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AUSTIN OSMAN SPARE:
THE ARTIST'S BOOKS
(1905-1927)

by

William Wallace

SUBMITTED FOR THE DEGREE OF Ph.D

DEDICATION

To the memory of my father, William Wallace (1914-1991), for his unfailing encouragement throughout the writing of this work. Also to Frank Letchford, a good friend to Spare and myself.

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ABSTRACT

Austin Osman Spare: The Artist's Books 1905-1927

The thesis constitutes a complete analysis of the following five books : Earth: Inferno (1905), A Book of Satyrs (1907 and 1909), The Book of Pleasure (1913), The Focus of Life (1921) and The Anathema of Zos (1927).

Emphasis is placed throughout upon the interpretation of the drawings within the context of the accompanying text. All allegorical nomenclature has been interpreted and putative identification given to all significant characters and their functions. The basic thesis is that the books constitute an interconnected developmental sequence; that the artist pursues and refines certain major themes and exhaustively explores allegorical method. In addition that this leads to the evolution of a method of symbolic automatism. This is presented as the praxis of the evolving cosmology, mysticism and world-view developing directly from Earth: Inferno.

The argument is that Earth: Inferno and A Book of Satyrs establish Spare's method of synthesizing influences such as Dante and Blake to evolve effective pictorial and textual tropes. The Book of Pleasure is interpreted as part allegory within the major drawings, and part automatism with symbolic adjuncts in others. All symbolism is interpreted and given putative identification and its function as praxis fully discussed in relation to magical and creative method.

The fourth and fifth books are affirmed as mature articulations of Spare's mysticism and magical theory, textually expressed in more emotive persuasive narrative forms through protagonists originating in name and function in Earth: Inferno. The illustrations of The Focus of Life are identified as thematic developments of major concerns of The Book of Pleasure with evidence of considerable influence of Goethe's Faust.

Earth: Inferno is considered as the initiation of Spare's method of incorporating both revealed and concealed thematic aspects both textually and pictorially, as well as his prevailing syncretistic approach. Diverse components from Dante, Blake, the Kabbalah, Blavatsky and Egypt are identified. It is argued that Dante and Blake are cast in Kabbalist roles through contemporary scholarship; with Blavatsky as a precedent for synthesis and fusion of seemingly diverse concepts.

A Book of Satyrs is construed as complex textual pictorial work functioning on four Dantean levels: Satirical, Biblical/Christian, Kabbalist and Greek Tragic. The Book of Pleasure is presented as part allegorical but mainly a didactic work concerned with Spare's symbolic automatism. The Focus of Life is defined as maintaining the Faust theme, whilst the two images of the The Anathema of Zos are briefly examined; one in relation to occult influences discussed as influential upon A Book of Satyrs.

LIST OF ABBREVIATIONS

The following abbreviations have been used in citation, and periodically throughout the text:

Blavatsky <u>IU</u>	=	BLAVATSKY.H.P. <u>Isis Unveiled</u>
Budge <u>BOD</u>	=	BUDGE.E.A.WALLIS. <u>The Book of the Dead</u>
Ellis & Yeats <u>TWWB</u>	=	ELLIS.EDWIN, & YEATS.W.B. <u>The Works of William Blake</u>
Mathers <u>KU</u>	=	MATHERS.S.L.M. <u>The Kabbalah Unveiled</u>
Spare <u>ABOS</u>	=	SPARE. AUSTIN OSMAN. <u>A Book of Satyrs</u>
Spare <u>AZ</u>	=	SPARE. AUSTIN OSMAN. <u>The Anathema of Zos</u>
Spare <u>EI</u>	=	SPARE. AUSTIN OSMAN. <u>Earth: Inferno</u>
Spare <u>FOL</u>	=	SPARE. AUSTIN OSMAN. <u>The Focus of Life</u>
Spare <u>TBOP</u>	=	SPARE. AUSTIN OSMAN. <u>The Book of Pleasure</u>

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GENERAL INTRODUCTION

(i)

Austin Osman Spare: Personality, Context and Tradition: The five books which Spare published between 1905 and 1927 were produced in very varied social contexts, from an Edwardian world of youthful optimism and achievement to a contrasting milieu of post war doubt and disillusionment. The first, Earth: Inferno was prepared whilst the artist was a student at The Royal College of Art, and still being carried forward by the momentum of his sudden emergence into the public eye as a form of Edwardian artistic wunderkind. At this period, Spare had espoused an outwardly Bohemian way of life and demeanour with regard to clothing which was extravagant for the day, and an appropriately studied manner of melancholy and intensity.

Likewise, as will be remarked upon, the paintings and drawings of this period also owed much to the legacy of the Decadents of the latter 19th century and their forbears within the Romantic movement, together with the intellectual components which energized and informed it.

Spare himself seems to have been quite aware of his creative lineage by the evidence which will be cited and remarked upon in the course of the analyses. What can be considered at this stage in anticipation of the main corpus of argument and discussion of the books, is some kind of insight and frame of reference which will indicate the type of mind and personality which created them.

Spare himself, except for brief intervals such as war service, was a bred-in-the-bone Londoner and staunchly proud of his Cockneyhood and residence South of the Thames; he was born in Snowhill on 30th December 1886. His consciousness of, and deep ambivalence towards the city will be seen to

emerge in even his earliest books.

In Earth: Inferno Spare quotes tellingly from Dante's Inferno, to whom, of course, the city (such as Florence) would have represented civilization itself. Spare seems at times to be in apparent disagreement, probably because fully aware through his father's profession as a City of London policeman and the realities of life in working-class areas, that the city could turn a much darker face. In the second book, A Book of Satyrs, the most accessible of the meanings of the thirteen drawings seem to promote "satire" upon the late Victorian and Edwardian milieu he knew so well in childhood and youth.

In the two earliest books the influence of William Blake will be remarked upon. Here, Spare, as a native of the same areas of London as Blake, clearly felt an especial affinity. In Blake Spare found in his geographically close neighbour of the 18th and early 19th century, a kindred spirit. Spare's despisal of the unregenerate, fallen London is made the focus of the artist's anathema. Although, as will be seen from the analysis of ABOS, this stratum of vituperation and censure is only the surface.

Beyond mundane appearances, and the satires which ridicule the trite, commonplace and banal, as well as the evil and oppressive and hypocritical within his contemporary society, are deeper and much more profound dimensions of meaning. Beyond the surface, as in Blake lies the fourfold spiritual London, an analogy of man re-empowered with vision. All of this will be seen to be evidential of a youthful mind discontent with stricture, and empty or vapid conventions, a restless and continual seeking for a method to transcend outward appearance, to restore flawed vision, and to discover whatever means was required to revitalize human spiritual potential.

In this respect it will be argued that Spare perceived himself as an heir to a tradition of English prophetic visionaries, and the traditions which were concomitant to this.

The question which now arises is this, to what degree did Spare obtain a perspective on this tradition and lineage?

Firstly, Spare had arisen from the working class, and, as has been stated, his father, Philip Newton Spare, was a City of London policeman. A painting of P.N. Spare of about 1910 and a pastel drawing which survive suggest a man of resolution, integrity and strength of character, traits which his son captured with great⁷ fidelity in both the likenesses. Philip Spare was by account, a highly intelligent and perceptive man. Anecdotal comments by Spare's nephew, Mr Martin Lapwood indicate that despite his working-class background, Spare was given every encouragement from his father, who in turn, was extremely proud of his son's achievements.

Another anecdote concerning Philip Spare recounted to the author by Mr William Smith, who knew Austin Spare from 1931 is this tale, which demonstrates Philip Spare's acute awareness of educational advantage. One day in the early Edwardian period, Philip Spare was on duty in the streets of the 'Square Mile' which is the province of the City force, when he noticed a street news vendor whose billboard proclaimed "Boy Hung". Philip Spare crossed the road to remonstrate with the vendor, aware that a judicial execution should always be grammatically expressed in the past tense as "hanged". Getting closer, Philip Spare realized that the headline referred to his own son, whose picture had been newly exhibited at the R.A.

As the Edwardian era progressed, Spare found himself projected more and more into the world of a social elite; for example, the coterie which surrounded John Lane, the publisher of ABOS. It is possible that Spare felt acutely conscious of having neither the social pedigree, the

classical education, or the means and opportunity to attend university. In short, his background and training, (despite intelligence and ability), were not geared to scholarship and academicism. The analyses will indicate that Spare's methods in evolving his ideas were primarily syncretistic, and that the elements within his personally evolving occult philosophy were culled from any diverse and eclectic sources.

Spare's lack of academicism is symptomatic of the privileges of the age, not an argument against the artist. Spare conquered the social disadvantages and retained fierce pride in his origins. Mr Frank Letchford, who knew Spare from 1937, has also commented to the author upon remarks made by Spare in the last twenty years of his life. Spare sometimes stated that before the Great War he has virtually read everything worth reading. Several friends of Spare's, Frank Letchford, William Smith and A.G. Fiddes-Watt, have all attested to the artist's gift for being able to extract the essential core from any book within a remarkably short space of time. All were struck by Spare's natural intellectual power.

Spare himself seems to have been both self-conscious of his own educational background and irked by what he perceived as the impostures of a post-war pseudo-intelligentsia and 'Art-Spivs'. In the 'White Bear' catalogue of 1953 he provides evidence of both his dislike and distrust of the avant-garde, and his own pride in his achievements.

"All this and much more, partial, confusing, often nauseous, is quite inessential to Art; this spewed adjutage of wordy hyperbole ... a veritable contagion, due as usual to pseudo-patho-psychos. Being self-educated, I dislike the smarmy hand, the stench of adrenalineous sweat from circumambulatory midden-pickers with their misnomers ... on analysis they are merely mouthing silly sayings: how can we express the Unknowable, Infinity etc, through the limits of sense, dimension and form? Any such attempt is at best but distortion, exaggeration and indirect likeness of the known ..."

(Spare 'The White Bear' catalogue)

The final sentences refer to Spare's repudiation of abstract art. Although Spare demonstrates an early affinity with certain fin-de-siecle artists which occasionally surfaces pictorially even in some later work, the increasing trend, in evidence by the time of TBOP and FOL, is toward significant precursors in Art, especially of the Renaissance, and in the case of Spare's third and fourth books, to Albrecht Durer in particular. Despite Spare's increasing concern with Automatic methods and product, which was fully crystallized by 1913, far in advance of the Surrealists, his work after the Great War does not tend to exhibit influence by, or particular interest in, contemporary continental movements who later adopted techniques which he had pioneered. In fact, according to Mr Frank Letchford, who met Spare in 1937 and saw at first meeting the Walworth Road exhibition hanging at the artist's studio, the artist seems to have viewed this show as a one man counterblast to the London Surrealist Exhibition of the previous year. Spare had pulled out all the stops to excel himself, and the 21 year old Frank Letchford reeled down the steep steps from the studio, intoxicated by the images, and Spare's varied conversation.

It will be seen, that as a visionary, Spare believed that it was possible to invoke genius, and that this process was essentially one of a type of Nietzschean "self-overcoming", of reaching into the heights and depths of being, of which the personality (persona) and ego are but the outward masks. To do this, (by the time of ABOS), Spare had decided that an effective symbolism was required. This will be posited as the main focus of the transition in the five books from exhaustive allegory to the discovery, from diverse sources, of a system of symbolism. It will be contended that the thinking of W.B. Yeats was probably highly influential in the focussing of the awareness of this perceived necessity in Spare's mind.

In the subsequent sections of this Introduction, it will be necessary to begin to suggest Spare's consciousness of his creative predecessors and the traditions which nurtured them, and to begin to define a context for the artist, historically, philosophically, artistically, and in the preoccupying fields of magic and occultism.

7

(ii)

Spare and Romantic Tradition: It may be that Spare was not directly familiar with all the individuals mentioned or cited in this section. The purpose here is to provide a cursory glance at the general direction and trend in which Spare, culturally, intellectually and artistically, can be demonstrated to participate.

It will be seen that Spare shares much common ground with the Romantic Movement, and that the central issues are or progressively become those which are central and intimate to the conceptual content of his five books. Firstly, emanating from a Neoplatonist tradition and filtering through the German Idealist philosophers and into the Romantic Movement is the concept of mankind's Fall and then restoration to Primal Unity. Issues which prevail within Romanticism such as that of the individual poet or artist as a visionary, or a preoccupation with the phenomenon of inspiration and genius. Within Spare there is likewise the concept of the primacy of the Imagination, a factor which is directly stated within TBOP. Finally, there is the imperative idea of the necessity of symbolism.

As the analyses unfold it will become clear that at the heart of EI there is demonstrably the concept of the Fall; that is, into divisive reason alienated from vision. It is also argued that this exilic condition is remedied within the books by a cyclic journey to restoration and Unity, couched initially (within EI) in a Dantean and Blakean idiom. In later books, such as TBCP and FOL Goethe's Faust will be postulated as the core of allegorical reference within the drawings, maintaining the theme of the hero seeking rebirth after an awakening from acedia or slothful wallowing in the inertia of spiritual alienation. The onus is upon the individual effort.

The analyses will suggest that Spare owed much to W.B. Yeats and to Nietzsche in the formulation of his ideas. Yeats himself quotes Nietzsche in his edition of The Oxford Book of Modern Verse (1936), in that the individual soul must become its own betrayer and deliverer, the "mirror turn lamp". The soul becomes the sufficient means, and its ability (as some of Yeats's own poetry indicates) to act out the whole drama of the Fall and Restoration. This too will be seen to be the key to the articulated and interrelated themes of Spare's books. Man has fallen into reason and division, thus, the re-establishment of vision and gnosis is in the hands of the individual.

Spare was always contemptuous of politics and political solutions, these do not figure in his books. It is possible that here he is close to Nietzsche's position in The Birth of Tragedy in expression of contempt for a Marxian view of the optimistic glorification of man "as such"; on which, in Nietzsche's view, contemporary socialistic movements based their paradisiacal prospects. So, from this point of view, Spare digressed from many of his British contemporaries such as G.B. Shaw. Spare's contempt of 'Politics' in ABOS is a contempt of all politics as potential agencies of oppression, injustice and corruption, and as incapable of ultimately offering utopian solutions. The appropriate transformation was personal and spiritual.

Instead, Spare is more in alignment with the Romantic view that Art is the highest task and the proper metaphysical activity of this life. Within ABOS it will be suggested that Spare approaches the kernel of the problem of the devotion to art and the meaning of return to primordial unity.

The type of artistic endeavour envisaged by Spare necessitates the transcendence of individual will, of "self-overcoming". In ABOS images of both the ordered and Apolline appear, the principium individuationis

represented by the phenomenal world of sense and mere appearance. In contrast, is the dark Dionysian substratum (actually identified as the deepest of the four posited strata of ABOS). Dionysos as the mysterious signifier of primordial unity. It will be suggested that the intervening strata of ABOS concern themselves with the Adamantine doctrine of the Fall, in both orthodox and esoteric contexts.

The cosmic myth of the Universal Man (i.e. Adam) is one in which the idea of dismemberment constitutes the primal evil, creating a world of individual beings. The coming resurrection into unity marks the consummation of all things. Thus, the Nietzschean figure of Dionysos Zagreus divided, is effectively a separatio into Earth, Air, Water and Fire. This may have been the point of inception by which Spare began to incorporate alchemical allegory into his drawings as he will be seen to do with TBOP. In effect, Dionysos establishes the essential optimism of Spare's philosophy. Dionysos is the gleam of joy within a chaotic world torn asunder and shattered by individuals and transient beliefs and folly.

It is this concept, of man as a potential, active participant in the worlds which Spare is seeking to explore. It was Friedrich Schiller who gave the specific Romantic formulation to this perspective upon the malaise of modern life; that of the spiritual alienation which is of such great concern to Spare in his first two books.

Schiller maintains the impact of Kant's ethics with its basic view of man as a participant in both the phenomenal and noumenal worlds, and the consequent view that to be civilized necessarily involves a continuous tension. That is, between the categorical demands of the noumenal Ego, or moral will, with its assumptions of absolute freedom, and the constraining limitations of the phenomenal ego. Schiller's mature thought on alienation was through the continued influences of Pietist Theology,

emphasizing the resolution of all the ills of the world in the fulness of time. M.H. Abrams, in Natural Supernaturalism (p.199) suggests that Schiller's influences probably included the Behmenist F.C. Oetinger, who developed a sophisticated version of the myth of the Fall of primal man into warring contraries which press on toward ultimate re-unification in a Wiederbringung aller Dinge. To illustrate this point, Oetinger makes comment upon the primal androgyne, as an image of synthesis. It will be seen how important the androgyne or hermaphrodite in many guises is to Spare. In conceptual terms it probably emerged primarily through Blake and the Kabbalah; and in terms of iconographic depiction, with distinct resonance of some of the androgynes of Symbolist and Decadent art.

Johann Gottfried Herder, in his Ideas on the Philosophy of the History of Mankind (1784-1785), written following G.E. Lessing's Education of the Human Race (1780), expounded Herder's earlier ideas on the Fall; which is double, into the bondage of sensual desire and instinct, and (of greater importance to Spare) into rationality.

Immanuel Kant reviewed Herder's ideas in 1786; his own essay Conjectural Origin of the History of Man deals with reason imposing free will, and inaugurating moral duties, prohibitions and thence to evils. The rupture (Abbruch) of nature with culture is to be, in Kant's view, resolved in a higher, third condition; perfect art becomes nature.

Schiller's secular view of the Fall posits that the overall course of history can be figured as a circuitous journey, out of paradise and back to paradise. Free and rational action, according to moral law, becomes spontaneous. This is seen by Schiller as equivalent to the spontaneous instinctual behaviour of man's original and undivided condition.

Schiller initiated the conception of the cardinal role of Art. The imaginative faculty which produces art as the reconciling and unifying

potencies in a disintegrative mental and social world of alien and worrying fragments. This became a central tenet of Romanticism and manifested itself in various guises amongst thinkers as diverse as F.W. von Schelling, Novalis, William Blake, S.T. Coleridge, Wordsworth and Shelley.

Schiller, in his Aesthetic Letters, avers that beauty unites all opposition and thus destroys it, and a third factor remains. Here, Schiller uses aufheben in its multiple dialectic sense which Hegel later annexed and which bears the closest similarity to the Will - Imagination dialectic of TBOP. That is, signifying both annulment and preservation, and the elevation of contraries (thesis, antithesis) in a third, synthesis. Schelling followed Schiller in the essentials of this. It may also be, that in the course of his philosophic exploration, that Spare became aware of Heinrich von Kleist, who, in writing in 1810, formulated his famous figure of the great circle-route back to Paradise which he derived from Schiller.

Spare may also have been aware that it was Schelling's influence on the German literary movement that found its way, via Coleridge, to England. In The Ages of the World (1811) Schelling spoke of awaiting a new Homer who would speak in the undivided language of mythology, but a higher mythology incorporating the discoveries in modern philosophy, and sing the epic of a reunified age. In a sense this is precisely what Spare attempted, by incorporating and collating the sympathetic strands of philosophy available to him, Spare attempted to bring to bear a mystical enterprise armed with the thinking and emergent knowledge of his era, as well as that of the ancient world. The Focus of Life exemplifies this. Spare's use of the term 'subconsciousness' as he understood it, and his attempt to articulate its deep strata by a potent symbolism indicate a desire to give voice to the archaic and mythic in unison with modern

consciousness.

Holderlin, in writing a preface in 1795 to his novel, Hyperion, referred to Unity of Being, and describes Hyperion as suffering from the conflicts of the Fall. In this he is similar to Dante, in that Hyperion's Diotina (like Beatrice) is his guiding light. The tale ends in the manner of Wordsworth's Prelude. Following mental crisis a rationale for evil is a union between the disalienated mind and rehumanized nature is found. This too carries resonances with the narrative of FOL in which the triumphant Aaos finally declares "And now for reality!".

Both TBOP and FOL are interpreted⁷ as heavily influenced by Goethe's Faust in terms of their pictorial content. The story commences with acedia. Faust is the alienated man; here, linkage with Spare is direct.

A writer with whom Spare might not have been familiar is Novalis, who unites many diverse strains of thought in a synthetic manner, and who addresses several themes which were close to Spare's heart. Novalis drew from the canonical tale of Eden and the Apocalypse of St John as Spare did in his first two books. Novalis also wrote on pagan myths and mystery cults, which, it will be contended form the basis of the fourth and most recondite stratum of Spare's ABOS. In a more Blakean strain, Novalis was concerned with Plotinus, Hermetic literature, and Jacob Boehme. In addition, there is also the philosophical doctrines of Schiller, Fichte and Schelling. There is also another influence on both Spare and Novalis, that of Goethe, but in the latter, Goethe's novel Wilhelm Meister's Lehrjahre has great prominence, whereas Spare's interest is primarily Faustian.

In Die Lehrdinge zu Sais, Novalis focusses on a theme which would continue to preoccupy Spare for his entire life. It is a novel of the neophytes and the initiates of the goddess Isis at the City of Sais, the ending

leading back to the sacred home or dwelling.

In terms of the English Romantics, Spare, like Yeats, does display evidence within his books of influence by Shelley as well as Blake. Yeats's own views on, and interpretations of Blake will be considered later as strong putative influences on Spare's books. Yeats considered Blake as a symbolist who had to invent his own symbols and was crying out for a mythology; in many respects Blake was the visionary and type of new Homer that Schelling had envisaged in The Ages of the World.

As well as the strong emphasis upon Dionysos in ABOS, another heroic type which persistently appears is Prometheus. Shelley himself picked up the theme from where Aeschylus's play Prometheus Bound ended, but Shelley did not intend to reconcile the figures of Zeus and Prometheus. In Shelley, Zeus is the tyrant of the Universe; in this guise it is possible that Spare could have equated him (in a more antithetical sense) with the Fallen Urizen of Blake or his own figure of Sikah in more inimical form. Prometheus, in contrast, is the Shelleyan friend of man and pioneer of civilization.

It will be contended that Spare, within ABOS uses human protagonists in a similar manner to Shelley, that is, as the vehicles of vast conceptions which are related to humanity but obliquely and indirectly. It will be seen that ABOS concerns the chaotic human world of Fallen London at its most basic level of meaning, arising to the great cosmic drama of Zeus and Prometheus. This drama is the central problem of alienated divinity counterpoised by the task of the human hero in healing the schism (symbolically) between man and the divine.

In some respects Spare is closer to Shelley than Aeschylus, in that the latter, in his Hellenic world, believed in the actual persons of Zeus and Prometheus, whereas to Shelley, they are allegorical abstracts. In

addition, it must also be said that it will be seen to be the case that Spare's Zeus appears to possess the beneficial aspects of the gods as well as the hostile and alienated, tyrannical and repressive.

In Shelley's Prometheus Unbound there is also the concept of a descent into the bowels of the earth which parallels the syncretistic underworld theme of EI. Like Spare's chained man of 'The Allegory' of EI, on whom Sikah stands, Shelley's Prometheus is chained, but to a rock. Differences exist between Spare and Shelley in that Spare does not accept the mediating role of Christ or the act of vicarious atonement. Shelley does accept Christ as a participant in Act I of Prometheus Unbound; Spare is perhaps closer to the younger Shelley of Queen Mab in which Christ is denounced.

Another major feature in Romanticism which emerges in the books of Spare is the insistence upon the importance of, and central position of the Imagination. Spare's use of the term in TBOP is clearly not in a Neoclassical form. To the Neoclassicists the term is determined by association with the empirical philosophies of Hobbes, Locke, Hume, Hartley and others. To these thinkers, the human mind is but the passive recorder of sense-impressions, an outlook characteristic of empirical epistemology. Thus, the Imagination to them is but a faculty of perception and congruent to the idea of man as a tabula rasa. This is in direct contrast to the whole conceptual and cosmological basis of Spare's system and his perceptions of the functioning of the Imagination as praxis. That is, the Imagination as the means by which the Divine becomes accessible through Inspiration, and the divine (Kia) as the repository for the countless myriad forms of inherent ancestral wisdom.

The Romantic view is entirely consistent with Spare's. The Imagination is given a far more exalted position within Romanticism. It is a truly

creative faculty, not just a means of rearranging the data fed by sense and memory. The imagination shapes and orders and synthesizes disparate elements to generate a new reality. In Spare's system, as will be seen, it is also the human faculty which subsumes reason and habitual thought and behaviour and reaches towards the divine. Spare may have been aware of Coleridge's definitions of the Imagination in relation to this. Some critics have traced the origin of Coleridge's theories on the Imagination to Plato (a philosopher Spare certainly knew and respected), to Plotinus, the Cambridge Platonists, and Coleridge's own reactions to Neoclassical theoreticians such as Dryden, Addison and Shaftesbury. Other sources given for Coleridge are the German metaphysicians already considered, such as Kant, Schelling, Fichte and Tetens.

The Romantics perceived their task to be to find, through the Imagination, a transcendental order which explains this world of appearances and its effects on us. It may be said that Spare's ABOS with its ordered hierarchical structure which is to be examined is an analogue of the progression from the mundane to the supernal; ABOS being Spare's allegorical and descriptive vehicle for this, whilst TBOP supplies details of method, through sigils and the symbolic means by which Imagination can be applied to precisely this purpose. Man is thus an active participant in a world which exists as a perpetual process of creation; in this sense Spare is completely consistent with his Romantic forbears. For William Blake, and for Spare, the Divine and Imagination are one. Imagination is the Divine body in every man according to Blake, whilst Spare terms this as 'Zos' or "The Body considered as a Whole" (cf. TBOP 'The Dwellers on the Threshold').

Although Spare is more Blakean than Byronic, Spare tends to Byron in the sense of the rejection of established ties. There are similarities in Spare's stoicism (almost legendary amongst those who knew him), and a

Byronic distrust of one's own emotions and beliefs. In a sense, Spare's interest in the centrality of Imagination is more Keatsian than Byronic; Blake also considered that Byron's preoccupation with appearance at the expense of Imagination was his essential error, and to both Blake and Keats, Byron was a heretic.

