culture.” If explored carefully and rigorously, those insights can constitute the “specialised research insights” that Smith and Dean associate with practice-based research.

McLaughlin’s call for the acknowledgement of subjective, intuitive, and even mystical insight as sources of knowledge in occulture echoes the practice-based occult methodologies advocated by Dr. Bernd-Christian Otto in his Berlin Occulture 2023 talk “Joining Forces: Practitioner-Scholarship and the Co-Production of Knowledge in the Study of Esotericism.” In this talk, Otto outlines a potential methodology for practice-based study of esotericism, with the three initial steps of phenomenology, autoethnography, and analysis, possibly including predictive coding and comparison with an Inventory of Non-Ordinary Experiences. The first two steps, especially the focus on phenomenology, would imply a focus on direct personal experience of practice: how it feels to perform ritual and, in the case of Chumbley’s late practice, to make spirit contact. Autoethnography would imply analysis of one’s experience as a member of a group. Patterson, as a former member of the Cultus Sabbati, is able to contextualize his insights within the larger framework of that group’s activities. At the same time, Chumbley distinguished in the 2002 interview between “Sabbatic Craft” as an “initiatic tradition” and “the Sabbatic Current” as “an initiatory line of spirit-power that can inform all who are receptive to its impetus, and which – when engaged with beyond names – may be understood as a Key unto the Hidden Design of Arte” (Chumbley 2010, 133). Given the late-stage focus on spirit contact unmediated by elaborate ceremony, practice-based approaches to the Trivagantus era of Chumbley’s work are both philosophically suited to the work and pragmatically necessary.

Practice-based studies of late-stage Chumbley are both aided and complicated by these methodological considerations. Because the Trivagantus material was a work in progress at Chumbley’s death, Chumbley’s late ideas about spirit contact and the numinous power of landscape are therefore much less systemically complete than the 11 Aats and 22 Holy Letters of the *Azoëtia* and the rites of the Draconian Crooked Path Sorcery as delineated in *The Dragon Book of Essex*. To practice within Chumbley’s late framework is therefore an act of creative speculation, inviting the researcher to fill in the gaps of material based on the fragmentary clues of what remains. Moreover, in the absence of a definitive written text or grimoire of this type of sorcery, the “text” or object of praxological ritual study becomes multiple: interviews and collaboration with a practitioner from this period and (most of all) engagement with the landscape of the Trivagantus workings themselves. The incomplete, fragmentary nature of the final workings both poses a challenge and its potential solution. If late-stage Chumbley was increasingly shifting away from the ceremonial magic of the early Azoëtic and Draconian works in favour of direct and intuitive practice within the landscape, then the absence of a complete grimoire of the Trivagantus period obligates us to engage directly with the landscape and its associated traditions if we wish to access and comprehend the energy of the late Sabbatic current.

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