Spare's wider affinities with the Romantic movement were not given full consideration by Mario Praz who is unnecessarily dismissive in The Romantic Agony. In a review of Crowley's Jezebel (op cit p.396n) Praz is contemptuous of Crowley's offering in relation to Swinburnian style as "slavish imitation", this is somewhat presumptuous as a full appraisal and analysis of Crowley's poetic work has not appeared, except for the early (and by definition) incomplete study by J.F.C. Fuller The Star in the West. Praz continues:

"Another English satanic occultist is Austin Osman Spare, who wrote The Book Of Pleasure (self love), The Psychology of Ecstasy (London, published by the Author, 1913) with curious symbolic illustrations"

(Praz: The Romantic Agony p.396n)

This is not helpful, and Praz does not comment on the content of these curious illustrations, but does seem to be conscious of automatism arising out of the Romantic tradition. Praz mentions (op cit p.185n), that according to the Surrealists, Lautreamont was the first to produce écriture automatique (i.e. Les Chants de Malador), but which Praz dismisses as the reductio ad absurdum of the Romantic idea of 'inspiration'.

Praz is much more informative on the subject of the 'Fatal Woman' which emerges as a Romantic concept and was maintained in various shades of extremity into the Decadent pantheon of the Fin de Siecle.

Praz reminds the reader that the 'type' of the Fatal Woman persisted in antiquity, and quotes the first Chorus of the Choephorae of Aeschylus as

an example (The Romantic Agony p.189). Here, Althea kills her son, whilst Scylla is the murderess of her own father, and Clytemnestra who murders her husband.

The contention presented by Praz is that there are 'Fatal Women' in Romantic literature up to the middle of the 19th century, but that they are not established 'types' as is the typical Byronic hero. This is an interesting narrative coupling, of the 'Fatal Woman' in conjunction with the poet or artist as visionary and hero. It is noteworthy as it will be seen to persist in Spare's books from EI onwards, with the Woman in both positive and negative guises, as human or demonic, as witch and virgin, and, at times crossing the gender divide as androgyne and hermaphrodite.

Praz cites a line of pedigree (Romantic Agony p.91). There is M.G. Lewis's 'Matilda' at the head of the line, developing into Chateaubriand's 'Velleda' and Flaubert's 'Salambo'. On one side is Merimee's 'Carmen', Eugene Sue's 'Cecily' and the 'Conchita' of Pierre Louys.

Although Spare's witches will be identified as emanating predominantly from Goethe, the witch also applies to the Romantic tradition in a broader context. Matilda is the witch in Lewis's The Monk, whilst Velleda is a pagan, and Cecily is described by Praz as "a diabolical Creole" (Romantic Agony p.197) as she appears in the Mysteres de Paris.

Similarly, there are perverse androgynous women, such as that which appears in Spare's 'The Despair' of EI. Praz mentions the Princess I'Este in Josephin (Sar) Peladan's Vice Supreme of 1884. Praz's contention is that these women are modelled on those of Dostoievsky (a writer Spare may have been familiar with); Nastasia Filippovna being the characteristic example.

Praz comments:

The obsession for the androgynous type towards the end of the century is a clear indication of a turbid confusion of function and ideal. The male, who at first tends towards sadism, inclines at the end of the century towards masochism.

(Praz: The Romantic Agony p.206)

Of the Hermaphrodite, Praz mentions the work of Thomas Wainwright, but identifies Theophile Gautier as the founder of "exotic aestheticism". The hermaphrodite theme was also dealt with by H.J.A. Thabaud de Latouche in Fragoletta (1829), by Honore Balzac in Seraphita, La fille aux yeux d'or, and Gautier himself in Mademoiselle de Maupin.

Thus, the hero can be either aided or beset by a variety of female or hybrid types; these range in Spare's books from incarnate women to allegorical types of varying nature and character. In commencing to introduce them, the discussion has encroached upon the Decadent manifestation of the Romantic tradition. This must now be treated separately.

Spare and the Decadents: In Fletcher's Decadence and the 1890's (p.189); John Gray is grouped with Pierre Louys as a "young decadent". Gray was a contributor to The Dial magazine between 1889-1897, together with others interested in contemporary French culture and its attendant arts; others included Sturge Moore, Reginald Savage and Lucien Pissarro. In addition, Charles Ricketts and Charles Shannon were central figures whose format in The Dial preceded in style the periodicals of Edward Gordon Craig and James Guthrie, who would later provide the introduction for Spare's ABOS.

Ricketts himself produced a colour lithograph displaying definite influence of Puvis de Chavannes to illustrate John Gray's The Worm. Later, during the Edwardian era (1910) Gray would sit for a portrait by Spare. Through Spare's friendship with Gray as well as with John Lane, Spare had direct entree into recollections about or even direct meetings with individuals who had arisen to prominence in the arts at the end of the nineteenth century. Spare may have even been recommended the work of J.K. Huysmans by Gray, even if attendant with a cautionary word from the latter because of his Roman Catholic predilections! Gray had given notice of Huysmans' En Route in the second issue of The Dial, his own Silverpoints was published by John Lane and Elkin Mathews at the Bodley Head in 1893.

There was certainly a ferment of activity. Holbrook Jackson, reminiscing in The 1890's (p.61), recalled that by this time susceptible thought had reverted to the original French path of Decadent evolution, manifesting itself from Theophile Gautier and Charles Baudelaire, and on through the brothers Goncourt, Paul Verlaine, Arthur Rimbaud and Stephane Mallarme to

Huysmans. Jackson also noted occasional forays over the German border to plunder the aristocratic philosophy of Nietzsche.

In 1896 Havelock Ellis, a writer later much admired by Spare (who recommended reading him to F.W. Letchford), contributed an article on Nietzsche to The Savoy. The earliest reference to Nietzsche in the literature of the period was in George Egerton's Keynotes of 1892 and John Davidson's Sentences and Paragraphs of 1893. In 1898 the Nietzschean journal, The Eagle and the Serpent, was founded, the title taken from Zarathustra's beasts, the proudest and wisest animals under the sun; Thus Spake Zarathustra is a book of which resonances are perceptible in Spare's own FOL. As will be discussed, 1898 was also the year in which Spare's future magical mentor, Aleister Crowley, joined the Hermetic Order of the Golden Dawn. Philippe Jullian, perhaps following Mario Praz, described Crowley in his Dreamers of Decadence (p.94) as: "one of the last of the Decadents".

In the course of the analyses, the likeliest artistic influences upon Spare in the earlier books will be considered. The contention will be that a major influence is Max Klinger (1857-1920). In formal and stylistic terms Klinger's work sometimes resembles Goya's etchings, but Spare might have been attracted by some of the other influences attributed to Klinger. Jules Laforgue, whilst a language tutor in Berlin in 1883, reported briefly to the Gazette des Beaus Arts suggesting that Max Klinger was in the tradition of John Martin, Fuseli and Blake.

Another artist who may have had a lesser influence on Spare's earlier iconography in the books is the Belgian, Fernand Khnopff (1858-1921). Spare may have perceived occult strains in Khnopff's work, for he provided the frontispiece form Josephin (Sar) Peladan's Vice Supreme of 1884, and contributed designs for Peladan's Rosicrucian exhibitions.

Khnopff was the great painter of the Sphinx-Woman, which probably stemmed from Gustave Moreau and from Peladan himself. In one of his paintings L'Art des Caresses (1896), the sphinx is a panther with the head of a Parisienne socialite, who is brushing with her paw the naked body of a poet, and very much reminiscent of Spare's miniature sphinx in 'The Self in Ecstasy' of TBOP. The looped line around the breast of the poet in Khnopff's picture is also a feature on the body of the central character of Spare's 'The Instant of Obsession' in TBOP.

In TBOP the winged head, which characterizes progressive states of ecstasy, as in 'The Ascension of the Ego from Ecstasy to Ecstasy' and 'Emanations of the Ego' may also be derived from Khnopff. There are several paintings by Khnopff in which the cast of a winged head appears; 'I lock my Door upon Myself' (1891), the title of which was inspired by a line of Christina Rossetti's poetry, the cast itself represents silence, which, if transferred in terms of meaning to Spare's pictures, is an apt metaphor for the cessation of ego-function as plurality and duality and offers some kind of rationale to explain Spare's seeming appropriation of it. The cast occurs again in Khnopff's 'A Blue Wing' of 1894. It may also be that the abundant hair of some of Spare's women owes something to the Medusaeen tresses of Khnopff's elegant Maenads, and possibly the sensual coiling locks of the women of Franz von Stuck, thereby carrying some of the overtones of sensuality, cruel self-absorption and wanton sexuality. This flagrantly fetishistic representation of hair may owe something to the more restrained absorption with it by the Pre-Raphaelites, such as in the work of Burne-Jones or in Millais' 'The Bridesmaid' or 'The Blessed Damozel' of Rossetti.

Khnopff's involvement with the Parisian mage Peladan also paralleled simultaneous critical developments in the occult world across the English Channel. In 1888, just as the Hermetic Order of the Golden Dawn was being

inaugurated, Josephin (the Sar) Peladan in league with Stanislaus de Guaita was reviving the Ordre Kabbalistique de la Rose-Croix, and laid claim (as Macgregor Mathers was later to do) to authority for his actions through Hidden Chiefs; in Peladan's case, six of them.

Spare may also later have learned of the Salon des Rose-Croix set up in 1882 in the Durand-Ruel Gallery. There were six Rosicrucian salons from 1892-1897. In the first Salon, the exhibitors included Bernard Bourdelle, Filiger, Grasset, Hodler, Toorop and Vallotton as well as Khnopff. Another exhibitor was Jean Delville (1867-1951) whose Orphee is reminiscent of the work of Moreau and is faithful to Peladan's hermaphrodite ideal of which Jullian quotes in Dreamers of Decadence (p.238). Jullian provides an excerpt from Peladan's Vice Supreme (1884) which lists such beings as Rose de Faventine, Lilith de Vonivre, Luce de Goulaine, and Aschtoret, as examples of perversity and sexual psychopathy.

It is possible that Spare's emphasis on the Androgyne and Hermaphrodite from EI onwards had conceptually and aesthetically as much to do with the ideas of Peladan and the Decadents as with Blake and Kabbalistic speculation upon the androgynous Adam.

The various branches of spiritualism, Theosophy and Hermeticism and other arcane subjects must be considered in terms of their moulding of Spare's philosophy. Certainly, there had been much interest in artistic circles; Dante Gabriel Rossetti had carried out many mediumistic experiments with his friend, William Howitt, the author of the History of the Supernatural.

Gustave Moreau possessed a copy of Eliphas Levi's Fables et Symboles, this writer having great influence on Spare's thinking and books. Moreau in turn used Kabbalist symbolism in his illustrations of La Fontaine's Fables, in a series of watercolours commissioned by Dr Hayam in 1882; Moreau also produced pictures on the theme of the Witches Sabbat. Charles

Morice in La Litterature de Tout a l'heure declared that the occult sciences formed one of the principal cornerstones of art. Whilst, to the indefatigable Peladan the artist was a King, Priest and Magician (cf Jullian:The Symbolists p.26). This claim by Peladan is seemingly more extraordinary than is perhaps commonly realized. Peladan appears to be comparing the artist to the figure of Hermes Trismegistus. One assumes that Peladan was familiar with the content and history of Hermetic literature, therefore, he would have known of mention of Trismegistus through the Stromata (6.4) of Clement of Alexandria and almost certainly through Iamblichus' De Mysteriis (8. 1-4), and directly through surviving Hermetic works attributed to the legendary figure of Hermes Trismegistus. It is possible that Peladan would have known that Trismegistus was spoken of by Tertullian in De Anima (33.2). In even more exalted vein, Trismegistus was linked with the gods by Athenagoras (flourished A.D. 138-161) in his Legatio and De Resurrectione; Ammianus Marcellinus (21,14.5) lists Hermes Trismegistus amongst the great sages of the past, including Pythagoras, Socrates, Numa Pompilius, Plotinus, and even the great Apollonius of Tyana, whom Eliphas Levi had (he claimed) successfully invoked to visible appearance in London at the behest of Sir Edward Bulwer-Lytton (cf. Levi Transcendental Magic pp.152-156).

This amounts to virtual deification of the artist. Such a view is perhaps symptomatic of Peladan's excess, and is perhaps a Gallic overstatement of the more restrained Germanic Nietzschean respect for the artist, but in complete accord with the Romantic Tradition.

Spare : Occult and Magical Predecessors There is a prevailing family tradition, emanating from Spare's younger sister, Ellen Victoria, and recounted by her son, Martin Lapwood, that Spare, in his youth, made use of the Theosophical library.

This will be seen to be consistent with the argument, based on the evidence within Spare's books, that one of his influences was Madame Helena Petrovna Blavatsky (1831-1891), and in particular her compendious Isis Unveiled. Glancing back from the latter 20th century, it now seems extraordinary that H.P.B. and her writings could have been invested with such authority and exerted such influence in the late Victorian and Edwardian eras. Nonetheless, it may have been H.P.B.'s eclectic and synthetic methods which greatly determined Spare's process of melding various significant if diverse influences. In terms of Blavatsky's contemporary influence James Webb makes the following censorious and perhaps not helpfully descriptive assessment of Isis Unveiled :

It was a BIG book, over thirteen hundred pages long. Considering the appalling style, the magpie-like accumulation of mysticism, tall stories and archaeology, and the vicious anti-Christian bias, it is not surprising that such reviewers as struggled though Isis Unveiled were mostly denigratory or at best puzzled. Equally unsurprising is the popularity which Madame Blavatsky's compendium of mystification afterwards brought its author, who was offering her contemporaries the sort of spiritual porridge for which they craved.

(Webb. The Flight from Reason p.46)

To be fair to Spare, the evidence as will be presented tends to suggest that Spare did not abandon his acute critical faculties when dealing with the works of H.P.B., but seems to have used IU as a useful index. Spare seems to have waded through her hyperbole and tested her assertions and leaps of association, by referring to original sources she cites, where possible. Even Col. Olcott, Blavatsky's satellite, friend, and faithful

amanuensis notes in his Inside the Occult (p.207) that Blavatsky did refer to Eliphas Levi's works and those of Max Muller. It is also of note that Spare seems to have maintained a distance from the Theosophical movement whilst at the same time examining their claims. This attitude of critical detachment Spare seems to have adopted with regard to spiritualism as shall be seen.

Spare may have been intrigued by the account of how IU was actually commenced. Col. Olcott (Inside the Occult p.202) recalls that in the summer of 1875 H.P.B. showed him sheets of manuscript "written to order" which might have suggested to Spare that they were automatic in origin. These sheets later proved to be the first passages of IU, which was to be largely written in rooms at 433 West 34th Street, Syracuse, N.Y. in 1877. The gestation and production of the work proved to be a punishing course of nightly lucubration, punctuated by mysterious occurrences; Olcott recounts :

Then, whence did H.P.B. draw the materials which compose Isis, and which cannot be traced to accessible literary sources of quotation? From the Astral Light, and by her soul-senses, from her Teachers - the "Brothers", "Adepts", "Sages", "Masters", as they have been variously called. How do I know it? By working two years with her on Isis and many more years on other literary work.

(Olcott. Inside the Occult p.208)

On pp.209-210 (op cit) Olcott describes an incident in which H.P.B. miraculously materialized two books in his presence from which she was quoting psychically, and which thereafter disappeared. Olcott further mentions (op cit p.211) that certain passages were written by a "Master" and others whilst H.P.B. was sleeping. This latter claim has curious resonances with an anecdotal story mentioned to the author by F.W. Letchford, in which Spare had fallen asleep in total exhaustion and had awakened to discover fully completed drawings executed whilst in a somnolent state. H.P.B. is also mentioned as writing in trance. This too

is paralleled by an experience recounted by Mr Letchford. Calling at Spare's studio unannounced one Sunday he had found Spare seated in his chair and in a profound trance state and oblivious of his presence, the whites of Spare's eyes visible through slitted lids. Frank Letchford is probably one of the few, if not the only person to have witnessed the artist in such a trance-condition.

W.B. Yeats was an admirer of H.P.B. and mentions her in his Autobiographies (p.173), stating that he had found her in a little house at Norwood, and later described her as having a passionate nature and likened her to a sort of female Dr Johnson; Yeats was impressed. George Mills Harper notes in his Yeats and the Occult (p.114) that both Blavatsky and the Golden Dawn discouraged mediumship for the seemingly sound reason that it entailed the surrender of the will of the medium to an external, and therefore at best dubious, or at worst malevolent control. This did not deter Yeats from investigating this, and like phenomena, as it seems probable that Spare later did, as he was in contact with some of the same individuals as Yeats.

Spare may have heard of D.G Rossetti's experiments, or those of the Rev. W. Stainton Moses, who, in around the year 1873 developed a form of "automatic writing" whilst in a trance state. In 1882 this gentleman had joined F.W.H. Myers' Society for Psychological Research, but resigned in 1886. Spare certainly knew of the Fox sisters of New York State who had initiated the spiritualist phenomenon in 1848, perhaps he had read of them through Conan Doyle's History of Spiritualism of 1926, as a late portrait by Spare was executed of Kate Fox-Jeneken.

It is at this point that the paths of interest of Yeats and Spare decisively begin to coincide. Yeats himself attended the seances of Mrs Etta Wriedt of Detroit. This woman had been approached by the journalist

W.T. Stead after his founding of the London Spiritualist Alliance in 1909. Stead was travelling to the United States to collect Mrs Wriedt, but had elected to travel on the maiden voyage of the S.S. Titanic; he did not survive. Yeats also had seances with a young English girl, Elizabeth Radcliffe, gifted in producing automatic writing, whom he met in the Spring of 1912, and with whom consultations were frequent on into 1913.

At this stage Yeats was more interested in communication with the dead, whereas Spare, by 1913, had made his dissatisfaction with "rap-tables" clear in TBOP. Spare was more concerned with automatism in relation to probing the subconscious mind in a methodical and structured way. At the same time, Yeats and Spare shared contacts. According to K. Grant in The Magical Revival (pp.184-185) the Rev. R.H. Benson introduced Spare to the Hon. Everard Feilding, to whom he apparently demonstrated the magical efficacy of sigils. Yeats was well acquainted with Feilding, and together, in the company of Maud Gonne they had left for France on May 14th 1914 to investigate certain curious occult phenomena there.

In Yeats and the Occult (p.172) Harper remarks that Feilding and Yeats probably met at a seance in London, and nominates the likeliest place of meeting as W.T. Stead's former home at Cambridge House, Wimbledon, where Etta Wriedt frequently held seances. Feilding had long been interested in mediumship and like topics, and had submitted a paper : Some Sittings with Eusapia Palladino in the Journal of the Society for Psychical Research (33) of 1909. This same Eusapia Palladino had earlier, in 1894, had sittings with Sir Oliver Lodge, so that the prominent psychic investigators of the day must have been reasonably well-informed about each others activities. Spare certainly knew R.H. Benson by 1910, and it is not impossible that he could have attended seances with Feilding.

Between the years 1907-1912 Spare seems to have been looking for methods which would provide greater structure within his occult and magical life; but even before then (it will be contended) he had fallen under the influence of the works of two other men. Firstly, Eliphas Levi, who had been so influential on both the French Decadents and Mme. Blavatsky, as well as the English occultists, magicians and Hermeticists of the Societas Rosicruciana in Anglia and the Hermetic Order of the Golden Dawn. The second person was the translator of Knorr von Rosenroth's Kabbala Denudata and composer of ritual for the latter group; Samuel Liddell Macgregor Mathers.

Once again, Yeats is centrally placed as an eye-witness in relation to this man, of whom Yeats says : "Mathers had much learning but little scholarship, much imagination and imperfect taste" (Yeats Autobiographies p.187). Yeats makes further interconnections; he describes Mathers in a manner reminiscent of Wilde as "a necessary extravagance" and, that Mathers had carried further than anyone else a claim implicit in the Romantic Movement from the time of Shelley and Goethe, in body and voice being perfect, as Faust might have been in his changeless youth.

Virginia Moore, in her The Unicorn: William Butler Yeats' Search for Reality (p.449n) notes that at 6.30 p.m. on 7th March 1890 at Fitzroy Street (which was probably Mina Mathers's studio), Yeats was initiated into the Hermetic Order of the Golden Dawn. However, Yeats recalls in his Autobiographies (p.183) that in "May or June" of 1887 he had been initiated into a society called 'The Hermetic Students' in a Charlotte Street studio, of whom Macgregor Mathers was a leading light. This society was more likely, in the opinion of Harper (Yeats's Golden Dawn p.8) to have been an outgrowth of the Hermetic Society founded by Anna

Kingsford and Edward Maitland which became independent on 22 April 1884 after withdrawal from the Theosophical Society.

Some comments on the Golden Dawn are necessary. It was founded on the basis of a cypher manuscript purportedly discovered on a London bookstall in 1884. This document was considered by Ellic Howe (cf The Magicians of the Golden Dawn chap.1) to have been fraudulent and the authorizing German initiate whose name and address was appended to it, and who is said to have conferred permission for the charter of inauguration, Fraulein Anna Sprengel, as apocryphal. Howe gives plausible reconstruction of this Sprengel correspondence, and points the finger most decisively at Dr W. Wynn Westcott as the author and engineer of the deception.

In March 1888 The Golden Dawn was inaugurated, with Mathers as Praemonstrator, Westcott as Cancellarius and Dr William Robert Woodman as Imperator, the latter two being formerly officers of the Societas Rosicruciana in Anglia, an occult society for master masons. Unlike the Soc.Ros. the Golden Dawn admitted women as initiates. Mathers composed the impressive Golden Dawn rituals whilst Westcott prepared the lectures appropriate to the grades. The order was so composed that it comprised the outer order of the Hermetic Order of the Golden Dawn, and the inner order of the Rose of Ruby and the Cross of Gold, usually abbreviated to its latinized initials : R.R. et A.C.

Yeats fully immersed himself in the ritual and work of the order. In his description below, Yeats uses a phrase derived from the Oracles of Zoroaster which is identical to the title of a late picture by Spare : 'Darkly Splendid' (exhibited at 'The Mansion House', 1952, No.34) :

My rituals were not to be made deliberately like a poem, but all got by that method Mathers had explained to me, and with this hope I plunged without a clue into a labyrinth of images, into that labyrinth that we are warned about in those Oracles which antiquity has attributed to Zoroaster, but modern scholarship to some Alexandrian poet : 'Stoop not down to the darkly splendid world

wherein lieth continually a faithless depth and Hades wrapped in cloud, delighting in unintelligible images'.

(Yeats: Autobiographies p.255)

On one occasion, Yeats's experiments with talismans produced an image within the mind of the subject which is very similar to that of 'The Dwellers at the Gates of Silent Memory' of TBOP:

I used some symbol to send him to Eden, that he saw a walled garden on the top of a high mountain, and in the middle of it a tree with great birds in the branches, and fruit out of which, if you held a fruit to your ear, came the sound of fighting. I had not at the time read Dante's Purgatorio, and it caused me some trouble to verify the mountain garden, and from some passage in the Zohar, the great birds among the boughs.

(Yeats: Autobiographies p.261)

At some time in 1899 Yeats cooled towards Mathers, which was perhaps symptomatic of the schism within the Order which would occur later, and in which Aleister Crowley was to be a major protagonist.

If Spare ever ventured to mention Yeats to Crowley, he may have been surprised by the possible vehemence of Crowley's response. Crowley and Yeats disliked each other intensely. One night, presumably following his initiation into the Golden Dawn, on 18th November 1898, Crowley visited Yeats with the page proofs of his play Jephthah (published in 1899) and was incensed by Yeats's offhand manner and lukewarm reception of his work, ascribing it to poetic jealousy.

Whatever Yeats's opinion of Crowley's literary prowess, his rise in the Order was meteoric, and his acquisition of magical knowledge enthusiastic and prodigious. After his initiation as a Neophyte, Crowley took the grades of Zelator, Theoricus and Practicus between December 1898 and February 1899, and, after the statutory three months wait, advanced to Philosophus in May. In 1899 Crowley met Allan Bennett, Frater Iehi Aour, who became Crowley's magical mentor. In 1982, Mr Gerald Yorke showed the author a note book prepared by the two men into which was inserted several

beautifully prepared consecrated talismans, these were used in conjunction with cocaine to enhance visualization, to such a degree that the talisman could be touched to the forehead of the spirit which had materialized and formed with the aid of the incense being burned. This notebook gave ample evidence of the intensity of magical working that took place at that time. It must be said, that from the author's examination of Crowley's Magical Records, both published and unpublished (in the Warburg Institute), that in matters occult, Crowley displays total commitment and was quite meticulous in his methods. Mr Gerald Yorke, who, as a follower of Crowley between 1928-1931 was witness to the efficacy of Crowley's methods, and recounted various phenomena to the author.

Spare was to benefit directly from Crowley's enormous accumulated occult knowledge, practice and experience directly, when he later became a member of Crowley's order, the Argenteum Astrum during the incubation of TBOP, which is, in effect, Spare's 'Grimoire'. Yet, at the same time, it will be seen that TBOP articulates perfectly with the books which both preceded and followed it. Therefore, some comment is now required concerning the purpose of this thesis, and the books with which it deals.

Austin Osman Spare: The Five Books: Now that some indication has been given concerning the broader cultural context and frame of reference for the books, and some of the direct influences, consideration can now be given to analytical method. That is, in terms of the means used to interpret and elucidate these works.

The purpose of this thesis is to present an analysis of these books, written, illustrated and published by Austin Osman Spare (1886-1956) between the years 1905 and 1927.

The aim is to define the purposes to which Spare applied the medium of the illustrated book. The fundamental thesis is that these five works, despite superficial diversity of form, and seeming diversity in content, constitute an inter-related developmental sequence.

This development will be demonstrated through the recurrence of several major themes and preoccupations, although at times in deliberately concealed and disguised form. Three key themes may be identified at this stage which are sustained through the books:

1. Spare's perception and representation of himself within the books. The context and roles, with which he is identified. As artist, visionary, mystagogue and hero.
2. In relation to the artist's roles, his stance of separation from the general condition of humanity. A definition of humanity in a fallen state, alienated from Divinity and mystical vision.
3. Recurrence of a cosmological framework described and implied within the books, providing a consistent frame of reference and explanation for both the general conditions of human alienation, and the means

of recovering lost vision: The Kabbalah.

Thus, the books will be treated as an attempt by the artist to describe and comment upon the personal, the collective and the cosmic.

There will also be discussion and demonstration of how these three basic thematic criteria generate complex pictorial allegories. In addition, that as the artist progressively considered the problem of alienation, this increasingly demanded a solution in the form of the evolution of a highly personalized symbolism designed to awaken the visionary faculty. This is the basis of the argument that the momentum of Spare's sequence of books drives towards an heuristic resolution of the dilemma of spiritual alienation and its attendant anxieties, set against the context of the age in which the artist was working.

Greatest emphasis will be placed upon the first three books in the sequence. In these, the drawings tend to be much more iconographically and allegorically complex than in the last two. Also, in the first three, there is a greater degree of integration of drawings and text, with the exception of ABOS which is atextual.

The absence of text within ABOS also favours the method of focussing analytical interpretation through the drawings in every case.

The argument will be that, initially, Spare is anxious to actively demonstrate the mechanics of the world-view and cosmology which centres his perception of humanity. Within the first three books the images will be interpreted as returning again and again to the Kabbalah and its central diagrammatic expression, The Tree of Life.

It will be suggested that in FOL, allusion to the underlying Kabbalistic cosmogony and cosmology tend to be confined to the text. The drawings in this later book will be interpreted as describing more emotively (rather

than didactically), the results of spiritual alienation and blindness contrasted with Adamantine vision. Within the last book, AZ the two simple drawings are sufficient to uphold the theme of Spare as a mystagogue anathematizing blind humanity.

An attempt will be made to define Spare's earlier attempts to make his position clear. The first two books are to be demonstrated as the crucibles in which Spare, primarily through the drawings, strives to describe the forms of spirituality which he is repudiating. In this respect, the stance which emerges of the mystagogue empowered with his own vision or gnosis, will be charted as essentially consistent throughout.

A central purpose will also be to dissect and examine the many constituents which were appropriated in formulating Spare's syncretistic mysticism. These will be examined thoroughly, as many of the originating texts in such authors as Dante, Blake and Goethe directly inform the iconography of the drawings.

From such diversity of appropriation and the ingenuity of their synthesis description and analysis will be given of the extent to which the artist exploited the medium of the illustrated book in terms of its potential as a vehicle of allegory. In addition, an analysis is provided of the development of a highly personal and fully-fledged mystical philosophy. There will be examination of the artist's individual response to contemporary society and his concomitant world-view. From these constituent elements will be charted the evolution of the artist's attempts to discover a more spontaneous creative method in alignment with his visionary concerns. There will be analysis of the inception, derivation, adaption and personalization of his own specialized form of automatism, and its method and use, and full development before the First World War.

EARTH:INFERNO (1905)

And the four beasts said, Amen...

(Revelations 5:14)

INTRODUCTION

Austin Osman Spare's EI is a short work of thirty folio pages in the original edition of 265 copies which was published in February 1905, but which was prepared largely in 1904 when the author was 17 years of age. It will be shown that this book is of considerable complexity and synthesizes many diverse components of influence which comprise the overt literary content, as well as indicating those which are not immediately visible which determine the structure of the work and its metaphorical and satirical aspects, and which also contribute to both form and content of the drawings within the book.

The analysis seeks to uphold the hypothesis that EI, as the first of Spare's published books, introduces themes which were maintained and consciously developed, especially in the two books which succeeded it; ABOS (published in 1907 and re-issued in 1909), and the privately published TBOP (1913), and the changes in emphasis which determined the content of the last two of Spare's published books which appeared after the First World War, FOL (1921) and the brief AZ (1927).

EI contains both pictures and accompanying text, the latter taking the form of commentaries of Spare's own composition, and quotations from such seemingly (at first glance) diverse sources as the Revelation of St. John the Divine, the Inferno of Dante Alighieri, and the Rubaiyat of Omar Khayyam. Further suggested is that although these are overtly revealed components, and have been selectively synthesized by the artist, they are alone insufficient to satisfactorily interpret EI and in particular the pictures it contains.

It will be hypothesized that EI is constituted not only of the 'revealed' literary content, but contains a whole range of concealed references which

are borne out through the drawings, but which also dovetail with and enlarge the meanings of the revealed text, and that Spare provides evidence and clues to this hidden face of EI, and does so in a variety of ways which must themselves be remarked upon. His method is as revealing as the substance of the book both revealed and concealed. When these hidden and manifest aspects are viewed comparatively and collectively, they permit a totality of meaning to emerge, and reveal the artist's particular stance in relation to his book to be examined; the creator and the created.

This concealed half of the book is indicated by abstruse references in the text, and also, on occasion, by visual punning within the drawings. It is also contended that investigation of the concealed aspects of EI render up (from two of the concealed components) the origins and meanings of the specialized nomenclature of the book which occur in the text but also in several of the drawings: i.e. the meaning and derivation of the quaternary "KIA, SIKAH, IKKAH, MYSELF", of the 'Portrait of Hisself' on p.13, and the "ZOD-KIAS" and "ZOS-KIAS" of "Zod-Kia's Dominion" (p.25).

In turn, this exegesis of the nomenclature assists in revealing the whole cosmology with which the book deals, and the frame of reference (construed as Kabbalistic) against which the term used by Spare - "Chaos" is thrown into a series of very specific meanings. For the purpose of general definition it may be said that the analysis indicates that the "revealed" aspects of EI deal with the Chaos. That is, mankind in a fallen condition, and Earth itself become a Hell, the exiled Malkuth of the Kabbalah spiritually cut off from "the path direct" described on p.12 of the book: the path which, if realized and followed, can redress the fallen condition and lead to the highest point on the Tree of Life, Kether, the Crown.

The 'concealed' aspects of Spare's book, in metaphorical accordance with the idea of that which is hidden but still accessible for those aware, and

able to seek, deals with the Cosmic union existing in potentia, through which, by "the path direct" spiritual attainment can be achieved through individual effort.

Without this aspect of an attainable spiritual goal, and the Cosmos which is its frame of reference and which is the anodyne and also necessary counterpart to the Chaos, there would be no resolution to the dilemmas with which the 'revealed' aspects of the book deal, and EI would seem to represent itself as a pessimistic and nihilistic work, which it is not.

It would be helpful at this stage to tabulate under general headings the 'revealed' and 'concealed' aspects of the book (which are to be dealt with in the analysis), and the major divisions of Chaos and Cosmos upon which the various constituents comment, and offer some introductory remarks which qualify the columnar relationships:

EARTH: INFERNO	
Chaos (revealed)	Cosmos (concealed)
1. Dante: (<u>Inferno</u>): Quotations. pp.5, 20, & 23; plus oblique refs. as on p.12 "Gloomy Wood"	1. Dante: (<u>Purgatorio & Paradiso</u>): refs. within imagery; eg. mirror-motif, pp. 14, 15, 16, 17 & 22.
2. Revelation of St. John. Quoted p.20 (as a form of anathema upon the lukewarm).	2. Revelation of St. John. Obliquely implied: eg. the Alpha & Omega; pp. 2,11 (by motif) & 28.(As divine order) other correspondences link with Blake and Kabbalah
3. <u>Rubaiyat of Omar Khayyam</u> : pp.16 (Providing evidence of concern with Heaven as well as Hell) & 30 (as criticism)	3. Persistence of the Wine-Cup pp. 11,15,17,23,25,29 & 30 Unfavourable contrasting of Cup as Eucharistic with more celebratory aspects; possibly divine intoxication.
4. <u>Egyptian Book of the Dead</u> ; Implied textually pp. 10 & 16. In the context of "Hell", the more dangerous aspects of the Underworld journey.	4. <u>Egyptian Book of the Dead</u> ; As partial key to the nomenclature of p.13. Also in the vignettes of XVIIth chapter, sequential consistency to the pictures.

Chaos (revealed)	Cosmos (concealed)
5. <u>Kabbalah</u> : Implied in concealed form in text: p.10 "Book of the KIA" (i.e. the concealed form of the Hebrew <u>Chiah</u>).	5. <u>Kabbalah</u> : Concealed pictorially & textually, material drawn from Mathers' translation of <u>The Kabbalah Unveiled</u> .
6. William Blake: concealed & implied through visual pun & pictorial imagery; (see esp. analysis of 'Zod-Kias Dominion')	6. William Blake: especial concern with fourfold motifs, <u>The Four Zoas</u> , and other material.
7. <u>Eastern Texts</u> Concealed refs. pp. 12 ("Hail The Jewel in the Lotus") & 18 ("Also the Jewel in the Lotus".)	7. <u>Eastern Texts</u> : Ref. p.12: "Hail The Jewel in the Lotus" - English paraphrase of Om Mani Padme Hum (mantra of <u>Avalokiteshvara</u>). Primarily a sexual allegory.

In the case of Dante, it will be perceived throughout the analysis, that although Spare confines himself to specific quotation in (significantly) four separate cases, and all from the Inferno, it will be indicated that other dimensions of The Divine Comedy are at times appropriate to interpretation, particularly in relation to the pictorial content of EI.

It will also be seen that in the 'revealed' column only Nos. 1-3 are represented in the text by direct quotation, and that Nos 4-7 are merely implied. To take No. 4 as an example, references to the Egyptian Book of the Dead are implied and concealed, allusions to this book by association can extend the interpretation of what Spare is referring to by using the term Inferno, or a chaotic state of spiritual darkness. The Egyptian Book of the Dead, as well as describing the triumphal chapters of "Coming Forth by Day" (of which the vital chapter XVII is one), also sets out the perils of passing through the Underworld, and the precautions to be taken. In other words, Spare appears to be making parallel allusions to different types of Underworld journey.

Other examples can additionally be given which operate in the reverse

manner to No. 4; an excellent example is No. 2, in which the Book of Revelations is directly quoted (in relation to the third Canto of Inferno which later offers a direct parallel to it). This quotation is offset by the appearance of the Alpha and Omega in EI which has more spiritualized significance in its form in Revelations, wherein the Alpha and Omega is mentioned four times (1:8, 1:11, 21:6, and 22:13).

The system thereby operates in which the Inferno or Chaos as directly illustrated by textual quotation, can imply Cosmos, and at times the equation is in reverse, in which a concealed component also possesses other associations which are appropriate to the "Inferno" aspect.

Another elementary observation which might be made at this stage is that Spare has depicted both Chaos and Cosmos as a cycle, and thus implies the intimacy of their association. The spiritual unease, which takes the form of melancholy and dissatisfaction that the artist speaks of in EI (p.12), will be interpreted as merely the darkness which prefigures the deeper joys of commencing the mystical peregrination which leads beyond the revealed Hell or Inferno, to a form of purgation, and eventually to the heights.

Like Dante's Divine Comedy the route through EI is seen as circular, mapped out in the 'Synopsis of Inferno' (p.5), but this cyclic idea is itself dualistic, it can either refer to the Chaos in one of its forms, such as that of ordinary, unreflective life - the "Round Feast" spoken of on p.12, or the Alpha and Omega, the beginning and the end, the final recovery of a lost Eden. The Alpha and Omega has several associations within the context of EI, but one of the most important (it will be suggested) is to the equilibrated central pillar of the Tree of Life which runs from Malkuth to Kether, from Earth to Heaven, but which was also perceived in cyclic terms by the Kabbalists, that is, in the sense

that the Tree charts the path of the Fall, but also reveals the means of return to final Restoration and Unity.

This also presents an example of a trend which persists in EI and beyond into ABOS; the inclusion of two or more paradoxical or antithetical meanings either combined within a single image or closely juxtaposed with one another.

A vitally important feature of EI which must be introduced at this stage, and links Spare's first three books in a general sense is a numerical one, and will be referred to as the "Rule of Four". Within EI this number will be seen to perform a synthetic function in linking most of the diverse constituents of both "revealed" and "concealed" aspects of the book. Examples of the persistence of this numeration have already been cited within the Introduction by the number of direct quotations from Dante's Inferno and Spare's usage of the Alpha-Omega which occurs four times within the Book of Revelation.

An important distinction lies between EI and ABOS with regard to the "Rule of Four". In EI the recurrence of the number four serves to link themes and motifs, and additionally, points to the central cosmological idea of the Kabbalistic Four Worlds, which ascend from the material to the divine, and the corresponding fourfold division of the soul.

In the analysis of ABOS it will be hypothesized that Spare knew of Dante's method of exegesis in applying four different levels of meaning to a single text, and his own poem. Further, that it was not until ABOS that Spare introduced a similar method to the reading of his thirteen principal pictures, and thus enabled the "Rule of Four" to become a fully-functioning structural mainstay, permitting the meanings to be more precisely defined and crystallized and allowing greater sophistication of

dialogue between the four strata.

It will emerge that this knowledge of Dantean exegesis appears to have existed by the time of the compilation of EI, for which evidence will be provided in the analysis, together with indication of the manner in which it influenced EI (albeit not structurally as in ABOS). The question is naturally begged as to which, (at a period of exceptionally high Dante scholarship in England) sources Spare was using to supplement Dante's poem and aid him in producing the high level of synthesis and integration in evidence in EI. It will be suggested that most evidence points to the work of Edward Moore, and in particular to his Studies in Dante of 1903.

It will also be hypothesized that Spare adopted a similar tactic of availing himself of wider knowledge of his influences (and thus facilitating his ability to skilfully use them), in conjunction with the Blakean material which predominates strongly in the 'concealed' aspects of EI, in this case, evidence points strongly to Ellis & Yeats's TWWB of 1893.

It will be suggested that TWWB made accessible a virtually ready-made means for Spare to integrate the Kabbalist and Blakean dimensions of EI in all the most vital and selective areas, and is therefore of great use in decoding Spare's meanings and even suggesting his intentions. Yeats in particular, more than any previous commentator on Blake had pursued a Kabbalistic interpretation of Blake's writings with the utmost vigour. In the same book, an analysis of the components of Blake's nomenclature bears strong similarity in terms of the eclectic origins and means of composition of the names, as do the components of Spare's nomenclature when reduced by analysis. In this way TWWB becomes the putative source of Spare's method of assembly of the nomenclature which he integrated into the pictures ('Portrait of Hissself' p.13, and 'Zod-Kia's Dominion' p.25) of EI.

One final, central issue to be introduced is the distinction made (for the first time) between allegorical and symbolic content; this distinction became more pronounced with the discovery of an efficient system of symbolism which became increasingly manifest in Spare's books. A fully-fledged symbolism was implemented by the time of TBOP (1913), but the analysis of ABOS will examine the traces of its incubation and assess its putative origins, (springing out of several concerns within EI). In EI the term "Allegory" is used (pp.14 & 15) and on p.8 the book is referred to as "Symbolical" although, in strict terms, allegory is the method used, as a consistent symbolic system is not in manifest, published evidence until the sigils of ABOS. The contention is that EI provides evidence of interest and intention in nascent form (of these separate concerns), which later evolved into particularized interest in the transcendent symbolism of the fully-developed sigils and the 'Alphabet of Desire' of TBOP.

The analysis of EI will firstly deal with the contemporary milieu and biographical location of the book and related matters, and possible influences upon it. Following this, an overview of the book's components and their significance will seek to place EI into general perspective, before more detailed analysis of the pictures themselves attempts to extract and locate their specific meanings.

EARTH: INFERNO

PART ONE: THE GENERAL BACKGROUND

(i)

The Biographical Context

By 1903, Spare was attending the School of Science and Art in Miller's Lane, Upper Kennington Lane. From here he entered the National Competition for Art Schools: the results prompted Esther Wood to remark:

Another Lambeth designer deserving high commendation is Austin O. Spare. His designs for figure compositions in colour belong practically to the realm of colour prints, and as such are quite the best of their kind. The drawing is powerful and restrained, the conception sincerely poetic, and the composition treated with a fine sense of decorative design. Ishmael and The Waggoner were perhaps the best of a remarkably interesting group, but Neptune and Joseph were full of sombre charm....

(Wood. The Studio 1903 vol.XXIX p.262)

In the official report of the examiners for the National Competition of 1903, Spare is listed (p.5) as the Lambeth entrant under reference No.40, subject 23d, for two submitted pieces, briefly described as "Designs for Figure compositions in colour". The examiners, Walter Crane, T. Erat Harrison and Bryan Shaw commented:

A Silver Medal is awarded to Austin O. Spare, of Lambeth School of Art, for his set of figure compositions, which shows a remarkable sense of colour and great vigour of conception. In parts, however, the drawing is not satisfactory.

(National Competition: Examiners' Report 1903 p.32)

Spare entered the Royal College of Art with a scholarship; his early flamboyance was recalled by fellow-student Sylvia Pankhurst in The Suffragette Movement (p.172), and mentioning Spare taking up subscriptions

for his forth coming book (EI) from his R.C.A. contemporaries.

Hayden Mackey, in a transcript of a B.B.C. broadcast made after Spare's death in 1956 recalled some anecdotal remarks made by Spare in his R.C.A. period. Spare recounted being summoned for some misdemeanour with Sylvia Pankhurst to the Board of Education in Whitehall. This incident may well have been the point of fulmination for his satirical counterblast in 'Officialism' in ABOS.

By 1904 Spare was confident enough of his abilities to mount an exhibition in a Southwark library where he attracted the attention of the youthful journalist, Hannen Swaffer, who recalled years later:

It was in 1904 when I was travelling from Denmark Hill on the top deck of a tram that I first saw the name Spare... It was on a poster outside the Southwark Library in Walworth Road... I went inside to see a collection of drawings by a lad of 16, the son of a City of London policeman, I was struck by the rhythm of line and their arresting originality...

(The South London Advertiser 9th June 1961)

EI appeared in February 1905, privately published, and printed by the Co-operative Printing Society at their works in Tudor Street, London E.C., and the blocks were produced by the "Arc" Engraving Co. Ltd. The first edition is a large folio, bound in oatmeal-coloured boards, with the title and the author's name printed on the front in black. The spine of the book is of tan-coloured buckram, and contains thirty pages of good quality paper. It is a handsome publication of which 265 copies were printed.

Spare acted quickly to ensure press coverage, and review copies were quickly despatched. One was delivered to The Daily Chronicle which announced the advent of 'A New Beardsley'; the paean continues:

Mr. Austin O. Spare, the youthful London artist whose work has already been described in "The Daily Chronicle", has now published a first series of imaginative drawings, entitled "Earth-Inferno": Like many young people of today, he has been much influenced by Blake Fitzgerald's Omar Khayyam and Dante, but his main artistic impulse appears to come from the late Aubrey Beardsley. He shares with Beardsley the vague and morbid pessimism that is often

characteristic of extreme youth, and like him, delights in repulsive types of humanity.

(The Daily Chronicle 13th March 1905)

Some drawings within EI are reminiscent of those within The Yellow Book. Spare's 'The Argument' (EI p.17) displays similarities with Beardsley's 'The Toilet' (for 'The Rape of the Lock') and as a reversed form of the drawing 'La Dame aux Camélias' from the third volume of The Yellow Book.

Spare's triple candlestick motif (as it appears in 'The Despair', 'Zod-Kia's Dominion', and 'Illusion and Truth' of EI) is echoed by that in Beardsley's: 'Of a Neophyte and How the Black Art was Revealed Unto Him', and the triple candle of 'Enter Herodias' from Salome. It will be contended in the analysis of ABOS, that 'Intemperance' on its second level of allegory depicts both Salome and Herodias as central characters.

A contemporary charge which will be refuted is that of the pessimism of EI. The argument will be that the ultimate message of the book is of optimism and the possibility of regaining spiritual vision. This Edwardian critical perception of pessimism in Spare's work was to increase after the publication of ABOS.

Much later in life Spare took issue with the Edwardian diagnosis of his work as influenced by Beardsley; on his 66th birthday (30th December 1953) Spare wrote to F.W. Letchford:

I never saw Beardsley's work until I was nearly 20 years old, although I knew his sister and mother. I obtained my vivid black and white contrasts - like him and Whistler, from the Japanese - a big vogue at that period. If you carefully look at the 'Satyr Book' you will find only one - perhaps two drawings owe anything to Beardsley. But the 'Earth Inferno', 'Satyr Book' & 'Book of Pleasure' should be judged together for any influence & I defy anyone to prove - only that I owe less than any Artist, past or present to Master or Alter-Ego. (The little Beardsley influence in the 'Satyr Book' is indirect & I will explain later to you - through Glyn Philpot & my then Art Master)...

Spare turned twenty in late 1906, so that this is consistent with his

comments on the Beardsley-influence in ABOS. Inconsistency arises in EI itself, for in 'Youth Unmasks' (EI p.11), a soda-syphon with the words "Read The Yellow Book" may be seen. One possibility explaining this discrepancy is that Spare may have discussed The Yellow Book earlier with Glyn Philpot, either at Lambeth, or at the Royal College of Art.

Here, it will be hypothesized that there is influence upon EI of Max Klinger (1857-1920), specifically in relation to several motifs. The first is the monstrous bird which appears in 'The Dwellers on the Threshold' (EI p.23). The bird is similar to (but a mirror-reversal) of the pterodactyl-like creature in Klinger's 'Abduction' of the 'Handschuhe' ('A Glove') series of 1881. Also, the motif of the glove continually appears throughout EI; in seven of the drawings, and performs a similar thematically connective and almost fetishistic role.

Supportive evidence for Klinger's continued influence on Spare's books can be found in 'Existence' in ABOS and in the frontispiece of TBOP 'The Death Posture', in each, a candlestick formed of two entwined catfish appears, a motif which occurs in Klinger's drawing: 'Painterly Dedication/Invocation' of 1879.

Unlike Beardsley, the drawings of EI are not purely illustrative. It will be seen that their allegorical content is often pluralistic and derived from several literary sources, often with contrasting and conflicting meanings, which in itself forms a type of "meta-allegory". An example occurs with the identification of Rahab in 'Zod-Kia's Dominion' (EI p.25). The conflicting meanings arising from Dante and Blake presented in synthesis cause the pictures to assume a diversity and autonomous internal dialogue which sometimes extends Spare's text, causing the drawings to function in their own right as vehicles of complex meaning.

For the first time Spare presents himself in the heroic mode which would

diversify and become increasingly more convoluted throughout the books. In EI it is primarily Dantean and Blakean/Adamantine. He takes the stance of both viewing his contemporary world in a judgemental sense, and as a participant in it, as self-portraits abound in EI. His solution to extrication from this inferno is his own nascent and formulating brand of mysticism. Ralph Straus, recalling his first meeting with the young artist, recounted the diversity of Spare's interests:

It needed no more than five minutes conversation to make me understand that he possessed what, for want of a better description, I must call the 'odd' point of view; he looked on life, and on the components of life, not as men usually look on them, but from a standpoint peculiarly his own. He was obviously one of those rare creatures possessed, like Socrates, of a daemon. Now a man with a daemon is a phenomenon very much to my liking, particularly when he happens to be an artist, because in that case he will draw not so much what he sees as what he thinks; and my visitor.... had elected to entertain thoughts of the weirdest nature. I was not surprised to learn that he had long been enthusiastic over the mysteries of the East - Buddhism and its legends, Theosophy and its Mahatmas, Magic and its bevy of Enchanters.... He had indeed explored the strait passages which lead from the Things of Men towards the Far Unknown.

(Straus. The Book Lover's Magazine 1909. pp.164-165)

Interpretation of EI will contend that occultism and certain ideas emanating from Madame Blavatsky (the founder of Theosophy) do play a vital part, and determine the cosmological basis of the book. Spare's own brand of Esotericism was to spring from this, based on the Kabbalistic foundations of EI.

Allegory within EI: the influence of Dante: Allegory will be interpreted as the central concern of EI. The hypotheses in this chapter are basically twofold. Firstly, that Spare utilized the allegorical methods of Dante's Divine Comedy, and continued to do so with increasing sophistication within ABOS. Secondly, that contemporary scholarship is likely to have assisted him in accomplishing this, and in integrating Dante more effectively with the other constituent components of the allegorical synthesis of EI.

Revelation and concealment is consistent with the methods of Neo-platonism known to Dante. It will be shown that this "binary" method of EI is later more fully developed in the more sophisticated form of the fourfold allegory of ABOS.

Hollander, in Allegory in Dante's Commedia pp.3-4 mentions the fourfold exegesis of scripture derived from St.Thomas Aquinas, that is, as literal/historical, moral, allegorical and anagogical.

Glancing forward to ABOS there can be given here a precursory interpretation of how Spare may have adapted this device to align with the four strata of meanings which will be interpreted from the drawings of ABOS:

SCRIPTURAL ALLEGORY		
Fourfold Allegory	{ <ul style="list-style-type: none"> Literal or Historical sense Allegorical Moral or Tropological Anagogical }	Three spiritual or allegorical senses
A BOOK OF SATYRS		
Fourfold Allegory	{ <ul style="list-style-type: none"> Contemporary Satire (Literal & Historical) Biblical & Christian Kabbalistic Classical & Tragic }	Three spiritual or allegorical senses

This comparative table seeks to clarify the developmental relationship which is interpreted between EI and ABOS; in the sense that ABOS adopts a much more sophisticated model which had not crystallized as method within

EI, although it will be seen that Spare alludes continually to the number four as an important constituent factor.

In terms of Spare's accommodation of Dante to the general Kabbalistic cosmological framework of EI, Spare had a ready possible source of authority in Edward Moore's Studies in Dante (3rd series) of 1903. Here, the author (Ibid pp.275-277) discusses Dante in direct relationship to Kabbalistic literature and specifically mentions the Zohar. This would have been fortuitous for Spare, for putative influence by Macgregor Mathers KU will be discussed. KU was first published in 1887 as a translation of von Rosenroth's Kabbalah Denudata, and translates three important Zoharic texts.

Immediately following his discussion of the Kabbalah, Moore continues by expounding the four methods of exegesis. His text also emphasizes the importance of concealed meanings beneath a revealed text, precisely Spare's modus operandi in EI.

If Moore was the authority Spare consulted on allegory, then this was the manner in which fourfold exegesis was explained:

A highly important section follows. But at the outset (says the writer) it must be observed that this work is to be interpreted in more senses than one. It has throughout (1) a literal meaning, and (2) an allegorical and mystical meaning. Then we have repeated the familiar fourfold meanings in which every writing (as Dante says in Conv. II.i) both can be understood and ought to be understood; i.e. literal, allegorical, moral and anagogical or spiritual. He adds that the last three are sometimes regarded as subdivisions of 'allegorical' in a general sense in contrast with 'literal' or 'historical'. These are all illustrated in the present passage from one example, viz. Ps. cxiii.I: 'When Israel came out of Egypt' &c. Allegorically it means 'our redemption by Christ'; morally the conversion of the soul from the misery of sin to a state of grace; anagogically or spiritually the passage of the soul from 'the bondage of corruption' to 'the glorious liberty' of heaven.

(Moore. Studies in Dante (3rd series) pp.287-288)

In EI, the literal meaning is supplied by the printed text, and the allegorical or mystical meaning by the drawings. This is Spare's main method of distinction.

(iii)

Dante: The quotations within EI: In EI Spare casts himself in Dantean heroic mould, this is assisted by his quotation of the Inferno III. 22-30 (EI.p.20).

The metre selected is Miltonic decasyllabic blank verse, or Iambic pentameter, appropriate to framing heroic stanzas. Spare has not used the more obvious terza rima or other metres more popular and prevalent in the late 19th or early 20th centuries.

Additionally this quotation is lax in both its translation and the uniformity of its metre. The first is very literal, translating word for word from the Italian in a heavy-handed and amateurish fashion. Secondly, although cast in decasyllabic metre, this falters in places, as III.25 is hendecasyllabic and III.26 falls short with only nine syllables, causing diction to be uneven when spoken.

It is suggested that there is an apparent desire to communicate Miltonic associations as the undercurrent to Dante. In Paradise Lost X, personifications of "Sin" and "Death" occur in the realm of Chaos. References to "Sin" and "Death" occur in 'The Creed of Despair' (EI.p.18) and Death is treated as a personification in 'Zod-Kia's Dominion' (EI.p.24) whilst 'Chaos' appears in the text (EI.p.22) and in the drawing (EI.p.21), all consistent with their Miltonic counterparts.

In Spare's idiosyncratic version of the Inferno III.22-30, the punctuation of III. 24 lays accentuation on the first two words "Whence I"; in Cary's translation of this line emphasis on the first person does not occur. Spare seems to want to be emphatic about his distress within the Inferno as witness to it, and additionally, to identify himself as in a similar

context as Dante within Hell.

To deal with Spare's quotations in sequence; in EI.p.5 he gives the Inferno VI.40 as:

'Out che se' per quest' Inferno tratto
O thou that art conducted through this Hell.

(Spare. EI.p.5)

An elementary error occurs in the first two words (rendered as one). Scartazzini's version is:

O tu che se' per questo Inferno tratto.
(Scartazzini. La Divina Commedia di Dante p.99)

In Spare's version the "questo"⁷ has been elided, but this is legitimate practice. It cannot at present be said when or how this error came into the text of EI.

The second and third quotations are grouped together on EI.p.20, under the general heading: 'The Inferno of the Normal'.

The quotation from Inferno III.22-30 occurs on p.20 directly beneath that of Revelations 3:15-16. This offers an excellent example of both revealed and concealed synthesis within the textual content of EI. Spare presents the quotation from Revelations in the following manner:

I know thy works,
That thou art neither cold nor hot:
I would that thou wert cold or hot.
So then because thou art lukewarm,
And neither cold nor hot, I will
Spew thee out of my mouth.

(Spare. EI.p.20)

In the previous verse of Revelations, the identity of those anathematized is given:

And unto the angel of the church of the Laodiceans write:
These things sayeth the Amen, the faithful and true witness, the
beginning of the creation of God.

(Revelations 3:14)

This verse is in itself exceedingly revealing, in the first place it may reveal the identity of the winged being who appears amongst the chaotic throng in the 'Chaos' (p.21) which faces the text, as well as referring obliquely to the angel of 'Illusion & Truth' on p.29 in a specialized manner. In addition, the highly important word "Amen" is included which appears in EI (p.18) and has specific Kabbalistic associations. Verse 12 which precedes this refers to the enlightened man himself becoming a pillar. It will later be contended that in EI the pillar, as the "Middle Pillar" of the Tree of Life is synonymous with the "Path Direct" EI (p.12). This also accords with Blake by the verse's mention of the New Jerusalem; Revelations reads:

Him that overcometh will I make a pillar in the temple of my God, and he shall go no more out: and I will write upon him the name of my God, which is new Jerusalem, which cometh down out of heaven from my God: and I will write upon him my new name. (Revelations 3:12)

The whole text of EI p.20, is a complex synthesis between Dante and Revelations, both concealed and revealed. Revelations 3:15-16 is an anathema, contrasted by a preceding description of the opposite, of the man who overcomes and becomes a pillar with the name of God written on him. That Spare characterizes himself as this man, as the Tetragrammaton, will be seen in the analysis of the 'Portrait of Hissself' EI (p.13). It is of the highest importance that the quotation of Dante's Inferno III.22-30 is juxtaposed with Revelations 3:15-16. By this juxtaposition Spare is implying unquoted parts of the third canto of the Inferno which are direct parallels of Revelations 3:15-16.

On EI p.20 the Inferno III 22-30 quotation is titled by another, from the Inferno XI.69. Here, Dante and Virgil see the sepulchre of Anastasius the heretic.

The fourth and final direct quotation occurs beneath the drawings 'The

Dwellers on the Threshold' (EI.p.23). This is from the Inferno I.1. and acts as title to the drawing which includes a senescent self-portrait which accords with Dante's meaning, translated as: "In midway of the journey of our life".

Dante is referring to having reached the age of 35 (which he expands on in Inferno XXI). It is most probable that Spare's real meaning is to indicate the "Middle Way", the central column of the Kabbalist Tree of Life, the path to realization, renewal and recovery from spiritual blindness.

7

The Book of Revelations and EI: One of the most significant functions of the Book of Revelations as it appears visibly and as it is also implied, is to create points of articulation between other dimensions of content; Dante, Blake and the Kabbalah, as shall be demonstrated. Revelations becomes a medium of synthesis for both text and images.

There is also a fund of images, both apocalyptic, and possessing Kabbalistic significance: the pillars, the fourfold beasts, the fourfold wheels which coincide with the Vision of Ezekiel, Babylon the Harlot, and the New Jerusalem, which becomes the fourfold Spiritual London of Blake.

Like Blake, Spare is castigating his own society (and city) and repudiating a materialist and mechanistic perception of the universe as its sole totality. This is the universe of Locke and Newton which Blake denounced, and compares unfavourably with the Edenic Wheel in Jerusalem (15K.521.17-21)

These visionary wheels of Revelation, Ezekiel and Jerusalem will be shown to be consistent with the wheel seen in Spare's 'The Synopsis of Inferno' (EI.p.5). When it functions at its lowest level (infernal) it is the epitome of the blind-worm cycle of humanity, or the water-wheels of Newton, spawning Urizenic rationalism, typified in EI by the black-draped figure of 'Life's Knowledge' (EI.p.14).

The wheel of the 'Synopsis' also has its more exalted aspects. It is focussed on the Kia, and offers the potential for restoration to Edenic harmony.

The New Jerusalem of Revelations 21 descends out of heaven in much the same allegorical sense as will the interpretation of the Kiacentric wheel

of 'The Synopsis' (EI.p.5). It resumes the "Rule of Four" in terms of the construction of the city.

The four beasts of Revelations 4 are synonymous in Blake with the "Covering Cherub", the spiritualized London, the polarized opposite of the contemporary city as the typification of chaos and Fallen Humanity.

In EI (p.12) disillusionment with the "Joy of the Round Feast" precedes the rebirth of the fourfold Adamantine man of 'Portrait of Hissself' (EI.p.13). In Blake, this awakened figure is Albion, symbolically interchangeable with the New Jerusalem:

The Four Living Creatures, Chariots of Humanity, Divine
Incomprehensible,
In beautiful Paradises expand. These are the Four Rivers of Paradise
And the Four Faces of Humanity, fronting the Four Cardinal Points
Of Heaven, going forward, forward, irresistible from Eternity to
Eternity.
(Blake. Jerusalem 98K.745.24-27)

It will be suggested that the Adamantine man that Spare invokes in EI is synonymous with the man who overcomes on Revelations 3:12, bearing on him the name of the New Jerusalem. To Blake this Albion/Jerusalem is the city built by Los the supreme artist. It will be hypothesized that Spare has combined these two functions, i.e. a representation of an Albion-Los figure in 'Portrait of Hissself' who arises from the circular bed bearing the fourfold nomenclature which is the key to the cosmology of EI.

Spare's exposure to William Blake: The Synthesis: It cannot be presently confirmed whether Spare attended the Blake exhibition at the Carfax Galleries at 17, Ryder Street, London in January 1904.

At this time EI was being incubated and prepared. Langridge, in her William Blake: A Study of his Life and Art Work (1904) remarks on some of the exhibits. One, Blake's pen and ink drawing for Dante's Inferno depicted 'The Circle of the Lustful' from Canto V. It will be argued that this Dantean passage also influenced both an ancillary theme within the drawing 'Earth' (EI.p.9) and that it constitutes one level of meaning in 'Advertisement and the Stock Size' of ABOS.

The argument is that Spare's central synthesis in EI was of Dante and Blake focussed through a Kabbalistic context. Of the latter two Spare had accessible to him a work which addressed exactly this question, giving extensive Kabbalistic interpretation of Blake's work. This was Edwin Ellis and W.B.Yeats's TWWB of 1893.

Yeats may also have assisted in clarifying for Spare a definition of parameters for both his allegory and the symbolism which would later evolve. It will be demonstrated that Spare tested the limits and boundaries of allegory and introduced fledgling symbolism (sigils) into ABOS, and incorporated his fully developed symbolism into TBOP.

These will be interpreted as fully consistent with the models of allegory and symbolism discussed by Yeats in the context of William Blake in his Ideas of Good and Evil of 1903.

There had been allegorists and teachers of allegory in plenty, but the symbolic imagination or, as Blake preferred to call it, 'vision', is not allegory, being 'a representation of what actually exists really and unchangeably'. A symbol is indeed the only possible expression of some invisible essence, a transparent lamp

about a spiritual flame; while allegory is one of many possible representations of an embodied thing.
(Yeats. Ideas of Good and Evil. p.176)

Yeats also anticipates the birth of a new symbolism, again consistent with Spare's efforts resulting in the 'Alphabet of Desire' in TBOP.

...among the pictures born of sensation and memory is the murmuring of a new ritual, the glimmerings of new talismans and symbols.
(Yeats. Ideas of Good and Evil. p.190)

This book also draws attention to an aspect of both Dante and Blake which may explain why Blake's influence persisted in Spare whilst Dante's diminished to some extent. This is in relation to morals, or the belief systems which created them of which Spare became progressively critical.

Yeats continues:

Dante, indeed, taught, in the 'Purgatorio', that sin and virtue are alike from love, and that love is from God; but this love he would restrain by a complex external law, a complex external Church. Blake upon the other hand cried scorn upon the whole spectacle of external things..... the internal church which has no laws but beauty, rapture and labour.
(Yeats. Ideas of Good and Evil. p.209)

It would seem that by 1904 Spare was fully aware of the distinction, and in this respect wanted to make the boundaries of his allegiance with Dante abundantly clear. He provides heavy and scathing comment upon the church by his usage of the priestly figures of 'The Allegory' in EI (p.15). It is noticeable that he is determined to reiterate this by launching a fresh attack in ABOS in 'The Church'. His remarks on organized religion in TBOP are critical and vitriolic.

The primary concern now is the integration of Blake with the Kabbalah in EI to assist the interpretation, Ellis and Yeats's TWWB must be considered in greater detail.

Ellis and Yeats's TWWB: Consistencies with EI: Of the importance of the Kabbalistic fourfold theme which shall be traced as a predominant feature in Spare's books, Ellis and Yeats remark:

Like Boehmen and the occultists generally, he postulates besides the Trinity a fourth principle, a universal matrix or heaven or abode, from which, all have life... and may be described as the imagination of God without which neither Father, Son nor Spirit could be made manifest in life and action

(Ellis & Yeats. TWWB. p.246)

The three allegorical mirrors used within EI as the refractors of the original Kia also have their parallels in Blake. Again, this is consistent with Ellis and Yeats's interpretation:

God, looking into this mirror ceases to be mere will, beholds himself as the Son, His love for His own Unity, his self-consciousness, and enters on that eternal meditation about Himself which is called the Holy Spirit.

(Ellis & Yeats. TWWB. p.247)

There is an iconographic parallel to this in 'The Argument' (EI.p.17); a divine reflection is shown in the mirror whilst a voice is heard. Spare's metaphor in a Kabbalistic frame of reference, is of the Divine Kia descending into the world, represented in successive descending order as the three mirrors of EI. Simultaneously, the Fall is progressively into thought and language, which Spare makes clear in EI p.22 by referring to the incomprehensible intellect of the Kia.

Spare also seems to allude to Blake's Zoas by visual pun in the 'Synopsis of Inferno' (EI.p.5), he does this by the drawings of unicellular creatures - i.e. "proto-zoa". Of the zoas, Ellis and Yeats state:

These four kinds of mental states and their corresponding physical symptoms are called the four Zoas, or "Lifes", from the Greek word Zoa. They are identical with the wheels of Ezekiel and with the four beasts of the Apocalypse, and resemble closely Raphael, Michael, Gabriel, Uriel, the Kabbalistic regents of the cardinal points, and like them preside over psychic and bodily affairs. They are the mighty beings, Urizen, Luvah, Tharmas, Urthona, whose deeds and

words fill page after page of "The Mystical Writings".
(Ellis & Yeats. TWWB. p.249)

On p.252, Ellis and Yeats relate that when life falls into division, the First Person of the Trinity gives place to Urizen - "creator of men, mistaken demon of heaven" and "god of this world".

Here again, Spare's imagery is fully consistent. The Analysis of 'The Allegory', in which the 'Mirror of Truth' appears, will argue that the black-robed figure Sikah, is, in his negative guise, the fallen or corrupted Urizen. That is, in his role as reason and the enemy of inspiration and imagination. Later Ellis and Yeats make decisive parallels of the zoas with the Kabbalah:

The Zoas themselves are symbolically associated with certain regions, directions, magnitudes, &c. Much of the symbolism is identical with the Kabalistic symbols of the angels of the four points. Blake writes for instance, of the relation of zenith, nadir, centre and circumference, and uses these terms in the manner of the mediaeval Kabalists and occultists.

(Ellis & Yeats. TWWB. p.255)

Urizen, as Egoistic thought initiates the Fall. This process Ellis and Yeats represent by a series of cruciform diagrams showing the successive degeneration of the zoas.

It can be interpreted that Spare also diagrammatically expresses the process, but telescopes it into one image, the 'Synopsis of Inferno' of EI (p.5). In this, the infernal cycle of human dissatisfaction and blindness can be seen around the perimeter, whilst the exalted Kia remains at the hub. It will also be argued that this diagram simultaneously represents all the Dantean conditions: the inferno, purgatory (restoration of Vision) and paradise (Kia-consciousness).

Urizen can be either a "Prince of Light" or as tyrannical reason; both his duality and his connection with light is made iconographically explicit in 'The Allegory' (EI.p.15). It is suggested that his dual function is used

by Spare as a synonym for the Kabbalist Da'ath, the source of conception and duality.

The abodes of the zoas are called "atmospheres". Ellis and Yeats (TWWB.I. p.258) discuss them at length. These, Beulah, Alla, Al-ulro, and Or-ulro, Ellis and Yeats tabulate:

Jerusalem			Divine Fire		
Beulah	Eyes	Urizen	Light	Head	S.Translucence or Zenith
Alla	Nostrils	Luvah	Air	Heart	E.Centre
Al-ulro	Tongue	Tharmas	Water	Loins	W.Circumference
Or-ulro	Ears	Urthona	Earth Darkness Dark Fire	Stomach & Womb	N.Opaque or Nadir

(Ellis & Yeats.TWWB. p.260)

It will become apparent that Spare continually utilizes this elemental hierarchy, and that it is used in designating the order of strata within ABOS. In more particular regard, that it determined Spare's emphasis on significant gesture in the drawings of the book, reading its zenith in TBOP, when it adopts particular yogic meaning. It can be opined that there is profound gestural significance within EI and ABOS. That is, by pictorial emphasis or indication of the allegorically significant part of the anatomy; this can be tabulated:

GESTURE	EARTH:INFERNO
Loins	p.11 'Youth Unmasks' (Phoenix motif)
Heart	p.13 'Portrait of Hissself'
Loins	p.21 'Chaos' (standing figure)
Heart	p.29 'Illusion & Truth'

* * *	A BOOK OF SATYRS
Head	'Existence'
Heart	'Fashion'
Stomach & Womb	'The Beauty Doctor'
Heart	'Officialism'
Head & Loins	'General Allegory'

One equation to be formulated from Ellis and Yeats's tabulation is this: if the zoas could resolve into their former state of unity whence they originated, the senses would likewise be equilibrated. That is, sense functioning as co-ordinated unity. This tends to explain the references to sensation made in several of the drawings of TBOP.

This balance in an exalted state of consciousness, parallels Spare's perception of the sexes as unified sense in TBOP, and their cruciform reflection; he states:

It, the "Neither-Neither", emanates a tetragrammaton of relatives, the sexes of which are evolved through their cruciform reflection, and are elusive in identity. In their function they produce unity....

(Spare. TBOP.p.33)

It is known that Spare looked upon sexuality as the means of unifying sense, as he states as much in FOL (p.8). Ellis and Yeats correlate Blake and the Kabbalah in a manner that Spare will be seen to have amplified:

Taking the four higher atmospheres apart by themselves we have an almost exact reproduction of the four worlds of the Kabbalah; Atziloth, Briah, Yetzirah, and Assiah, and the one Arupa (or formless) and the three Rupa (or form possessing) plains of Theosophical mysticism. The five "atmospheres" have also close resemblances to the five tatwas of Hindu occultism, and with them, as with the tatwas, the lower four correspond to the four elements.

(Ellis and Yeats. TWWB.p.260)

The argument is that the whole concealed purpose of EI is to redress the Fall of humanity by individual effort. The task is to consider the nature of the Fall itself.

Ellis and Yeats's William Blake: Fall and Cosmology: The "revealed" aspect of EI presents the dilemma of fallen humanity, and the point of the artist's individual realization and despair, followed by the assumption of an heroic stance to personally seek deliverance.

Ellis and Yeats continue their disquisition by making clear that the ascent of the loins (sexuality) is not the key to the Fall in Blake, but the descent of dissociated Reason. This is also the case in Spare, for it will be contended that Sikah (of 'The Allegory' p.15) is initially to be seen as Urizenic in his fallen aspect, although he possesses much more exalted attributes.

Ellis and Yeats describe the Fall in the form of the three cruciform "zoa" diagrams of TWWB I.pp.265,269,and 270. Their textual description of the Fall bears consistently and intimately with Spare's comments within EI. That is, dramatic change occurs to the detriment when religious symbols lose their power and meaning and mankind falls into Urizenic restrictive morality and blind worship. This is Spare's main allegorical objective in the drawing 'The Allegory' (EI.p.15).

In Blake, the Fall continues towards its nadir before the cycle begins anew. Spare's phrase "the convention of the age is nearing its limit" (EI. p.9) will be interpreted as a reference to this final phase of decline; of the separation of symbol and meaning which precedes restoration and the revival of new symbolism together with the resurrection of Adam. Ellis and Yeats describe it:

The story of the Bible is, according to the mystics, not merely a history of historic men and women, but of states of human life and stages of man's pilgrimage the Cherub is divided into twenty-seven heads or churches, that is to say, into twenty-seven passive states through which man travels, and these heavens or churches are typified by twenty-seven great personages from Adam to Luther, by

the initiation, progress and close of the religious era; and after Luther who preached "private judgement", Adam its symbol is said to begin again "in endless circle" one era closes, another commences. In these twenty-seven great personages, and in their lives as set forth in sacred and profane history, Blake found wrapped up in obscure symbolism, the whole story of man's life, and of the life of moods, religions, ideas and nations... "the sexual", or natural "is said to be threefold" hence the significance of the number twenty-seven, which consists of three nines, or of three sets of head, heart and loins....

(Ellis and Yeats. TWWB.I.p.290)

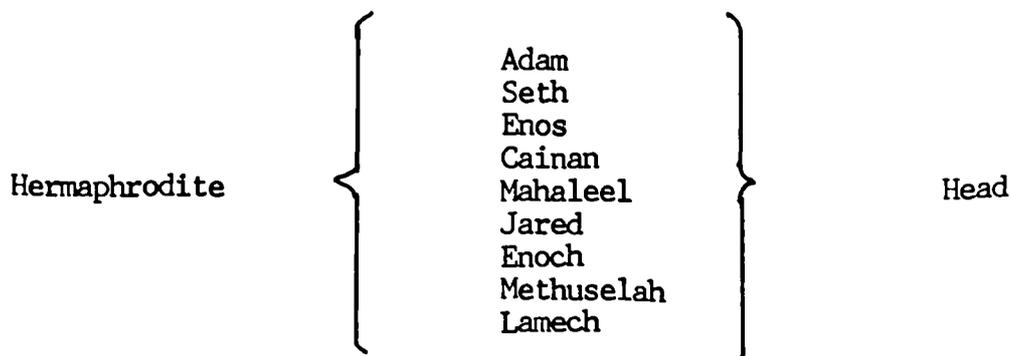
'The Synopsis' of Inferno' (EI.p.5) can be interpreted to convey not simply an outlined individual life from birth to death, but the phase from inauguration to twilight of a spiritual era.

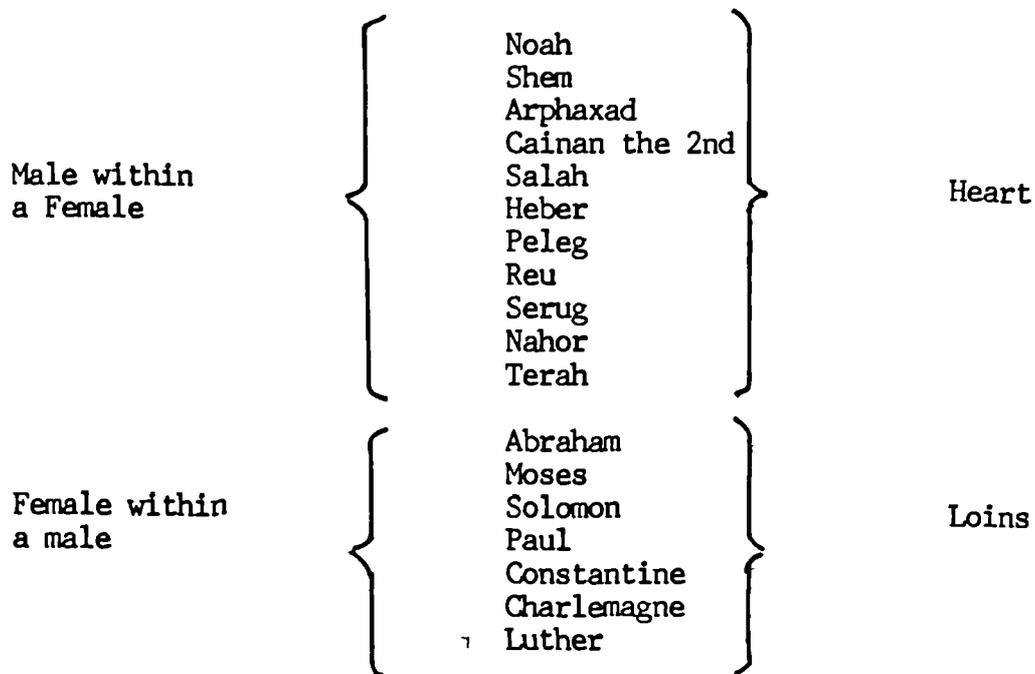
The motif which is hypothesized as corresponding to the triple division which Blake envisaged, that of the three candlesticks which Spare uses in 'The Despair' (EI.p.19) 'Zod-Kia's Dominion' (EI.p.25) and 'Illusion and Truth' (EI.p.29). Notably the motif was considered important enough to maintain into ABOS.

In 'The Allegory' (EI.p.14) the candles are used in the context of Urizenic religion; the priests follow the false "Light of Hope".

In 'The Despair' (EI.p.19) the three candles appear, together with a dark hermaphrodite woman and in ABOS 'Fashion' with a darkly-clad woman. It will be argued that the latter woman is a development of the earlier EI hermaphrodite, performing similar allegorical functions, and sharing her identity on one stratum.

Ellis and Yeats tabulate the permutations of the hermaphrodite in relation to the decline of the churches into reason and blind faith.





(Ellis and Yeats. TWWB. I. pp.290-291)

In this way, it is possible that one context of the dark hermaphrodite of 'The Despair' (EI.p.19) does not refer entirely to its pristine, but rather its fallen form. In an individual sense this would be doubt and self-contradiction. Ellis and Yeats comment on this:

But when the hermaphrodite is used to describe a condition of corporeal or merely natural understanding it is called the "dark hermaphrodite" and is described as "doubt which is self-contradiction". Mind and matter, meaning and symbol, significance and system, have to be separated, that man may know the difference between the good and evil hermaphroditic symbol is precisely the same as that between the two aspects of the Covering Cherub itself...

(Ellis and Yeats. TWWB.I.p.292)

The third "church" (of the loins) is a "hidden harlot" Spare seems to have been attempting to allude to this by representing only the loins of Christ in the drawing 'Zod-Kia's Dominion' (EI.p.25). Here, the three candles are all extinct, and the central figure is a woman. She is identifiable as Rahab the harlot in both Blakean and Dantean guises, the former being pejorative and the latter more complimentary. Rahab will also be seen as one identity of the woman of 'The Beauty Doctor' of ABOS.

In EI the naked Adamantine figure prevails as the motif of Primordial

Unity. As an exemplar of the first church, Adam is described by Ellis and Yeats:

Then "Adam begins again an endless circle", and the first Church comes once more in some new form. This is purely Blakean..... making it part of the inevitable rotation of all things.
(Ellis and Yeats. TWWB.I.p.293)

Spare is thus heralding a new cycle in EI, but he differs from Blake in one respect. He does not consider Christ as a necessary component in re-establishing Adam. Only the loins of Christ appear in 'Zod-Kia's Dominion' (EI.p.25). A full treatment, criticism and scrutiny of the canonical gospels would be presented in ABOS in pictorial form.

The Kabbalah: Putative influences within EI: A late letter exists written by Spare to F.W. Letchford on January 23rd, 1954. Although Spare does not specify the dates upon which he read the books he nominates, it is noteworthy that all works specified would have been available to him at the time of preparing EI in 1904; Spare advises:

I should leave out Crowley's magic and get the KABBALA (one of the world's greatest books) - every great man reads and never acknowledges..... Any work on "The Book of the Dead" would be good. Any work of Budge - excellent and worth having.

Later in this letter Spare recommends Eliphas Levi's Transcendental Magic. There is no real sign of influence by this latter book in EI, but there is evidence of its powerful influence in determining both the ethos and some of the iconography of ABOS. Crowley's work becomes heavily influential even later, in TBOP.

By the word "KABBALA" it is probable that Spare is indicating the seminal and Zoharic KU, a translation of Knorr von Rosenroth's Kabbala Denudata published by Macgregor Mathers in 1887.

KU is a translation of three books of the Zohar with notes and an introduction by Mathers; the three texts are: The Book of Concealed Mystery, The Greater Holy Assembly, and The Lesser Holy Assembly.

As circumstantial evidence for its usage by Spare, one apparent concealed allusion to KU in EI is this:

The barrenness of this life but remains.
Yet in despair we begin to see true light AMEN
In weakness we can become strong.

(Spare. EI.p.18)

The clue is the curious and suggestive placing of the word "AMEN", Mathers' text expounds on this; also supplying Spare with a useful key

into the Egyptian dimension of EI.

There are 10 letters in this phase = 10 sephiroth. "Ani Tetragrammaton Hoa, This is my name"; for in this are contained Macroprosopus, Microprosopus, and the Tetragrammaton. ANI represents Microprosopus; HVA represents Macroprosopus and is also ABA the Father; and IHVH is between them. Ani is 61, and ABA is 4 which together give 65, which is ADNI, Adonai, Lord; and IHVH = 26 which added hereunto is 91= AMN, AMEN. Now, apart from the sacred ideas we attach to Amen, it is well known that the ancient Egyptians called their greatest Deity Amen, AMN, Amen-Ra, and Ra = Light, the light of the two countenances.

(Mathers. KU.p.168)

The "two countenances" are located respectively in Kether and Tiphareth located on the Middle Pillar, which will be identified as identical to Spare's term "the path direct" (EI.p.12), the text accompanying the 'Portrait of Hissself' wherein Spare's posture will be construed as conforming to a representation of the Tetragrammaton IHVH in Hebraic form, in complete consistency with other passages of KU. In KU (p.168) Mathers has used Gematria to extract the various meanings from the Hebrew, particularly the key words IHVH and AMN. If Spare had consulted Moore's opinions in his Studies in Dante (3rd series) wherein the Zohar and Gematria are discussed he would have considered this particularly fortuitous.

Also, AMEN, as "Light" is the restored form, the opposite of its most de-based aspect as the Urizenic "Light of Hope" in 'The Allegory' (EI.p.14).

The Kabbalah constitutes an entire cosmology which would be the basic framework of EI. Mathers discusses the basic features of the cosmogony, in terms of the ten spheres (sephiroth) and their twenty-two letters collectively comprising thirty two paths:

The SPR ITzIRH, Sepher Yetzirah, or "Book of Formation", is ascribed to the patriarch Abraham. It treats of the cosmogony as symbolized by the ten numbers and twenty-two letters of the alphabet, which it calls the "thirty-two paths". On these latter Rabbi Abraham Ben Dior has written a mystical commentary. The term "path" is used throughout the Qabalah to signify a hieroglyphical idea, or rather the sphere of ideas, which may be attached to any glyph or symbol.

(Mathers. KU. p.14)

It is maintained that Mathers' KU supplied the main Kabbalistic input into EI, but that ancillary meanings which gave further oblique synthesis were supplied by Blavatsky's comments in the more compendious and eclectic storehouse of occult lore, Isis Unveiled.

EI utilizes balance or imbalance of greater and lesser areas of black and white to great effect. These too are possible metaphors of oppositional forces in contention and requiring equilibration. This ultimate equilibrium is constituted by the Middle Pillar which links the two most extreme Sephiroth, leading from the exalted Kether at the head of the Tree of Life, to Malkuth (Earth) at its foot:

The "Book of Concealed Mystery" opens with these words: "The Book of Concealed Mystery is the book of the equilibrium of balance." What is here meant by the terms "equilibrium of balance"? Equilibrium is that harmony which results from the analogy of contraries, it is the dead centre where, the opposition of opposing forces being equal in strength, rest succeeds motion. It is the central point. It is the "point within the circle" of ancient symbolism. It is the living synthesis of counterbalanced power. Thus form may be described as the equilibrium of light and shade; take away either factor, and form is viewless. The term balance is applied to the two opposite natures in each triad of the Sephiroth, their equilibrium forming the third sephira in each ternary. I shall recur again to this subject in explaining the Sephiroth. This doctrine of equilibrium and balance is a fundamental qabalistic idea.

(Mathers. KU.pp.15-16)

Through the prism of KU and its Zoharic text and exegesis, the Tree of Life with its ten sephiroth and its central Middle Pillar became the basic constituents of the cosmological heart of EI in its concealed aspect. The next chapter will deal further with the vital concept of the four Kabbalistic Worlds which Ellis and Yeats had imparted to Blake in their interpretations within TWOB (I.p.260).

The Tree of Life and EI: General Remarks: Mathers rhetorically questions how Adam (as both male and female) could be created if the Elohim Itself were not both male and female; and then (KU. p.22) reveals that Elohim is a plural formed of a feminine singular noun with the addition of "IM", the usual termination of a masculine plural. This creates a sense of female potency united to a masculine idea.

This concept is vital to full interpretation of drawings such as the 'Portrait of Hisself' (EI.p.13), 'The Allegory' (EI.p.15) and 'The Despair' (EI.p.19). Spare explicitly emphasizes the metaphorical separation of the sexes (i.e. the decline of the Edenic Adam) by the iconography of 'Blindness Unmasks' (EI.p.5) of the male figure and the female figure of 'Earth' (EI.p.9).

These can be seen (respectively) as the divided forms of Adam and Eve. The first is signified by possession of two left feet, the second by two right feet, (a somewhat clumsy device). Mathers discusses the underlying theory:

Now, we hear much of the Father and the Son, but we hear nothing of the Mother in the ordinary religions of the day. But in Qabalah we find that the Ancient of Days conforms Himself simultaneously into the Father and the Mother, and this begets the Son. Now, this Mother is Elohim. Again, we are usually told that the Holy Spirit is masculine. But the word RVCh, Ruach, Spirit, is feminine as appears from the following passage of the Sepher Yetzirah: "AChTh RVCh ALHIM CHIM, Achath (feminine not Achad, masculine) Ruach Elohim Chiim. One is She the Spirit of the Elohim of Life."

(Mathers. KU.p.22)

This female component is necessary to the completion of Adam. She is consistent with the "Universal Woman" of Spare's drawing 'Earth' (EI.p.9).

The tree in its entirety represents balance, or MThQLA, Metheqela, this is metaphorically described by Mathers (KU.p.27) in terms of the male and female potencies as the two scales of the balance, and the central,

uniting Sephiroth as the beam. A similar motif of balance occurs in Spare in the 'Synopsis of Inferno' (EI.p.5) with the Alpha and Omega letters placed at the zenith of the circle, and either side of the central line that leads through the hub of the Kia.

The Tree is therefore split into three Trinities, of Kether-Chokmah-Binah, of Chesed-Geburah-Tiphareth, and of Netzach-Hod-Yesod. Also, as Mathers points out, the central "beam" (i.e. the Middle Pillar) renders the greatest Trinity on the Tree. The Crown, Kether (the Supernal), the King (Tiphareth, the Middle) and the Queen, Malkuth.

This is the central pillar, flanked by the two to the left and right, these pillars are present both manifestly in the drawings of EI, and allegorically signify major features of cosmology. They are described by Mathers:

The Sephiroth are further divided into three pillars - the right hand Pillar of Mercy, consisting of the second, fourth, and seventh emanations: the left-hand Pillar of Judgement, consisting of the third, fifth, and eighth; and the Middle Pillar of Mildness, consisting of the first, sixth, ninth, and tenth emanations.
(Mathers. KU.p.28)

Additionally, within the Kabbalah, the cosmos manifests through four worlds from the most subtle to the material world. These are: Atziloth the archetypal World, followed by Briah, the World of Creation, then Yetzirah, World of Formation and of Angels, and finally Asia the World of Action, which is also called the Olahm Ha-Qliphoth, the World of matter and abode of evil spirits.

Of note is that in Mathers' listings of the ten Archangels in Briah (KU. Plate IV) the Archangel Methratton occurs both in the first and tenth (last) position, in Kether and Malkuth. This is significant iconographically to 'Illusion and Truth' (EI.p.29) subtitled 'Alpha and Omega'. Thus, the angelic figure seen dominating the drawing centrally is

most likely to represent Methratton. This tends to indicate that throughout EI Spare draws his Kabbalistic imagery from across the spectrum of the four worlds.

In Yetzirah, the first order of Angels are the Chaioth Ha-Qadesh, the "Holy Living Creatures". Mathers states (KU.p.56) that these link the Microprosopus and the bride (Malkuth). This linkage actually seems to be represented in Spare's 'Portrait of Hissself' (EI.p.13). Spare is seen with a woman on a circular bed around which are the four names of his spiritual hierarchy. Mathers defines the Chaioth Ha-Qadesh as the four letters of the Tetragrammaton (IHVH). It will be shown that the posture of the standing figure corresponds exactly to the position of the Hebrew equivalents of IHVH, thus completing Spare's identification of the portrait with these equivalents of the four zoas. They are also relevant on an elemental level:

...The four animals, or Chaioth Ha-Qadesh are the vivified powers of the four letters of the Tetragrammaton operating under the presidency of the first Sefhira as the mainspring of primum mobile of creation. The four wheels are their correlatives under the second sephira, on their four sides, namely, the four elements of the air, fire, water and earth, which are the abodes of the spirits of the elements, the sylphs, salamanders, undines and gnomes, under the presidency of the tenth Sefhira.

(Mathers. KU.p.104)

Within his books Spare depicts these four beings on their various hierarchical levels. One example of the occurrence of elemental spirits will be seen in analysis of the third stratum of 'Intemperance' in ABOS, where the dwarves will be interpreted as elementals circling around the two central women.

In terms of broad correspondence, the four worlds equate directly to the Tetragrammaton IHVH. Mathers gives these:

<u>Letters of the Tetragrammaton</u>	<u>Symbolical Deific Forms</u>	<u>The Four Worlds</u>
1.	Macroprosopus	Atziloth
2. I, Yod	The Father	
3. H, Supernal He	The Mother Supernal	Briah
4.		
5.		
6. V, Vau	Microprosopus	Yetzirah
7.		
8.		
9.		
10.H, Inferior He	Bride of Microprosopus	Asiah

(Mathers. KU Plate IV)

In the 'Portrait of Hisself' (EI.p.13) Spare is representing himself as a personification of the Microprosopus whilst his female companion is an allegory of the bride on a human level. The bride, depicted in a transpersonal, archetypal and cosmic sense appears as the woman of 'Earth' (EI.p.9)

Spare's personalized cosmology is largely expressed through the four persons of the spiritual hierarchy named in the 'Portrait of Hisself' (EI.p.13). These four persons, and the others named in EI must now be interpreted and Spare's nomenclature deciphered.

Nomenclature of EI: Kabbalistic: The hypothesis is that the mystical nomenclature of EI given in two drawings 'Portrait of Hissself' (EI.p.13) and 'Zod-Kia's Dominion' (EI. p.25) is derived from two etymological sources, that is Hebrew and Egyptian. Secondly, that Spare's intention was to establish a correspondence between them.

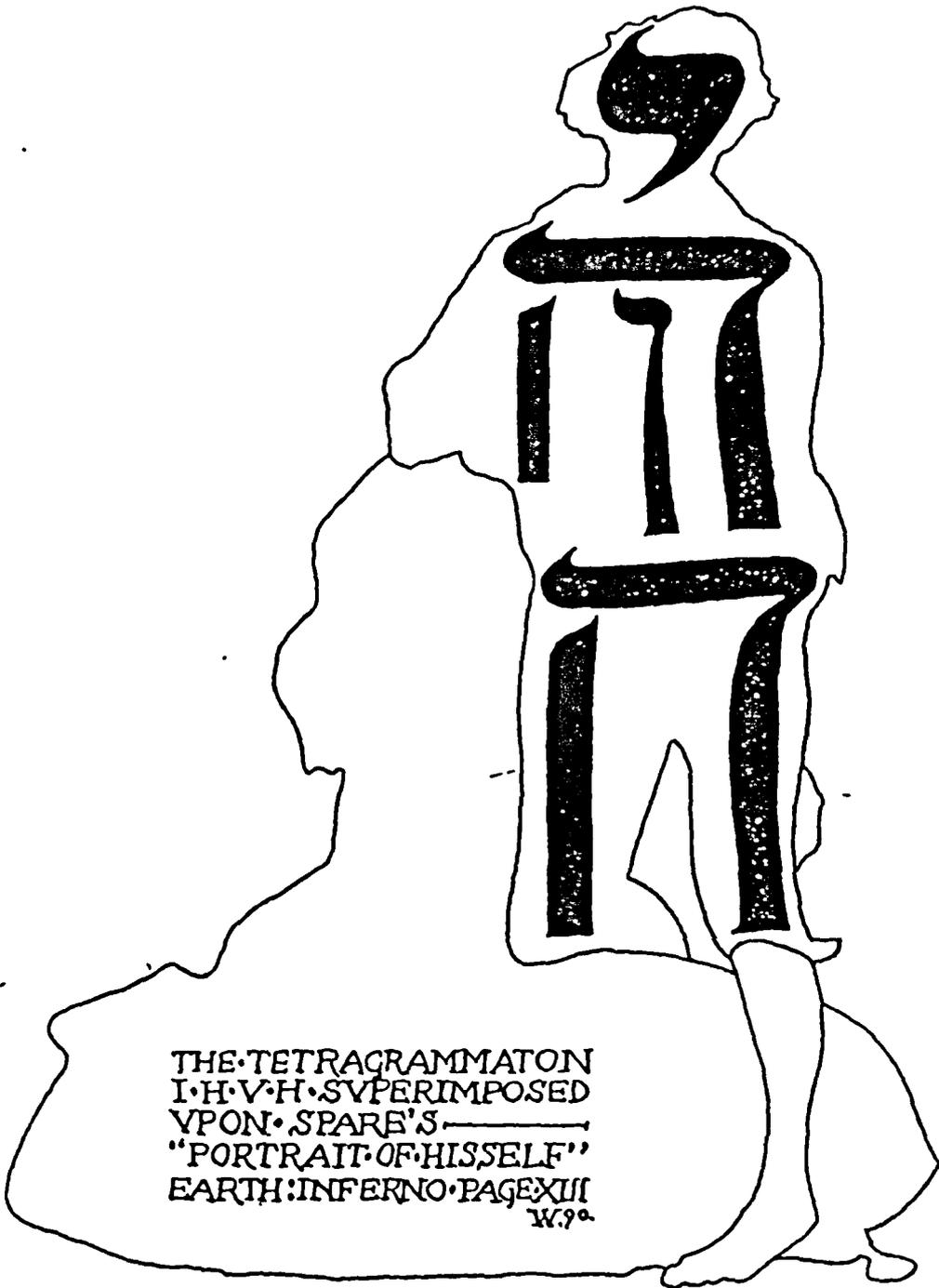
The fundamental fourfold basis is as follows:

KIA	SIKAH	IKKAH	MYSELF
"Blessed be Ikkah"	"Sleep is better than prayer."		(Spare. <u>EI</u> .p.13)

The heterogeneous etymology is in alignment with Ellis and Yeats's exegesis of Blake's name-origins in TWWB. It is noteworthy that Spare's nomenclature is given a very Blakeanized form.

Of this basic four, it can be stated that only the first person of this quaternity is derived from Hebrew: i.e. Kia as a Blakeanized form of Chiah. It is maintained that the second two derive from Egyptian god names, but that all four can be conceptually aligned with the Attributes of the original Kabbalistic quaternities already described, in terms of the Kabbalist cosmos and the divisions of the soul which microcosmically correspond to it. Spare's quaternity can be tabulated comparatively with Mathers' from KU (Plate IV):

<u>Form in EI:</u>	<u>Kabbalistic World</u>	<u>Form of Soul</u>
1. KIA	ATZILOTH Analogous to Macroprosopus. Incomprehensible God	CHIAH Illimitable, Indefinable Idea
2. SIKAH	BRIAH Connection between Macroprosopus and Microprosopus. Analogous to IH. conjoined.	NESCHAMAH Creative idea. Aspiration. Ineffable one in the Soul



THE·TETRAGRAMMATON
I·H·V·H·SVPERIMPOSED
VPON·SPARE'S———
"PORTRAIT·OF·HISSELF"
EARTH·INFERNO·PAGE·XIII
W.9^a

<u>Form in EI:</u>	<u>Kabbalistic World</u>	<u>Form of Soul</u>
3. IKKAH	YETZIRAH World of Formation Analogous to V. Microprosopus. The Son	RUACH The Mind. Reasoning Power. Knowledge of Good and Evil. Definition.Limitation
4. MYSELF	ASIAH World of Sense and Matter. Analogous to H. Final. The Bride of Microprosopus Lamb's Wife of Apocalypse.	NEPHESCH Material World. Realization and Completion of All Things. Passions & Physical Appetites.

The 'Portrait of Hisself' (EI.p.13) in which Spare's quaternity is revealed therefore expresses the vital relationship between Macrocosm and Microcosm. The Supernal Man likened to the Image of God. Mathers discusses this interrelation.

And the mystery of the earthly and mortal man is after the mystery of the supernal and immortal One; and thus was he created the image of God upon earth. In the form of the body is the Tetragrammaton found. The head is I, the arms and shoulders are like H, the body is V, and the legs are represented by the H final.

(Mathers.KU. p.34)

It has been seen that Mathers correlated the Tetragrammaton IHVH with the Four Worlds. A proposed reading of the 'Portrait of Hisself' (EI.p.13) can now be given:

Spare has drawn his body in a manner which corresponds exactly to the placings of the Hebrew IHVH to the appropriate parts of the body. The tilt of his head suggests the I, whilst the two He characters are as the legs and arms, with the right arm and right leg drawn up to simulate the short vertical stroke of the He. The body is straight in the manner of the Vau; Spare's posture is thus a hieroglyph of the Tetragrammaton IHVH. In parenthesis it may be said that a more apposite neologism for this form of alphabet-posture is "somaglyph", which will later be used in connection with its development in TBOP.

It is also of note that the number of the Tetragrammaton is 26; this is also the sum of the Sephiroth on the Middle Pillar; Kether(1), Tiphareth (6), Yesod(9), and Malkuth(10). Thus Spare has placed himself in direct opposition to the "lukewarm" of Revelations 3: 15-16. His posture is that of heroic overcoming as in Revelations 3:12. Simultaneously, the original division of the sexes is healed, explaining the presence of the woman seated on the bed of the 'Portrait of Hissself' (EI.p.13). Mathers discusses this point:

Therefore, as the outward form of a man corresponds to the Tetragrammaton, as does the animating soul correspond to the ten supernal Sephiroth; and as these find their ultimate expression in the trinity of the Crown, the King and the Queen, so is there a principle triple division of the soul. Thus then, the first is the Neschamah NShMH, which is the highest degree of being, corresponding to the Crown (Kether), and representing the highest triad of the Sephiroth, called the intellectual world. The second is Ruach, RVCh, the seat of good and evil, corresponding to Tiphareth, the moral world. And the third is Nepesch, NPSH, the animal life and desires, corresponding to Yesod, and the material and sensuous world. All souls are pre-existent in the world of emanations, and are in their original state androgynous, but when they descend upon earth they become separated into male and female, and inhabit different bodies;... the hidden forms of the soul are akin to the kerubim.
(Mathers. KU.pp.34-35)

The term Chiah can also be applied to the "Living Creatures" of Ezekiel. Mathers quotes Ezekiel 1:22. He then goes on to use analogical metaphors which can be seen as decisive on Spare's iconography in EI and beyond:

Like as it is said IH, Yah (Ch-IH, Ch-iah) the corrected Mantuan Codex hath it, so that it may explain the word ChIH, Chiah, living creature, out of the eighth path of the understanding, which is that water of the name Yah, which denoteth father and mother... all things reproduce their kind at one and the same time - the waters of good and the waters of evil (that is there is reproduction as well as divinity and sanctity among terrestrial creatures and man; for by the reptile form souls are symbolized).
(Mathers. KU.pp.83-84)

So the metaphor of the "reptile", denoting differentiations of Chiah (Kia) explains their prevalence as motifs in FOL; and their several occurrences in ABOS.

Within EI, "Kia" is also used in compound form within the drawing 'Zos-Kia's Dominion' (EI.p.25), in the form of "Zos-Kias" and "Zod-Kias". On the identity of these and their ancillary motifs, one clue exists in the text of EI:

Here Death lies dead.
For the ZOD-KIA's are
The Hands of Death

(Spare. EI.p.24)

In correspondence to this "Knowledge the Jester" who appears in 'Illusion and Truth' (EI.p.29), also has the word "Death" (in the form of Thane), written on his left glove.

If this chain of association has consistency, it is with regard to the right and left sides (described as "spirits") when the Supernal Man descends into the world and becomes the Inferior Man. If the Zod-Kias form the left side as would seem, then the Zod-Kias correspond to the Kabbalistic Nephesch Chiah; The Book of Concealed Mystery states:

With respect to the right side he had NSHThA QDIShA, Neschamotha Qadisha, the holy intelligences; with respect unto the left side NPSH CHIH, Nephesch Chiah, the animal soul.

(Mathers. KU.pp.91-92)

It is plausible to maintain that the two jesters represent one set of allegorical motifs to represent these compound forms, Zos-Kias and Zod-Kias. This would create a scenario wherein the Zos-Kias and Zod-Kias as dimensions of the Supernal man descended (to become the Inferior Man), themselves become differentiated forms of the Kia, no longer unitary. Spare's analogy is that just as the hands mirror each other, so "Knowledge the Jester" of 'Illusion and Truth' (EI.p.15) by his counterpart - "The Jester Knowledge", mentioned on p.14 of the text.

Thus, the fall of the Supernal Man into right and left sides represents the dualism of conceptual knowledge and the refraction of the original

unity of the Kia.

It will emerge that Spare has seemingly used this as a direct parallel, and means of synthesis to the vital chapter XVII of BOD influencing the Egyptian content of EI. In the vignette (BOD.p.94) the god Uatchet-ura extends his right hand over the "Lake of Natron" and his left over the "Lake of Nitre". These present themselves as Spare's parallels for the two waters (Good and Evil) from KU (pp.83-84). This creates a complete set of correspondences which influences the iconography which denotes the Kia in its differentiated form. The hypothetical table of Spare's manipulation of the significant motifs is as follows:

THE DIFFERENTIATED KIA	
<p><u>Earth: Inferno</u></p> <p>Text & Image</p> <p><u>Kabbalah Unveiled</u></p>	<p>Zod-Kia Zos-Kia</p> <p> </p> <p>Nephesch Neschamotha</p> <p>Chiah Qadisha</p> <p>(Water of Evil). (Water of Good)</p> <p> └──────────────────────────┘</p> <p> Reptiles</p> <p> </p> <p>Lake of Nitre Lake of Natron</p> <p> └──────────────────────────┘</p> <p> Lizard of "Pleasure"</p> <p> (as ambivalent <u>Spiritus Mercurius</u>)</p> <p> └──────────────────────────┘</p> <p> As "tailpieces": The "Kia-birds" in hybrid forms; (Differentiation)</p> <p> └──────────────────────────┘</p> <p> The Lizards and Reptiles of the frontispiece and other pictures</p>
<p><u>Book of the Dead</u></p>	
<p><u>A Book of Satyrs</u></p>	
<p><u>The Book of Pleasure</u></p>	
<p><u>The Focus of Life</u></p>	

If this table of attributions is correct it can be seen that Spare is progressively refining and simplifying the images which denote the differentiated Kia, and later selects images which imply the expression of antithesis, ambiguity and ambivalence in one motif.

In 'Zod-Kia's Dominion' EI p.25 the Zod-Kias themselves are also

characterized by twin lions wearing skull-masks which are drawn facing one another, expressive of diversity and antithesis. As such they correspond to the Ruach, or Knowledge of Good and Evil. Conversely, diversity in equilibrium is ideally represented by the third person of Spare's quaternity; Ikkah. This name is interpreted as deriving from the Aker lion-gods of BOD (p.94). In the vignette these twin gods are depicted facing away from each other, and bearing the sun-disk which Spare has chosen to equate with the Kabbalist Sephira, Tiphareth and the Microprosopus.

Therefore, the next task is to consider the XVIIth chapter of Wallis Budge's BOD and the vignettes in order to complete analysis, definition and explanation of the nomenclature of EI.

Nomenclature of EI: Egyptian: It has been disclosed that Spare admired Budge and the BOD; and it has been commented that Mathers extended the Hebraic "Amen" and progressed to discuss the Egyptian god Amen-Ra in KU (p.168).

This god is the likeliest candidate for correspondence by Spare with the Kia; in EI he writes:

Thou shalt exist for millions and millions of years. A period of millions of years.

(Spare. EI.p.16)

This coincides with BOD, for in the section on the "Hymn to Ra when he riseth" the following passage occurs:

Homage to thee, O Amen-Ra, who dost rest upon Maat, and who passest over the heaven, every face seeth thee. Thou dost wax great as thy Majesty doth advance, and thy rays are upon all faces... Millions of years have gone over the world, I cannot tell the number of those through which thou hast passed... Thou dost pass over and dost travel through untold spaces (requiring) millions and hundreds of thousands of years (to pass over)...

(Budge. BOD p.14)

This eternal quality also seems to be repeated in Spare's usage of the character named as "The Old Man" who appears in 'Youth Unmasks! (EI.p.11).

Again, in BOD:

... the traverser of eternity, the old man who maketh himself young (again), with myriads of pairs of eyes and numberless pairs of ears, whose light is the guide of the god of millions of years...

(Budge. BOD p.653)

This coincides precisely with the iconography of 'Youth Unmasks' (EI.p.11). Here, the "Youth" is seen entering the figure of the old man. This rejuvenation in Spare's terms is an explicitly sexual metaphor - with a phoenix (or Bennu bird) as analogous to the phallus as depicted on the belly of the youth. The analogy is also to the rebirth of ancient and

ancestral memory.

This could be the point of origination for Spare's later concept of the "New Sexuality" of TBOP:

The progenitor of itself and all things, but resembling nothing, this sexuality in its early simplicity, embodies the everlasting. Time has not changed it, hence I call it new. This ancestral sex principle, and the idea of self, are one and the same...
(Spare. TBOP.p.7)

The properties of Amen-Ra as first cause and primum mobile correspond closely with the Kia, as BOD reveals:

This holy god, the lord of all the gods, Amen-Ra, the lord of the throne of the two lands, the governor of Apt; the holy soul who came into being at the beginning; the great god who liveth by (or upon) Maat; the first divine matter which gave birth to subsequent divine matter: the being through whom every (other) god hath existence; the One who hath made everything...
(Budge. BOD p.651)

Turning to the second and third persons of Spare's quaternity, the central hypothesis is that their names derive etymologically from Egyptian. Secondly, that the whole quaternity can be conceptually related to Egyptian god-forms, focussing about the XVIIth chapter of BOD.

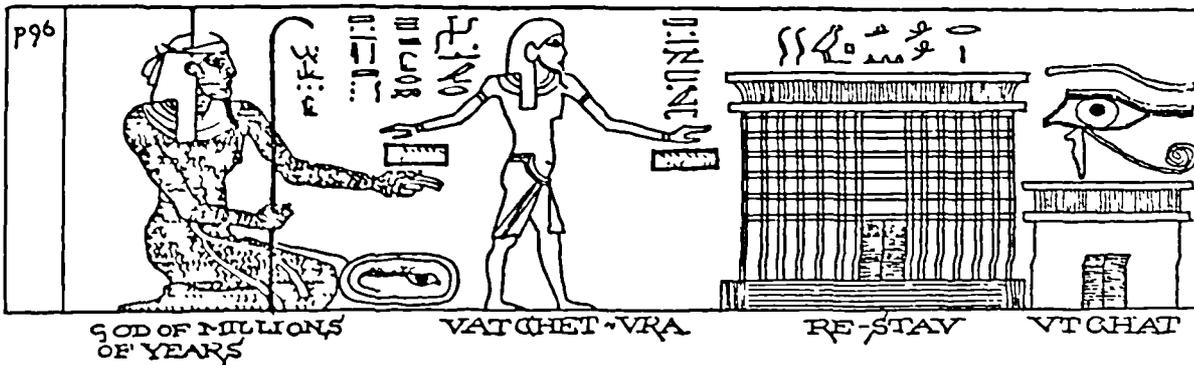
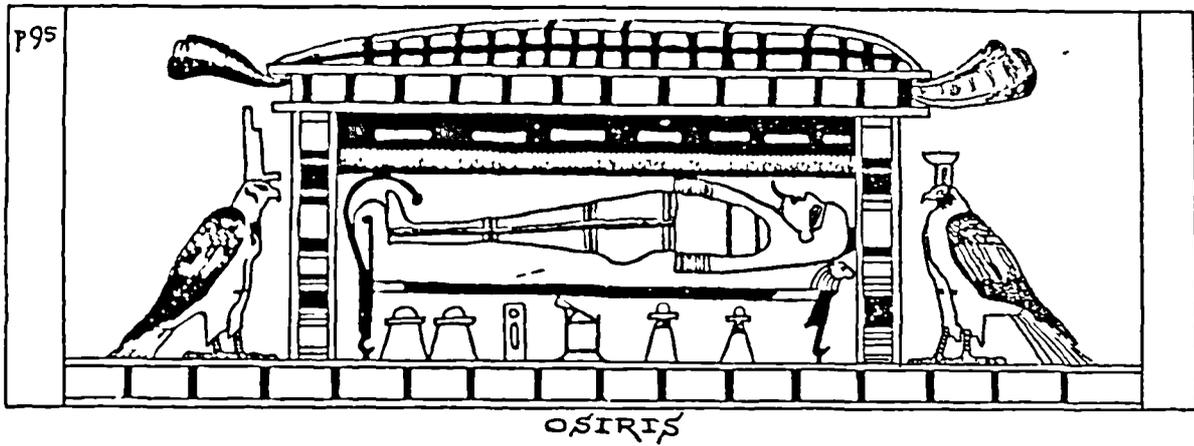
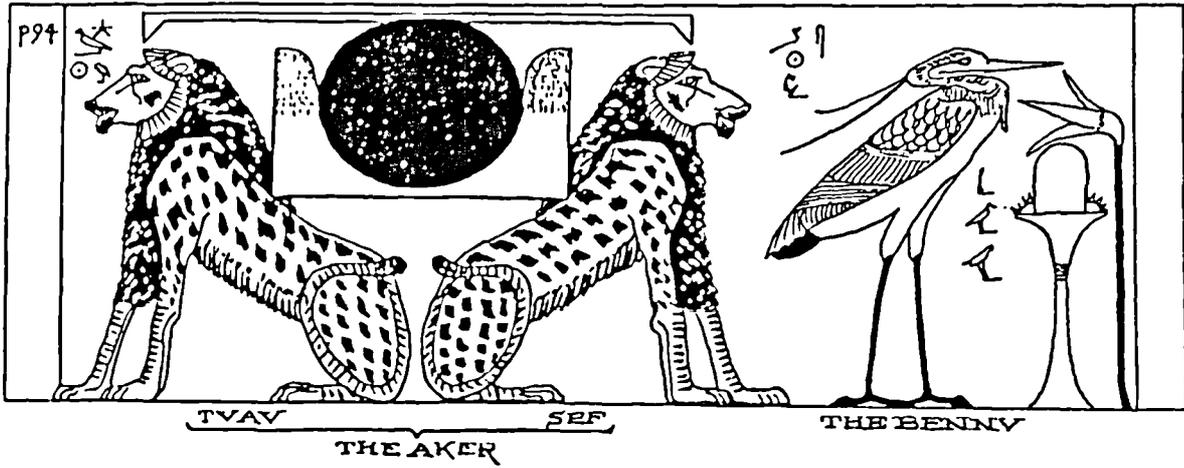
Spare used the vignette from BOD p.96 for a stele of 1955; it occurs again on a draft ms. page illustrated in Grant's Images and Oracles of Austin Osman Spare (p.13) It is maintained that three consecutive vignettes of this chapter of BOD influence the imagery of EI. Budge's description of the most important vignettes (BOD. pp.94,95, and 96) are as follows:

(Of the vignette on p.94):

Two lions seated back to back and supporting the horizon with the sun's disk, over extends the sky; the lion on the right is called Sef i.e."Yesterday", and that on the left Tuau, i.e."Today"... The Bennu bird and a table of offerings...

(Of the vignette on p.95):

The mummy of Ani on a bier with a funeral shrine; at the head and foot are Nephthys and Isis in the form of hawks. Beneath the bier are Ani's palette, variegated marble or glass vessels etc.



THE THREE VIGNETTES FROM THE XVIITH CHAPTER OF THE BOOK OF THE DEAD CENTRAL TO INTERPRETATION OF EARTH INFERNO (AFTER BUDGE: 1899). W. 1990-

(Of the vignette on p.96):

The god of "Millions of years"; on his head and in his right hand is the emblem of "years". His left hand is stretched out over a pool containing the Eye of Horus...The god Uatchet-ura (i.e."Great Green Water") with each hand extended over a pool; that under his right hand is called "Lake of Natron" and that under his left hand, "Lake of Nitre"... A pylon with doors called Re-stau, i.e. the "Gate of the passages of the tomb"...The Utchat facing to the left, above a pylon...

(Budge. BOD p.90)

The second and third names of Spare's quaternity are Sikah and Ikkah. Ikkah can be identified as the twin lion-god of Sef and Tuau, collectively the Aker.

The double lion is represented in two separate ways in EI. There is his inverted form in 'Zod-Kia's Dominion' already discussed. Sef and Tuau facing imply the differentiation of Kia, primaeval past diluted in the time-bound consciousness of present, or, that Ikkah is disrupted from direct transmission of the Light of Kia.

Direct transmission of the Light of Kia through Ikkah is to be interpreted in 'The Argument' (EI.p.17). The lions support and flank an up-tilted mirror (towards the divine source) as a metaphor for both the Aker sun-disk and the solar Sephira Tiphareth receiving light from Kether through Da'ath. The voice of a god predicting the soul's existence for millions of years is heard. In this way these Egyptian derived images are aligned by Spare with the Kabbalist Middle Pillar of the Tree of Life.

A more obscure reference to the Aker may explain the ink-pot and quill motifs in 'Youth Unmasks' (EI.p.11):

Hail, aged god, who dost behold thy divine father who art the guardian of the book of Thoth, (behold I have come endowed with glory, I am endowed with strength, I am filled with might, and I am supplied with he books of Thoth) and I have brought (them to enable me) to pass through the god Aker who dwelleth in Set. I have brought the ink-pot and the palette as being the objects which are in the hands of Thoth; hidden is that which is in them. Behold me in the character of a scribe!...

(Budge. BOD p.290)

For the first time, through an "alter-ego" Spare is characterizing himself as a scribe, as a recipient of a Sacred Alphabet. He later does this in Faustian form in frontispiece to TBOP, for which 'Youth Unmasks' may be a primitive prototype. In BOD (p.5n.) Thoth is described as scribe of the gods. Throughout his books Spare maintains the momentum of characterization of alphabet-inventors or recipients. The Kabbalistic Adam is notable in this respect, as is Prometheus, prominent in both ABOS and TBOP.

Ikkah is also the announcer of the "New Sexuality", and its emergence into consciousness and the present from the remote past. In FOL Ikkah is not directly pictorially represented, but appears in Aphorism III, 'The Chaos of the Normal'; the aphorism opens with the subsection 'Ikkah speaks of Himself'. Within a few lines he states:

Out of the past cometh this new thing.

(Spare. FOL p.15)

In his vignette the Aker is the past in his Sef aspect and is seen alongside the Bennu bird which Budge equates with the phoenix (BOD.p.20n.). This is reiterated a little later in FOL when Zod-Kia reminds Ikkah of his Sef aspect, gazing backwards, and as the Tuau, the transitory:

Remember! O Ikkah, these present ideas of consciousness obtaining in senses and bodies, are transitory - am destined for usage and other predeterminations - unnecessary to wakefulness...For whatever is attained is but the re-awakening of an earlier experience of body.

(Spare. FOL.p.18)

Surprisingly, Aker or Ikkah, supplied Spare with an ideal motif to represent a concept encountered in Dante. This occurs in The Paradiso XXI.37, where Dante states that whilst in the flesh he had come to know life eternal. Ikkah is the gateway between Eternity (ancestral past) and the flesh (consciousness).

Sikah is the second person of the quaternity. Here putative identification is indirect.

The general attributes of Sikah given in 'The Allegory' (EI.p.15) identify him with death and the dead. The consecutive and logical vignette of BOD (p.95) portrays the mummiform Osiris on his bier. The contention is that Spare could not satisfactorily Blakeanize Osiris but that the god Seker was an appropriate substitute, as in Chapter CLXXXVI of BOD:

Seker Osiris, the lord of the hidden place, the great god, the lord of the underworld.

(Budge. BOD p.633)

Spare uses Seker as a god of the underworld, as a god of death, and as another metaphor for 'Yesterday' for in the alternative identifications Budge gives of Chapter XVII Sef can be Osiris and Ra can be Tuau. It will be seen that Sikah has manifold allegorical facets and constitutes a synthesis from many diverse sources. At this stage it is possible to present a complete table of correspondences between the Kabbalistic and Egyptian dimensions of the quaternity and Zos-Kias and Zod-Kias:

EARTH:INFERNO	KABBALISTIC	BOOK OF THE DEAD
1. Kia	Chiah	God of Millions of Years, or, Amen-Ra
2. Sikah	Neschamah	Seker
3. Ikkah	Ruach	Aker
4. Myself	Nephesch	(?) Uatchet-ura
5. Zos-Kias	Chaioth-ha-Qadesh	Lake of Natron
6. Zod-Kia	Nephesch-Chiah	Lake of Nitre

It is now possible to refine the definitions given by analysis of the general significance of Chapter XVII of BOD to EI, together with other dimensions of Budge's book which augment it.

The Book of the Dead: General Influences on EI: The aim of the underworld journey described in BOD (cf.p.lxxxvii) is eventually "The coming forth by day" into the light.

Spare may even have perceived parallels in Dante. In BOD (p.48) a prayer is given to the dweller in the Holy Mountain for deliverance from the "worms which are in Re-stau". These are the serpent-guardians of the Kingdom of Seker. The parallel might be that the Holy Mountain is to be compared with the Mountain of Purgation in Dante, and the deliverance from the serpents who feed on human blood is an analogue to the restoration of Vision after the Inferno. Spare's general message is that the spiritual quest is fraught with difficulty and peril.

Spare's technique in relation to the vignettes of Chapter XVII of BOD seems to be in using the core motifs of the vignette with implied expansions of them according to the extensions of their meanings as found in other chapters; as with the Aker:

CHAPTER XVII: VIGNETTE OF P.94		
Motif of Vignette of Chap.XVII	Book of the Dead Additional chaps. Extending Meanings of Chap.XVII	Correspondent in <u>EI</u>
Aker Gods of Yesterday (<u>Sef</u> & Today (<u>Tsau</u>), supporting the horizon & disk of the Sun	1.Chap.XXXIX (p.169n.)Aker as double Lion-god presiding over Sun in night sky & condemner of Apep 2.Chap.LXIV Child of Yesterday & Akeru: The moment of "Coming Forth" 3.Chap.XCIV.Aker dwelling in Set; with Thoth with ink-pot & palette (see analysis of 'Youth Unmasks')	1.'Portrait of Hissself' (p.13): Lion-skull & four fold Nomenclature 2.'The Argument' (p.17) Twin lions supporting Disk-Mirror 3.'The Dwellers on the Threshold'(p.23): Twin cats

	<p>4.Chap.XCVII.Aker & Tesheru deities - red flames in sky at sunrise & sunset. Link with the god Her-ab-maat-f "He who dwelleth in his Eye".</p> <p>5.Chap.CX. Interior of body of Horus delivered from Akeru gods.</p> <p>6.Chap.CLIII. Akeru & Seker.</p> <p>7.Chap.CLXIX. Double Lion-God as Fourfold. (Horus)</p>	<p>4.'Zod-Kia's Dominion'(p.25). Twin Lions, but facing each other.</p>
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In accordance with the theme of light shining down the Middle Pillar of the Kabbalist Tree, it is argued that the solar leonine Aker of the 'Mirror of Conscience' (EI.p.17) becomes the dark lunar cats of the 'Mirror of Our-Self' in 'The Dwellers on the Threshold' (EI.p.23), coinciding with the lunar Sephira Yesod.

The Bennu bird may also be tabulated:

CHAPTER XVII: VIGNETTE OF P.94		
Motif of Vignette of Chap.XVII	Book of the Dead Additional chaps. Extending Meanings of Chap.XVII	Correspondent in <u>EI</u>
The <u>Bennu</u> bird and a table of offerings."Keeper the book of the things which are and of things which shall be".	<p>1.Introd. Hymm.(p.20n.) Identified by Budge with the Phoenix</p> <p>2.Chap.XII.(p.61) "I go in like the Hawk and I come forth like the <u>Bennu</u> bird, the morning star (?) of Ra</p> <p>3.Chap. XXIXc. <u>Bennu</u> as soul of Ra</p> <p>4.Chap.LXXXIII. Transformation into <u>Bennu</u> bird.</p>	<p>1.'Youth Unmasks' p.11).As the bird on the belly of the 1.hand figure (i.e. "Youth")</p> <p>2.(?)'The Argument' (p.17) Bird in 1. bottom corner.</p>

The Bennu may have been transformed as a motif within FOL. In Chapter XVII, the Bennu is the "Keeper of the volume of the book of things which are and of things which shall be" (BOD.p.94). Spare seems to use the Bennu as a physical analogue to the genitals in a pictorial sense, and as a conceptual analogue for ancestral wisdom functioning through sexuality. This being so, the unfurled book over the genitals of Aaos in the frontispiece to FOL may have derived from the basic equation; and to emerge in AZ:

Believe or blaspheme! Do ye not speak from between your thighs?
 (Spare. AZ.p.9)

The second of the three central vignettes, that of BOD p.95 features the mummiform Osiris, this can be tabulated:

CHAPTER XVII: VIGNETTE OF P.94		
Motif of Vignette of Chap.XVII	Book of the Dead Additional chaps. Extending Meanings of Chap.XVII	Correspondent in <u>EI</u>
The mummiform body of Osiris on a bier: at the head are Isis & Nephthys as hawks. Beneath bier are Ani's palette & Vessels etc.	1.Hymn to Osiris Un-Nefer (p.19). Seker identified with Osiris 2.Chap.LXXIV(p.244) Seker standing on his feet in the Underworld 3.Chap.CLXXXVI. Seker identified with Osiris; illus. in vignette(p.634) with hawk-headed Seker-Osiris standing upright within shrine to left.	1.'The Allegory' (p.15). As the Black-robed figure standing on the prostrate body of a naked man & named(p.14) as "Sikah" construed as Seker (Confined Osiris)

If Sikah is considered as "Un-nefer" this crystallizes his context and status as second only to the Kia. In BOD (p.18) ('A Hymn to Osiris-Un-Nefer') he is described as one who passes "through millions of years".

The third vignette can be comparatively tabulated:

CHAPTER XVII: VIGNETTE OF P.94		
Motif of Vignette of Chap.XVII	Book of the Dead Additional chaps. Extending Meanings of Chap.XVII	Correspondent in <u>EI</u>
The God of Millions of Years	Chap.XLII(p.177)."Seer of Millions of Years". Name Unknown. Personification of "Yesterday".Also other refs. to "Millions of Years"as archaic divinity	'The Argument'(p.17) Implied by the reflection in 'The Mirror of Conscience & by text of p.16 as the voice of the god
Uatchet-ura	Chap.XLII.(p.178):Possibly equated by Spare with "Red Ones" whose faces are directed toward the "Traverser of Millions Years".	No direct pictorial correspondence but as in 'Chaos' (p.21) Possible prototype for Zos as human consciousness aspiring to unity: the Ego.
Lake of Natron & Lake of Nitre	No other textual refs. within <u>The Book of the Dead</u> .	'Zod-Kia's Dominion' (p.25): No direct pictorial correspondence but interpreted as parallels to Zos-Kias & Zod-Kias as two sides of the Inferior Adam.
Re-Stau: The Gate of Passages of Tomb.	1.Prayers for Sepulchral Offerings (pp.42-43). Re-stau as place of concealed things. 2.Chap.IV.(p.51).Re-stau as path between Set & Horus; possibly equated by Spare with three-pillar configuration of Tree of Life. 3.Hymn to Setting Sun. (p.82): Ra sending forth Light on Path of Re-stau & as the Path of Double Lion-God. (Many other egs. of similar type).	No direct pictorial correspondence but interpreted as parallel to the Subconsciousness (as in 'Earth' p.9).And as Path between Dualism i.e. Parallel to Kabbalistic Middle Pillar, especially portion of Pillar under the aegis of Ikkah.
Utchat	1.Chap.XLII.(p.178).Utchat mentioned as dwelling place of Horus & Un-Nefer 'Traverser of Millions of Years' hence possible association by Spare with "Mirror of Conscience". Other refs. given.	No direct pictorial correspondence; but possible parallel in 'The Argument' p.17) as the 'Mirror of Conscience'.

Like the "Seer of Millions of Years" (BOD p.177) Kia is a nameless god; AZ proclaims:

O Self my God, foreign is Thy name except in blasphemy
(Spare.AZ. p.15)

The 'Mirror of Conscience' in 'The Argument' (EI.p.17) has already been identified as the Solar disk supported by the Aker, but there may be a more concealed meaning.

The upward-tilting mirror may also be a metaphor for the Utchat, the Eye as the dwelling place of the 'Traverser of Millions of Years', fully consistent with both the imagery and text of 'the Argument' (EI.pp.16-17). Indeed, there is a Kabbalist parallel Spare may have sought to make, that is, if the 'Mirror of Conscience' is synonymous with the Microprosopus. The eyes of the Microprosopus (Lesser Countenance) are described (KU.p.187) as of four colours, they also open toward both good and evil (KU.p.190). The eye of the Microprosopus is spoken of as bathing in the light of the eye of the Greater Countenance (The Macroprosopus) which shines down upon it (KU.p.127).

This too is consistent with the general significance of Ikkah. It is suggested that Spare transformed the Aker motif with all its allegorical meanings into a simpler device within ABOS. The Aker lions are too cumbersome as motifs for continual use to represent the Microprosopus manifesting within human consciousness. Spare required an analogue to convey the dual vision of Ancestral Wisdom and individualized consciousness.

A more appropriate solution can be proposed; emerging within the drawing 'Fashion' in ABOS. This was the simple device of drawing one eye upturned. One eye towards the source in Kether, the other to the world and consciousness. Thus, Sef (Yesterday/Ancestral)= the eye upturned, whilst Tuau (Today/Consciousness) is the eye which perceives the world, a

simultaneous inward and outward looking with the purified vision of mystic renewal.

Purgation is also a necessary lustral act within BOD. In BOD (Chapter CXXVI) the four dog-headed apes seated at each corner of the 'Lake of fire' answer that the sins of the dead man have been purged. It will be seen that Spare's definition of "Sin" (he uses the word in 'A Creed of Despair' EI. p.18) is conceptualization in a fallen Urizenic form which impedes Unity of Vision.

7

Madame Blavatsky and Eastern Influence within EI: Ralph Straus's article: 'Austin Osman Spare: a Note on his Work' (The Book Lovers magazine 1909) discloses Spare's interest in the East, Buddhism and Theosophy.

Putative influence of these within EI must be considered. It seems that by "Theosophy" the field can be narrowed further to its founder; Madame Helena Petrovna Blavatsky and her compendious Isis Unveiled (first published in New York 1877). This melange of Hindu and Buddhist foundation is invested with H.P.B.'s own idiosyncratic correspondences with Kabbalah and occidental sources.

It will be seen as likely to have influenced at least one title: 'The Dwellers on the Threshold' (EI.p.23). There are also Spare's concealed references:

Hail! The Jewel in the Lotus.

(Spare.EI. p.12)

This is a direct transliteration of the asymmetric and heteromorphic Tibetan Buddhist mantra Om manipadme hum. Significant is its quotation in juxtaposition to the 'Portrait of Hissself' (EI.p.13); that is , a self-portrait with a woman, to whom the anglicized mantra seems to be directed. This mantra is invocatory of the Buddhas, but also of their female counterparts the Prajnas, suggesting the restoration of cosmic unity through reconciliation, probably carrying implications to Spare of sexuality as a mimesis of this. The metaphors are explicitly sexual: "jewel" for the phallus and "lotus" for the vulva. Manipadme is the vocative form of Manipadma, a Buddhist Prajna, Yogini or Dakini. Bharati in The Tantric Tradition (p.134) opines that Manipadma refers to Manipadma Lokesvara the feminine counterpart of Lokesvara.

Consecrated sexuality seems to be presented by Spare as an antidote to Urizenic rationalism - the "Fallen Head" which is the real original sin creating exile from spiritual heritage. Another passage supports this reading, when, in 'A Creed of Despair' Spare laments:

My ambition is DEAD
Died premature and with it the love of care,
Also the Jewel in the Lotus
The morrow holds nought for me
Save sin and Death.....

(Spare. EI. p.18)

There is here an adumbration of TBOP. It will be suggested that the vocative use of the Alphabet of Desire (its phonetic values) was primarily mantric in form, sometimes cyclic, as will be construed from the Alphabet as it appears in 'Vision through the sense of touch' (TBOP.p.24). Moreover, that as a praxis, mantra was used in conjunction with significant posture by Spare. In the 'Portrait of Hissself' (EI.p.13) and its text (EI.p.12) we have an early, more derivative form of the concept, and that this would develop through to the fully evolved Death Posture as image and the Alphabet as an iconographical constituent within certain images in TBOP.

Further, it is here suggested that Spare intended to isolate the Om, or draw attention to it because of its potential for meaningful synthesis. It is the root of the mantra as the bija. This isolation of Om implies the use of pranayama (yogic breath-control), and that this significant feature partly explains the iconographic evolution of the Death Posture within EI, ABOS and TBOP.

The root of Om is a Hindu Vedic and Vedantic term. Blavatsky's IU provides all the requisite syncretism that Spare would require. In IU (between II. pp.264-265) Blavatsky has inserted comparative diagrams of the Kabbalist cosmos with its Hindu counterpart. Here, she gives the elements attributed

to male and female god-forms, a device strongly reminiscent of Spare's in the 'Portrait of Hissself' in which his elemental quaternity of names is seen in conjunction with a male and female protagonist.

In Blavatsky's diagram, the Hebraic hexagram is bounded by a circle marked 'Chaos' and in the very central circle she has placed 'Adam Kadmon Androgyne'. This bears similarity to the 'Synopsis of Inferno' (EI.p.5) in which the outer cycle of Inferno is contrasted with the inner hub of Kia. Also, in the drawing 'Chaos' the central figure is seen separate, viewing the chaos whilst he is in naked Adamantine form.

Beneath this point in Blavatsky's diagrams is the earthly or infernal world. Phrasing is similar to the 'Synopsis of Inferno' (EI.p.5). The lowest sphere in Blavatsky's 'Unequilibriated World of Darkness' is labelled:

HELL The abode of the devil and spirit of Error, the objective world called "Earth".

(Blavatsky. IU.II.pp.264-265)

Which is corresponded in the Hindu cosmos with:

Maya, Illusion, and Darkness.

(Blavatsky. IU.II.pp.264-265)

This last could extend the meaning of Spare's title 'Illusion and Truth' (EI.p.29).

Contrasting with this hell-world, the top of Blavatsky's diagram gives a triangle surrounded by 'Aditi' with the letters A,U and M, the variant form of Om: This is equated Kabbalistically with the En Soph, which Blavatsky refers to as the "Closed Eye" and "The Unknown Darkness".

Blavatsky in IU (Ipp.xxxii, xxxvii and 18) states that the Laws of Manu are the same as the doctrines of the Kabbalah. She also cites Manu in IU.II. p.39 in relation to the Om quoting from Manu in Book XI sloka 265.

In IU (II.p.39) discussion revolves around Om as AUM containing three Vedic Trimurti (Trinities) in a series of progressive descent from the most rarefied to the material. These are Nara, Nari, and Viradyi which she calls the 'initial' triad: Agni, Vaya and Sourya, the 'manifested', and Brahma, Vishnu and Shiva, the 'creative'. She compares these to the Sephiroth:

Together with Swayambhouva, they are the ten Sephiroth of the Hebrew kabalists, the ten Hindu Prajapatis - the En Soph of the former, answering to the great Unknown, expressed by the mystic AUM of the latter.

(Blavatsky. IU.II.p.40)

In a nutshell Blavatsky's equation is that the AUM (Om) corresponds to the complete Tree of Life; the glyph of Adamantine Unity

In addition to this, Blavatsky proposes even more radical syncretism in IU asserting:

The Hindu kabalistic derivation of the books of Ezekiel and Revelation are shown in nothing more plainly than in this description of the four beasts, which typify the four elementary kingdoms - earth, air, fire and water. As is well known, they are the Assyrian sphinxes, but these figures are also carved on the walls of nearly every Hindu pagoda. The author of the Revelation copies faithfully in his text (see chap. iv, verse 17) the Pythagorean pentacle, of which Levi's admirable sketch is reproduced....

(Blavatsky. IU.II.p.451)

Here the circle closes once again on the visions of Ezekiel and Revelations, and its fourfold elemental imagery. It is possible that Blavatsky's allusion to "Assyrian sphinxes" (possibly the Winged Bulls discovered at Nineveh and brought to London in 1852) may explain Spare's otherwise obscure "Assyrian" reference in EI.(p.10). In fact the diagram mentioned is a hexagram and not a pentagram.

Spare was at this stage able to extend his knowledge with even greater precision. The Laws of Manu had been published in the Sacred Books of the East series in 1886. Here, perhaps, Spare may have found the requisite

information on the Om in relation to pranayama and breath-control:

Three suppressions of the breath even, performed according to the rule and accompanied with the recitation of the Vyahritis and of the syllable Om, one must know the highest (form of) austerity for every Brahmana.

(Buhler. The Laws of Manu.p.211)

This gives the basic desiderata: The Laws of Manu (II.81-84) continue:

Know that the three imperishable Mahavyahritis preceded by the syllable Om and (followed) by the three-footed Savriti are the portal of the Veda and the gate leading (to union with) Brahman. He who daily recites that (verse) untried during three years, will enter (after death) the highest Brahman, more as freely as air, and assume an ethereal form. The monosyllable (Om) is the highest Brahman (three) suppressions of the breath are the best (form of) austerity, but nothing surpasses the Savriti truthfulness is better than silence. All rites ordained in the Veda, burnt oblations and other sacrifices pass away; but know that the syllable (Om) is imperishable, and (it is) Brahman (and) the Lord of Creatures (Prajapati).

(Buhler. The Laws of Manu.p.45)

This passage seems to foreshadow Spare's repudiation of excess ritual in TB (pp.2 & 50); the phrase "Truthfulness is better than silence" is curiously similar to the dictum in the 'Portrait of Hissself' (EI.p.13) "Sleep is better than Prayer", in the sense of offering an aphorismic injunction upon the preference of one method over another.

In the 'Portrait of Hissself' (EI.p.13) Spare is drawn standing in order to accommodate the letters of the Tetragrammaton, but conceptually the posture is an antecedent to the 'General Allegory' of ABOS and the varying forms of the Death Posture in TBOP.

At this stage another point must be introduced concerning this proposed developmental sequence between EI and TBOP. That the mantric and yogic dimensions represent the Eastern-based praxis. It is also contended that the ethos is largely Western and lies in the significant posture of Melancholia a term Spare used in his Baillie Gallery catalogue of 1912. It is argued that this factor explains the largely seated forms of the posture

following EI; a table can therefore be constructed:

BOOK	DRAWING	ETHOS	PRAXIS
Earth: Inferno (1905)	'Portrait of Hissself'(p.13) A self-portrait with a woman (standing)	No evidence of posture as Melancolic	From putative synthe- sis: All Sephiroth as <u>Om</u> (Blavatsky).Through her consultation with <u>Laws of Manu</u> .No direct pictorial evidence.
A Book of Satyrs (1907 & 1909).	General Allegory. A self-portrait with a woman. (seated)	Melancolic Posture with motifs consist- -ent with both Higher (True Theologian) & Lower (Artist & Mathematician) Melancolia.	Evidence of usage of Eliphas Levi Kabbalist Taoist synthesis. Praxis of Breath- control in Taoist texts
- 1907	Extraneous Self-Portrait (seated alone)	Melancolic Posture identi- cal to below	Consistent with Taoist texts. Nostrils covered.
The Book of Pleasure (1913)	(Frontispiece) The Death Posture (seated alone)	Melancolic Posture (With motifs of Higher & Lower Melancolia).	Consistent with Taoist texts.Nostrils covered Knowledge of asana and pranayama potentially extended by membership of <u>Argenteum Astrum</u> in 1909.

This gives the basic hypothetical model of the manner of evolution of the representation of the artist in significant posture. Also, the mystical praxis which is congruent to it.

A further assertion which will be made is that by the time of TBOP a further allegorical and narrative factor would be introduced within 'The Death Posture' (frontispiece). It will be argued that this emanates from Goethe, and that Spare has drawn himself as Faust within his study before mystic rebirth.

It will be seen that Blavatsky's influence appears to surface yet again and continues in prevalence through ABOS.

Rubaiyat of Omar Khayyam within EI: Edward Fitzgerald's Rubaiyat plays its part in the EI synthesis. Spare may have investigated Blake's putative sources further himself and consulted Boehme, wherein he would have found a parallel to his quotation from Stanza LXXI of the Rubaiyat as it occurs in 'The Argument' (EI.p.16). This concerns heaven and hell: Boehme states:

The soul hath heaven and hell within itself.
(Boehme. The Signature of All Things.p.259)

Stanza LXXII tends to qualify this, and Spare may have intended to imply its meaning. That is, describing heaven as the Vision of fulfilled Desire. This terminology may have also struck him as peculiarly Blakean. The word "Desire" used as a paradisaical state also carries resonances later to be found in TBOP.

Spare's other acknowledged quote (EI.p.30) in rejection of "idols" also anticipates the iconoclasm of TBOP. Certain other Rubaiyat quotes are partial or paraphrases. Within the Rubaiyat paradise is perceived of as a state of tranquillity echoing EI:

Revere the Kia and Your Mind will become TRANQUIL
(Spare.EI.p.18)

This aspect of tranquillity was noticed by another commentator on the Rubaiyat, A.C.Benson, who noted:

Paradise is a moment of time when I am tranquil
(Benson. Edward Fitzgerald.p.107)

It is unlikely that Spare was familiar with this biography. Nonetheless he may have been attempting to suggest momentary awareness of paradise as a coincident concept to Dante's perception of eternity glimpsed in a single moment, and articulated in the concept of coming to knowledge of eternity

from time as it occurs in the Paradiso XXXI.37.

In EI the motif of the wine-cup is very prevalent; it will be seen that in ABOS it can signify either Christian water-symbolism or the fiery intoxication of ekstasis.

In EI its eucharistic connotations are made in 'The Allegory' (EI.p.15) and also in 'Zod-Kia's Dominion' (EI.p.25). In the latter drawing this will be interpreted as serving a multiple function. It is eucharistic and represents the cup of Babylon (Revelations 17:4).

This clash of sacred and profane meaning is used by Spare to signify his rejection of conventions as in EI⁷ (p.30) he quotes from the Rubaiyat:

Indeed the Idols I have loved so long
Have done my credit and the World much wrong:
Have drown'd my glory in a shallow Cup.
And sold my Reputation for a song.

(Fitzgerald. Rubaiyat. XCIII)

Spare seems also to have seized on a fortuitous coincidence of terms with Blake:

There was the Door to which I found no Key
There was the Veil through which I might not see:
Some little talk awhile of ME AND THEE,
There was - and then no more of THEE and ME.

(Fitzgerald. Rubaiyat. XXXII)

In 'Youth Unmasks' (EI.p.1) the subtitle 'Thee and Me' occurs. The concealed purport Spare appears to be conveying is this. That one progresses from the Urizenic veil of illusion towards a state of vision. Spare later seems to translate this collective conceptual basis of 'Youth Unmasks' into the directly expressed form of the text of TBOP:

Duality in some form or another is consciousness as existence. It is the illusion of time, size, entity etc. - the world's limit. The dual principle is the quintessence of all the experience, no ramification has enlarged its early simplicity, but is only its repetition, modification or complexity, never its evolution complete. It cannot go further than the experience of self - so returns and unites again and again, ever an anti-climax. For ever retrogressing to its original simplicity by complication is its

evolution... Know it as the illusion that embraces the learning of all existence. The most aged one who grows no wiser...
(Spare. TBOP.p.9)

Thus youth emerges from experience to enter the old man, whose characteristics in EI appear to be ambivalent as shall be seen. These figures stand in front of a veil which implies an unquoted Stanza of the Rubaiyat:

Then of THEE in ME who works behind
The Veil, I lifted up my hands to find
A Lamp amid the Darkness: and I heard
As from Without - "THE ME WITHIN THEE BLIND!"
(Fitzgerald. Rubaiyat. XXXIV)

There is also a consistency of meaning between 'The Allegory of Earth' (EI.p.14) and the Rubaiyat.

Guided by the Light of Hope
Fools, your reward is neither
"Here nor after"
(Spare. EI.p.14)

This corresponds to the Rubaiyat:

Alike for those who for TO-DAY prepare,
And those that after some TO-MORROW stare
A Muezzin from the Tower of Darkness cries,
"Fools! your Reward is neither Here nor There!"
(Fitzgerald. Rubaiyat. XXV)

This appears to be Spare's astonishing use of Rubaiyat to illustrate the faithful whose priorities represent the diametric opposite of the attributes and visionary potential of Ikkah. In stead of drawing primaeval wisdom from Yesterday to Today, the "Fools" base their faith of today in hope for tomorrow.

There seems also to be an allusion to the Rubaiyat in 'Illusion and Truth' (EI.p.29).

A Hair perhaps divides the False and True;
Yes; and a single Alif were the clue-
Could you but find it - to the Treasure-house
And peradventure to THE MASTER too;
(Fitzgerald. Rubaiyat. L)

The drawing is subtitled 'Alpha and Omega'; the beginning and ending of

the Greek alphabet. Spare is perhaps alluding to Alif the Arabic equivalent. In Hebrew this letter would be Aleph and would therefore allude to Kether and the Macroprosopus on the Tree of Life. It will be seen that this is entirely consistent with other aspects of interpretation of the drawing. The Angel of the drawing does himself have an apparent parallel in the Rubaiyat:

And lately, by the Tavern Door agape,
Came shining through the Dusk an Angel shape
Bearing a vessel on his Shoulder: and
He bid me taste of it; and 'twas - the Grape!
(Fitzgerald. Rubaiyat. LVIII)

A vessel does not appear on the shoulder of the angel in EI (p.29), but one appears close to his left hand, and he carries an empty cup in his right.

Some influences are perhaps more convoluted. The woman of the drawing 'Earth' (EI.p.9) is described as "Lying Barren"; it is plausible that this metaphor is a parallel to silence (as inertia or somnolence. This hints at Stanza XXXIII of the Rubaiyat here, the first line declares: "Earth could not answer". This could be an involved pun by Spare on Blake, contrasting the inaction of the woman of 'Earth' with Blake's Earth's Answer in which (as in Spare) Earth's return is predicted, awaking from sleep.

Stanza XLII of the Rubaiyat mentions "Today" and "Yesterday"; these may be Spare's clue to the identity and function of Ikkah. The obscure reference to the "Temple Diagnosis" (EI.p.24) may allude to Stanza II of the Rubaiyat, but the connection is tenuous.

E A R T H : I N F E R N O

PART TWO: THE PICTURES OF EARTH: INFERNO

(i)

BLINDNESS UNMASKED (p.5): appears on the same page as the 'Synopsis of Inferno'. The drawing is headed by the word 'Foreword'.

The picture is of a half standing, half rear view of a naked, dark-haired man glancing over his shoulder, from his right hand hangs a vizard mask. he has two left feet striding forward. Between these may be seen Spare's initials, the Greek Thane, and the date. '04.

The identification of this figure with Adam as divided androgyne (with the woman of 'Earth' (EI.p.9), has already been made. Throughout EI, the vizard mask will be seen connoting spiritual blindness.

This is consistent with a Dantean reading of the picture. In the Paradiso XXVI, the Fall of Adam is recounted in terms of the Fall of Language. God, in this canto is referred to as 'Alfa e O', Alpha and Omega, continuously alluded to in EI. In the Purgatorio XVI, Dante describes the journey of the soul away from God, and its return. This involves the dynamics of the vicarious atonement which (as will be shown) Spare does not include within his scheme, and thus rejects Christian soteriology. However, in Dante's vision, the renewed man is not Christ but an old man. Such a character appears later in 'Youth Unmasks' (EI.p.11).

The androgyneity of Adam in a Kabbalistic sense has already been discussed. A possible Egyptian dimension may exist by Spare's further use of BOD Chapter XVII. That is, not in the three focal vignettes but later in the chapter in which Heru-khent-an-maati is Horus, the dweller in darkness, or the Blind Horus who is twinned with Heru-netch-hra-tef-f, Horus the

avenger of his father Osiris. These two are also the twin gods (cf. Budge BOD.p102), as Osiris and the Soul of Ra. This could be Spare's oblique reference to the Aker, as Ra and Osiris occur in this interpretation of the Aker in BOD p.94. This would, in a concealed context, link the awakened Adam empowered with vision to the Aker.

The juxtaposition of 'Blindness Unmasked' on the same page as the 'Synopsis' diagram also appears to be conceptually significant. Around the diagram is written:

The evolution of Inferno of the perpetual circuit of humanity.
(Spare EI p.5)

Blavatsky's appropriation of the Darwinist term "Evolution" can be applied to Adam:

As the cycle proceeded, man's eyes were more and more opened, until he came to know "good and evil" as well as the Elohim themselves. Having reached its summit, the cycle began to go downward. When the arc attained a certain point which brought it parallel to the fixed line of our terrestrial plane, man was furnished by nature with "coats of skin" and God clothed them.
(Blavatsky IU.I. p.2)

In IU (II.p.276) Blavatsky discusses Adam in relation to the Zohar and then proceeds to use terminology reminiscent of the 'Synopsis' diagram:

Hence man was intended from the first to be a being of both progressive and retrogressive nature. Beginning at the apex of the divine cycle, he gradually began receding from the centre of Light, acquiring at every new and lower sphere of being a more solid physical form and losing a portion of his divine faculties.
(Blavatsky IU II p.277)

To translate this into Spare's terms of the Synopsis, the "centre of light" would equate to the Kia, , and the next "sphere" to the 'Zod-Kia's Dominion' through to the peripheral phases of chaos and inferno, moving clockwise and anticlockwise. Blavatsky concluded that man's Fall was due to a process of dual evolution, not personal transgression. Thus, the present drawing can be said to be intimately linked on a conceptual level to the next, the 'Synopsis of Inferno' (EI.p.5)

(ii)

'SYNOPSIS OF INFERNO' (p.5): This drawing is a diagrammatic eight-spoked wheel. At the centre is a hub with the head of a bird marked KIA, and concentrically around this the "Zod-Kia's Dominion". Within the circle five "protozoa" are floating.

Around the perimeter the following words and images appear. At the Zenith are the Greek Alpha and Omega, (respectively), "Birth: (out of) illusion", and "Death: (into) illusion". The first two "spokes" are marked by a misspelt "rehearsal", then "life's nightmare". At the Nadir "Destiny, birth and fortune" is flanked by a lit candle and serpent/worm. Then came the "Dwellers on the Threshold", "The Chaos of the Normal", and finally "Despair".

In Dantean terms, the 'synopsis' is plausibly correspondent to both the old (fallen) and new Jerusalems, following the Purgatorio II. 1-3, and based on Ezekiel:

Thus saith the Lord God; this is Jerusalem: I have set it in the midst of the nations and countries that are around about her.
Ezekiel 5.5)

It will be seen throughout EI, that the notion of purgation is vital and extends into ABOS. and particularly surfaces within 'Advertisement and the Stock Size'.

Vernon, in his Readings on the Inferno of Dante (p.XXIX) comments that Dante imagined the Mountain of Purgatory to be an island in the midst of an ocean in the southern hemisphere, a precise antipodes to Jerusalem, which he speaks of in Purgatorio IV 68-71. Of this Vernon notes:

Precisely half-way between the two and in the very central point of the terraqueous globe, Lucifer stands fixed in the ice of Cocytus, with his head towards Jerusalem, and his feet towards Purgatory.
(Vernon. Readings on the Inferno of Dante p.XXX)

Spare's use of the word "Light" in EI could also be a pun on Lucifer in this respect. In the Inferno XXXIV.76-120 Dante and Vergil reach a point in Hell where their descent is transformed into an upward climb. This also occurs in Blake's The Four Zoas. That is, when in equivocal worlds up and down are equivocal, the point Urizen reached when the vortex ceased to operate. It will be seen that this concept of ascent and descent in a columnar sense is vital to the interpretation of the 'Synopsis' in a Kabbalist context.

In terms of the circularity of the diagram, and the 'Synopsis' as a parallel to the mirrors of EI, a correspondent can be found in Revelations:

And before the throne there was a sea of glass like unto crystal:
and in the midst of the throne, and round about the throne were four
beasts full of eyes before and behind.

(Revelations 4:6)

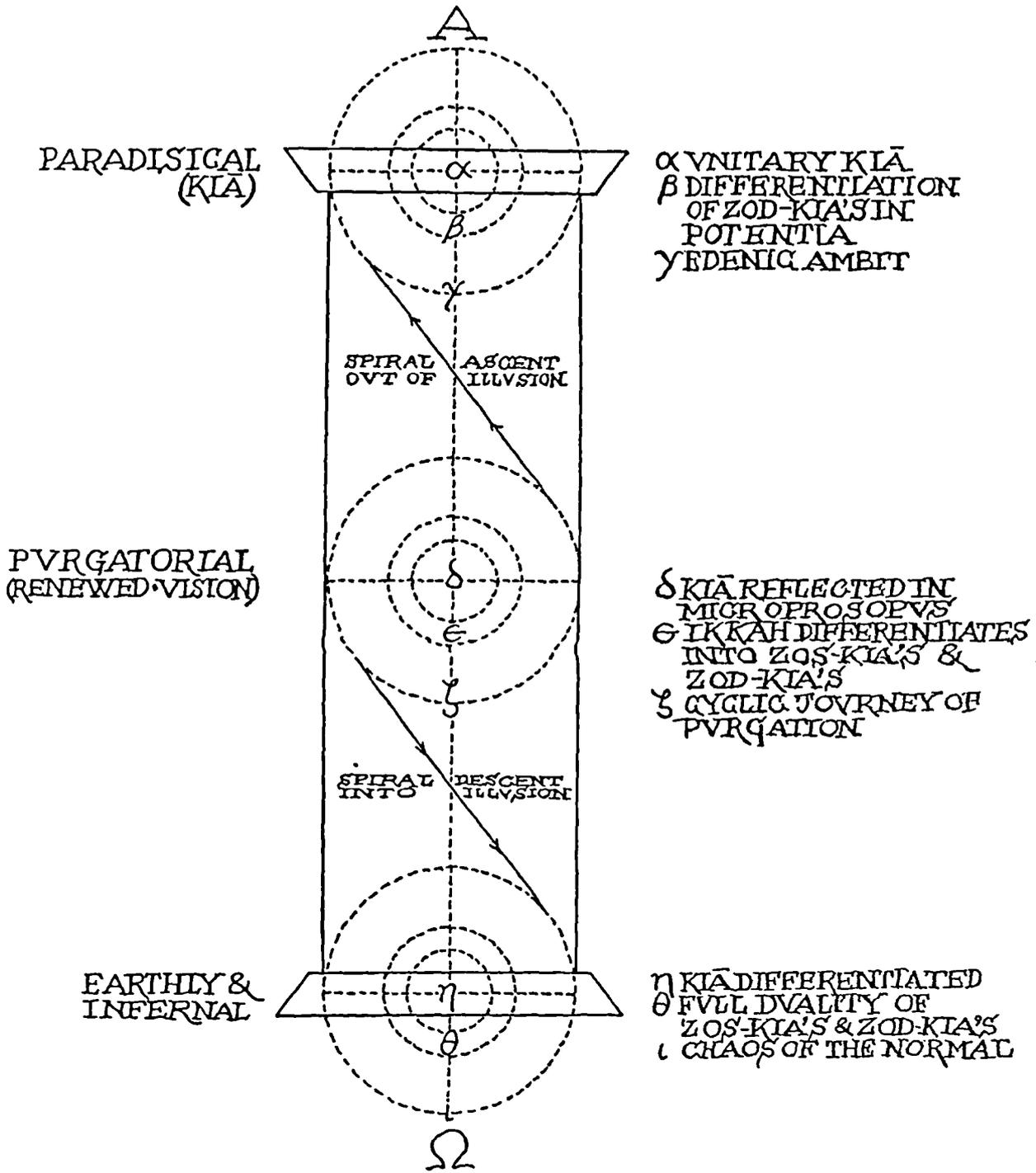
Metaphorically, the 'Synopsis' can "reflect" the Inferno or reveal purgation. It also reflects the unending cycle of chaos as well as the unity of eternity, and the abode of Kia. Atop the diagram are the Alpha and Omega which characterize timelessness; of which Revelations states:

I am the Alpha and Omega the beginning and the ending, saith the
Lord, which is, and which was, and which is to come, the Almighty.

(Revelations 7:8)

Thus the events of the 'Synopsis' allude not only to transience, but time and eternity, in a manner reminiscent of the Paradiso XXXI.37. The descent into illusion, and its redress coinciding with the eventual establishment of the New Jerusalem; described in Revelations 21 as a "bride".

Kabbalistically, this "bride" is Malkuth or Earth, delivered from barrenness; the husband corresponds to the Microprosopus or Lesser Countenance, and also to Tiphareth.



SPARE'S "SYNOPSIS OF INFERNO": INTERPRETED AS THE MIDDLE PILLAR OF THE TREE OF LIFE

The Blakean context also concerns Jerusalem. However, a more specific motif occurs; the worm/serpent may allude to Night VIII of The Four Zoas , when Orc, as a serpent-worm, ascends the Tree of Mystery, and identifies himself with Luvah and is the weakened worm of revolution rendered harmless as a chained man. It could also refer to Night IX of The Four Zoas when at the "golden feast" a guest denounces man as a worm.

The Kabbalistic dimension indicates that the 'Synopsis' is in fact the Middle Pillar of the Tree of Life, seen in "plan" form. In Mathers' KU (p.90), the Alpha and Omega are likened to the Aleph and Tau, the two extreme sephira of Kether and Malkuth. This would make complete sense of the imagery and labelling of the 'Synopsis', comprehending as it does the most infernal and the most exalted constituents. Here, there is also the concept of both ascent and descent; into illusion and out of illusion. It would seem that Spare is aligning Kabbalistic and Dantean elements in the following way:

1. KETHER
 (OR DAATH) = PARADISO

2. TIPHARETH = PURGATORIO

3. YESOD
 (OR MALKUTH) = INFERNO

It will be seen how these correspond to the three mirrors of EI.

(iii)

DESTINY, HUMANITY, AND THE CHAOS OF CREATION (p.7): 'Destiny' faces the Contents page, and the word 'Contents' appears outside the frame and within the disk/sphere upon which the main protagonists stand. All naked except for one floating figure swathed in a white cloth.

The central figure is a blind colossus who kneels on the sphere, masking his genitals with the hair of a diminutive female figure. She is accompanied by a man of the same scale. Other figures to the right and left float upwards.

In Dantean terms "Contents" may be a pun by Spare on the use of the term "Contents" in Inferno I. That is, upon those spirits who dwell "content" in fire in Purgatory, hoping to be cleansed and ascend to paradise. The blindness of the central character might refer to the "blind life" of the souls in the Inferno Canto III 28-69, to which Spare himself directly alludes to by quoting the Inferno (III 22-30) in EI (p.20). The drawing may thus be a generalized view of blindness obtaining in the inferno and the purgation necessary to restore vision, and ascend.

A Blakean reading of this can be essayed. The blind man may be Tiriel or "old cruelty" who foreshadows Urizen, accused of chaining his brother Zazel. Tiriel is spiritually blind, and Spare could have read of him together with an exegesis of the names of Tiriel and Zazel in Ellis and Yeats' TWWB I. 328.

Iconographically there appears to be an intentional similarity in posture between the blind colossus and the visionary of the 'Portrait of Hissself' (EI.p.13). The giant's hiding of his nakedness could indicate that he represents the most decadent and blinded form of Adam (his gigantic size also suggest this). It is in the following picture 'Earth' (p.9) that the convention of the age (interpreted as the restoration of Adam) is declared as ending.

EARTH (p.9): The ground-plane is indicated by the bases of the two black pillars. These do not seem to support the parapet upon which the large scale naked body of the 'Universal Woman' lies. This may be a Kabbalist metaphor for spiritual imbalance and disconnectedness.

The parapet rises out of a crag of living rock, upon which are clustered small male and female figures, whilst a separate group all male, wander beneath the arch of the parapet to the right.

The 'Universal Woman' has two right feet, and like the woman of the 'Portrait of Hissself' (EI.p.13) her face is averted. Her long hair is spread, some of it seemingly torn out and lying beside her. The rock is dated 1904, Spare's signature appears along with the word Thane given in Greek letters.

In Dantean terms 'Earth' is identified as a possible precursor to the conceptual basis of 'Advertisement and the Stock Size' in ABOS. The two groups of figures might be the fornicators (male and female) and the sodomites (male) of the Inferno V.48. This is rendered more plausible by manifest gesture; to the left, males and females embrace, whilst the males to the right caress themselves.

The 'Universal Woman' herself may be a form of the woman of the Purgatorio Cantos XIX-XX. In a dream, Dante sees an ugly, impotent, stuttering, cross-eyed woman whose feet are crooked and whose skin is sallow. By Dante's gazing at her, she becomes beautiful, and her decrepit form becomes erect. To Spare this trope would conceptually connect the power of Vision as an antidote to the barrenness of the 'Universal Woman'.

The Blakean aspect also seems to resonate with ABOS. In Vala, Ahania is

the Earth-Goddess banished by Urizen from the world of Divine Light who wanders in the non-entity of material existence. In Vala V, Enitharmon's gate opens from eternal to temporal. This would be appropriate to Spare for Kabbalistic identification of the 'Universal Woman' with Malkuth or Earth. In Blake's The Little Girl Lost and The Little Girl Found can be found what Spare may have recognized as Blake's treatment of the myths of Persephone and Demeter. These goddesses who will be interpreted as of great importance in the fourth, classical stratum of 'Politics' in ABOS. In Earth's Answer Blake specifically announces the time for the return of maiden Earth. Spare's name 'Universal Woman' may derive from Blake's The Song of Liberty:

The Eternal Female groan'd It was heard over all the Earth
(Blake. The Song of Liberty 1)

Spare may have been assisted in synthesizing Blake's female characters with Kabbalah by using Blake's representation of Earth (as Ahanian) in Vala (IX. 212-233). Here, Ahanian is described as a "bride and wife" and spiritually regenerated from Death. The connection with Death may explain the specific presence of the word Thane within the drawing.

The living rock which supports the parapet might also derive from the same Night of Vala (IX.277-285) by which the Fallen Man arisen upon the Rock of Ages beholds the Vision of God and arises from the Rock. Kabbalistically, Earth is Malkuth at the foot of the Middle Pillar. An Egyptian correspondence with Malkuth is supplied by Mathers in KU.p.233, where this sephira is identified with Isis. Appearances of this goddess are legion within Budge's BOD.

YOUTH UNMASKS (p.11): The drawing has several subtitles; to the upper left of the frame the word 'Dedication' occurs, and to the lower right 'Thee and Me'; whilst beneath the drawing is the sentence:

Youth emerging from illusion
And entering 'The Old Man'. (Experience)

(Spare EI.p.11)

A background white veil screens off all except the foreground, which contains three figures. To the left is a balding man unmasking, holding out his gloved left hand and grasping an ink pot and quill. He is clad in white, and on his belly a spreadeagled bird is drawn or tattooed.

Another figure stands behind him facing left, an older, white-bearded man. On his robe can be seen Spare's monogram, with a dominant "A" encircled by the "O" recalling the Alpha-Omega. His left hand is crooked upwards. At their feet on a circular mat is a masked dwarf in archaic Middle-Eastern dress probably serving to indicate the origin of one of the subtitles in the Rubaiyat. On a soda-syphon nearby the inscription appears to state: "Read The Yellow Book". The word Thane appears to bottom left with the date: '04.

The theme on several levels appears to be that of rebirth and renewal. In Dante the restored man is an old man. Canto XIV of the Inferno describe Dante and Vergil's journey after passing through the third compartment of the seventh cycle. They confront the violent against God, nature and art. Passing by Capaneus they came to the forest of self-slayers and suicides, here, finding a streamlet of blood Vergil speaks, describing a huge ancient statue standing within Mount Ida on Crete:

".....Within the mount, upright.
An ancient form there stands, and huge that turns
His shoulders towards Damiatra; and at Rome

As in his mirror looks. Of finest gold
His head is shaped, pure silver are the breast
And arms, thence to the middle is brass.
And downward all beneath well-temper'd steel,
Save the right foot of potter's clay, on which
Than on the other more erect he stands.
Each part except the gold is rent throughout

(Cary. Dante: The Divine Comedy p.89)

The mention of gazing into a mirror may have caught Spare's attention as a happy coincidence with his own intended allegory. Furthermore, Dante's derivation is biblical; the composition of the statue is given in Daniel 2.32-33.

Crete is not in Hell, but the world. Mythically it is a place of fallen nature; the old man is apparently Dante's personification of age or time. The statue thus alludes to the descent of Fallen man, from God to Earth, and bound in time, riven with four cracks. Spare's parallel would be of the golden head as the undivided Kia.

In addition to this version within the context of the inferno, there is also the "old man" of the Purgatorio I. This being touches Dante in the same manner as the 'Old Man' of 'Youth Unmasks' touches the Youth. In the Purgatorio I Dante's reply to this spirit is:

Not of myself I come; a Dame from heaven.

(Cary. Dante: The Divine Comedy p.199)

This "Dame from heaven" is Beatrice (cf. Inferno II.54). Therefore, the unmasking alluded to by Spare in his drawing may also covertly imply that the restoration of vision is achieved by the intercession of a woman. This would certainly add additional weight to the interpretations possible from both 'Earth' (EI.p.9) and concerning the woman in the 'Portrait of Hissself' (EI.p.13).

The 'old man' is described in the Purgatorio I in a manner reminiscent of the 'old man' of 'Youth Unmasks':

"I saw an old man standing by my side
Alone, so worthy of reverence in his look
That ne'er from son to father more was owed.
Low down his beard, and mix'd with hoary white,
Descended, like his locks, which parting, fell
Upon his breast in double fold. The beams
Of those four luminaries on his face
So brightly shone, and with such radiance clear
Deck'd it, that I beheld him as the sun."

(Cary. Dante: The Divine Comedy p.197)

In terms of posture the depiction of the 'Youth with knees bent in 'Youth Unmasks' also correlates:

"My guide, then laying hold on me, by words
And imitations given with hand and head,
Made my bent knees and eye submissive pay
Due reverence; then thus to him replied."

(Cary. Dante: The Divine Comedy p.199)

This aged man is Cato, more exalted than his statue-counterpart of the Inferno XIV. He is the ideal of the regenerated man upon whose face four stars shine, in contrast to the four fissures which divide and mar the statue.

In 'Youth Unmasks' Spare has additionally indicated spiritual (and sexual) regeneration by the phoenix (bennu) motif on the belly of the youth. In Blakean terms the iconography of 'Youth Unmasks' carries resonances of Songs of Innocence and Songs of Experience.

Kabbalistically, the Youth and the Old Man could be metaphors for the Microprosopus (as Tiphareth) and the Macroprosopus (as Kether) maintaining the emphasis on the Middle Pillar of the Tree.

Generally, the allegorical figure of the Old Man appears to have a duplex quality. He can refer to both Time and Duality and Man as Fallen. Conversely he can be restored man, and as such in alignment with Vision and Unity of Being.

'PORTRAIT OF HISSELF: AGED 17' (p.13): The picture is not surrounded by a frame, but sustains cohesion by close grouping of constituent figures and the circular couch upon which one protagonist stands (the artist) whilst the woman sits. The male figure has been described. The woman is here on a human scale, but is analogous to the woman of 'Earth' (EI.p.9) attention being drawn to this by the device of a book entitled 'Earth' which lies next to her on the couch. Both women have abundant hair, both face left, and both have their faces averted.

The woman of the 'Portrait' is no longer sleeping or recumbent, but awake and seated. She is human and not a goddess or an allegorical ideal. This woman is not isolated; the presence of the artist indicating that her condition of barrenness has ceased. The drive towards restoration and regeneration is becoming effective in the human sphere.

The circular bed bearing the fourfold nomenclature is, technically, complete, suggesting that the Adamantine cycle has begun again and vision and meaning are restored. This contrasts with other drawings of EI in which the motif of the circle (in its varying forms) is either incomplete or broken: (cf. EI.pp.7,15,17,21). The full extent and potential is possible within the 'Portrait' much as this was expressed within the cycle of the 'Synopsis of Inferno' (EI.p.5).

The self-portrait is in the guise of artist as visionary. His right hand grasping his collar is gloved, whilst his left foot crushes a tube of paint. His full name is given "AUSTIN O. SPARE" and opposite this can be seen an elongated skull, to be interpreted as that of a lion, and the date, 1904.

Beneath the nomenclature on the bed occurs the line "Sleep is better than

Prayer". This phrase later occurs in TBOP:

"Others believe in prayer..... have not all yet learnt, that to ask is to be denied? Let it be the root of your Gospel. Oh, ye who are living other people's lives! Unless desire is subconscious, it is not fulfilled, no, not in this life. Then verily sleep is better than prayer. Quiescence is hidden desire, a form of 'not asking'; by it the female obtains much from the man. Utilize prayer (if you must pray) as a means of exhaustion, and by that you will obtain your desire."

(Spare TBOP p.2)

This quotation, with its paraphrase of Matthew 7:7, or Luke 11:9, emphasizes Spare's revised spirituality. The artist is here advocating techniques associated with the Death Posture, which it is argued, the present picture is an ancestral precursor. That is, at least in terms of its form in the frontispiece of TBOP. Within the present drawing, Spare has depicted himself in heroic posture, possibly in alignment with Blake - the achievement of Eternal Death. This is indicated by the juxtaposition of Spare's name with the lion-skull. As Ikkah this is the purgation of vision, and a metaphorical Janiform inhabitation of both Time and eternity, the world and vision. The Death aspect is typified by Sikah; and is qualified as heroic self-imposed death and entrance into the underworld. The artist enters death to gaze inward by upon the source, the Kia. In Blakean terms, the artist's self-portrait commences to coincide with Blake's description of Cosmic Man as it is given in Jerusalem:

"The Four Living Creatures, Chariots of Humanity Divine
Incomprehensible,
In beautiful Paradises expand. These are the Four Rivers
of Paradise
And the Four Faces of Humanity, fronting the Four Cardinal
Points
Of Heaven, going forward, forward irresistibly from
Eternity to Eternity."
(Blake. Jerusalem 98K.745. 24-27)

The 'Portrait' therefore, seems to portray an Edenic couple or the idea of restored vision, with the fourfold nomenclature as equivalents to the

"Four Living Creatures" and the Tetragrammaton formulated by the artist's body previously commented upon. The artist approximates to the risen Albion with the fourfold concept implicit to the Blakean cities of Golgonooza, Jerusalem, and the Spiritual Fourfold London.

Nonetheless, the drawing is not without a sense of anxiety in relation to its sexual connotation, a factor which may have biographical import. The aversion of gaze of the couple from each other is reminiscent of some of the comments of Tharmas in Vala IX. Here Tharmas speaks of his mighty coupling on the couch of Enion, and his anxiety of the morning, an anxiety seemingly paralleled by Spare's coded sexual euphemisms on the Jewel and Lotus in EI. (p.18):

"He said: 'O Vala, I am sick and all this garden of Pleasure
Swims like a dream before my eyes; but the sweet smelling fruit
Revives me to new deaths. I fade even like a water lily
In the sun's heat, till in the night, on the couch of Enion
I drink new life, I feel the breath of sleeping Enion
But in the morning she arises to avoid my Eyes
Then my loins fade, and in the house I set me down and weep.
(Blake. Vala IX.536-542)

This apparent moral dilemma for Spare; the means to liberation and the attendant anxiety of conscience may partly explain the stratum of Tragedy within ABOS, with its emphasis upon Katharsis and Ekstasis. Blake mentions "pleasure"; Spare seems to address this same dilemma in 'The Allegory' (EI. p.11) in which he states that a price must be paid for pleasure. It will be seen that 'The Allegory' deals with the issue of morals in a wider sense, together with a very Blakean denunciation of the pernicious aspects of priestcraft, with Sikah in his Fallen aspect as emblematic of tyrannical reason.

THE ALLEGORY (p.15): The plane of the picture is diagonally bisected by the parapet, along which (in the background), two white robed priests can be seen, the foremost of whom clutches a candle. Behind them is a circular mirror bearing the drawing-title across its surface. Behind rears a man in a flowing white gown with a vizard mask, who stretches beyond a part-raised veil, beneath which is a human skull, a chalice, and other vessels, and an ornate candlestick bearing a single lit candle.

In front of the parapet stands a naked woman (indicated in the text, EI. p.14 as 'Pleasure'). The black priest is drawn emphatically with a black cape and inner white vestments. His hands either parody prayer or exemplify avarice or greed; his head is bowed. This priest, Sikah, stands barefoot on the abdomen and genitals of a recumbent man whose arms and legs trail over padlocked, chained and barred doors marked 'The Gain of the World'.

Under the parapet are three figures, one is in a Promethean pose seemingly bound to a pillar, another peers over his shoulder, and, a little to the foreground on the left stands a woman. All are surrounded by billowing smoke.

To the right, beneath the parapet, a single (probably) masculine torso can be seen. The picture is signed on the barred doors "A.O.Spare '04 Thane" (the last in Greek letters).

The drawing departs from its established pictorial logic in one particular. The part-raised veil seems to open onto an entirely different plane of reality. This opening is framed by the wine-cup, vessels, skull and single flame upon which the priests have turned their backs. The significance of these motifs is indicated by their recurrence in several

of the drawings of ABOS. It is suggested that within EI that these motifs may well represent divine intoxication, allegorical death (as liberation), and also the light of Vision as oppositional to the 'Light of Hope' carried by the white priests. Thus, the attainment of a realm of Vision preceded by a (voluntary) Eternal Death; a Blakean metaphor which implies criticism of error in neglect of Vision, and found in this context in numerous places within The Four Zoas, Milton, and Jerusalem. Eternal Death is also regenerative, the putting off of falsehood and entering the life of eternity in Divine Humanity as in Jerusalem 96.27 and 98.20. Spare actually speaks of the Jester, Knowledge exposing Death only in the accompanying text (EI.p.14).

In terms of Dantean content, several areas of The Divine Comedy appear to be engaged. Firstly, it would seem that Spare has adopted the overall or more generalized iconography from Cantos VI and VII of the Inferno.

These follow the Canto in which the pilgrims had encountered the glutton, Ciaccio, whose words Spare quotes in EI (p.5). This may have been an intentional prelude. The pilgrims Dante and Vergil continue their circuitous journey discussing the inability of Ciaccio and his blind companions to achieve perfection; until Dante and Vergil descend into the fourth circle of Canto VII.

Here, they find a group of tonsured men; Vergil answers Dante's questions about them:

"He straight replied: "In their first life, these all
In mind were so distorted, that they made,
According to due measure, of their wealth
No use
.....To the Church
Were separate those, that with no hairy cowls
Are crown'd, both popes and cardinals, o'er whom
Avarice dominion absolute remains.

(Cary. Dante: The Divine Comedy p.50)

Evidence that this is the group intended by Spare is provided by the woman

of the drawings who gazes toward 'The Gain of the World'. Her left hand is contracted up and her hands are hooked and taloned; all consistent with the following passage from Canto VII:

"These from the tomb with clenched grasp shall rise,
Those with close-shaven locks. That ill they gave
And ill they kept, hath of the beauteous world
Deprived, and set them at this strife, which needs
No labour'd phrase of mine to set it off.
Now may'st thou see, my son, how brief, how vain,
The goods committed into Fortune's hands,
For which the human race keep such a coil!
Not all the gold that is beneath the moon,
Or ever hath been, of these toil-worn souls
Might purchase rest for one." I thus rejoin'd:
"My guide! of thee this also would I learn;
This Fortune, that thou speak'st of, what it is,
Whose talons grasp the blessings of the world."

(Cary. Dante: The Divine Comedy p.50)

Therefore, she can be identified as the pagan goddess Fortuna, also exemplified by a circle. 'The Gain of the World' could therefore equate metaphorically with the same concept of cyclic transitoriness adumbrated in the 'Synopsis of Inferno' (EI.p.5). That is, one vain pleasure following another through blindness to a spiritual goal.

The meaning of Ciacco's name is "pig", this, together with the motif of the tonsured priests of 'The Allegory' strongly suggest a conceptual link of this drawing with 'The Church' of ABOS, in which material greed, dogmatism and spiritual blindness are all indicated at the primary, satirical level. The two priests in 'The Church' are flanking the head of a pig. These priests in the grip of blind faith could also be borne out in the Inferno XXIII.58-148. Here, conversation takes place with the hypocrites Catalano and Loderingo. Then, Dante notices a cruciform figure fixed to a cross with three stakes upon the ground: Catalano speaks:

...That pierced spirit, whom intent
Thou view'st, was he who gave the Pharisees

Counsel, that it were fitting for one man
To suffer for the people.

(Cary. Dante: The Divine Comedy.p.134)

This figure is Caiaphas, a vitally important characterization, as he is to be identified with Sikah of the Allegory. In order to suggest the posture of Caiaphas, a feminine counterpart to this Dantean figure may be seen in 'The Despair' (EI.p.9). A woman is in cruciform position on the ground with candles in place of stakes; here probably exemplifying the false light of the spirituality in its most decadent phase. In the analysis of ABOS it will be contended that the seated figure of 'Officialism' is Caiaphas, but in his more canonical form in relation to the Biblical and Christian second stratum. The parallel also occurs in Blake; in The Four Zoas, Urizen is cast in the role of Caiaphas:

Urizen call'd together the Synagogue of Satan in dire Sanhedrim
To judge the lamb of God to Death as a murderer and robber:
As it is written, he was number'd among the transgressors.

(Blake. The Four Zoas.VIII.262-265)

It will be necessary to consider further the role of Sikah as a parallel to Urizen.

Within EI there are three mirrors: the 'Mirror of Truth' in 'The Allegory' (EI.p.15), the 'Mirror of Conscience' in 'The Argument' (EI.p.17) and the 'Mirror of Our-Self' in 'The Dwellers on the Threshold' (EI.p.22). The first two are circular and directed upward, the third is rectangular and directed outward. The first two are bisected by the picture edge.

A parable concerning three mirrors occurs in Dante's Paradiso. William Warren Vernon, writing in 1900 remarks upon Beatrice's proposed experiment of the Paradiso Canto II:

...her meaning is to show that the sun's rays, reflected on the outer surface of the Moon, would not differ in brilliancy from another ray that shall have been reflected from within the body of the Moon near the centre.

(Vernon. Readings on the Paradiso. I.p.70)

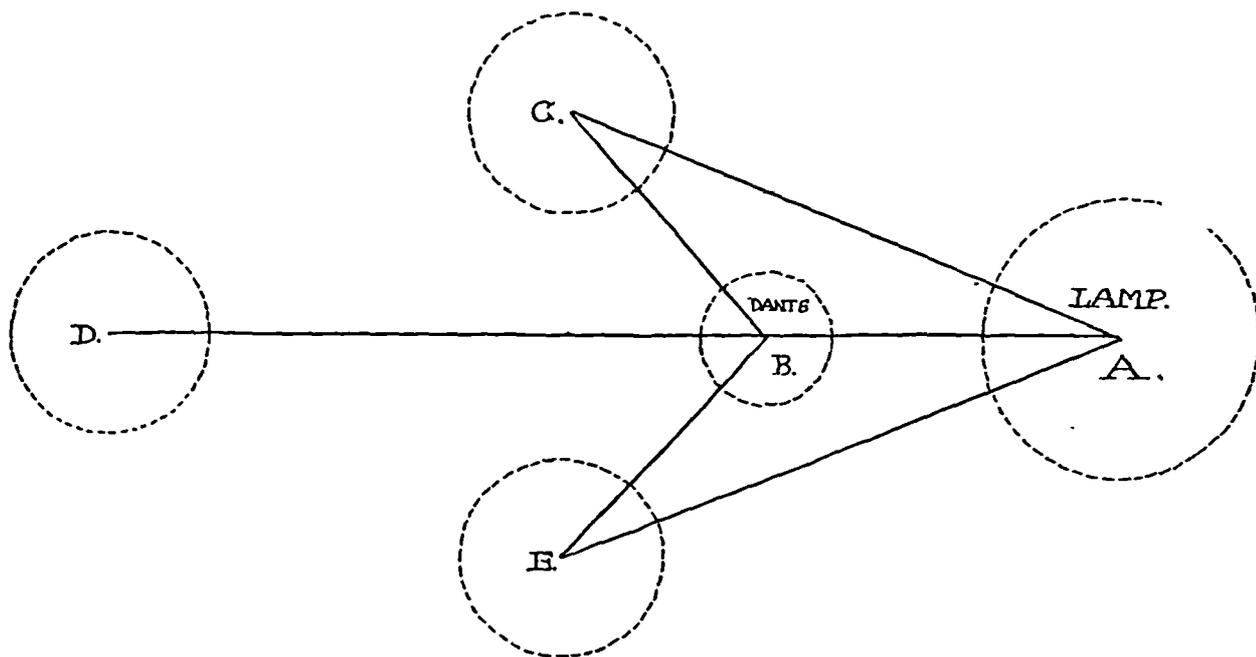


DIAGRAM FROM THE ANONIMO FIORENTINO: —
 ILLUSTRATING BEATRICE'S EXPERIMENT IN
 THE PARADISO II: (AFTER VERNON) 1900: —

Vernon includes a figure from the Anonimo Fiorentino (Op. Cit. I.p.72n.) explained by the key:

- B is the person making the experiment, eg. Dante
- A is the lamp or torch placed behind his back figuring the Sun
- C & E the two equi-distant mirrors at a shorter distance from his eye, and figuring the outer surface of the moon.
- D The more distant mirror figuring the centre of the moon's substance

(Vernon. Readings on the Paradiso. I.p.72)

The contention is that Spare borrowed this analogue of mirrors reflecting light from a supernal source and applied it as a metaphor for Light travelling from Kia through the first Sephira, Kether and then mirrored by Daath, then Tiphareth and then Yesod and thence into the World. Such a mystical and spiritual usage of the Dantean source was quite in alignment, as Beatrice then elaborates the meaning of her parable. Vernon gives the gist:

- I That the Empyrean sheds its Virtue on the Primum Mobile and thence to the Fixed Stars.
- II That this Virtue and the motion of each sphere are directed by a presiding Intelligence in each.
- III That this Virtue, originating in one source differs, adapting to the nature of the heavenly bodies.

(Vernon. Readings on the Paradiso. I.pp.74-75)

EI therefore provides allegorical and conceptual equivalents to the Kabbalistic and cosmological basis. It will also be contended that this was directly transformed within TBOP. The three mirrors and their allegorical personifications as construed (i.e. Sikah, Ikkah and 'Myself') were superseded in TBOP; changing from a conceptual allegory to symbolic praxis as Spare saw it. That is, instead of presenting a parable and a theoretical cosmology which charted the means to spiritual attainment of the Kia, that Spare presents a symbolism intended for practical use to achieve this.

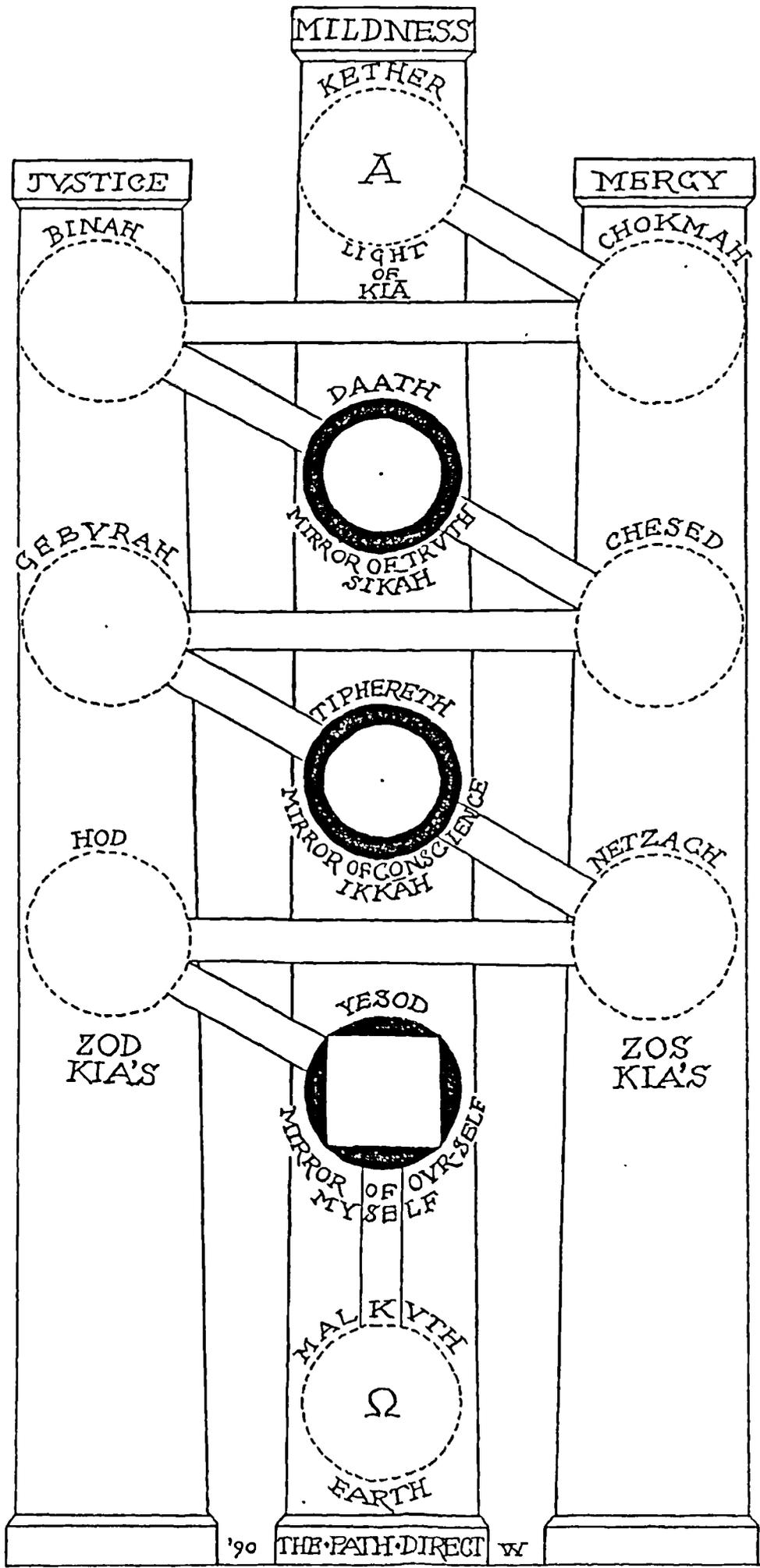
It will be argued that the allegories of the three mirrors and last three

persons of Spare's quaternity became the symbolically functioning three permutations of the first letter of the symbolic 'Alphabet of desire'. The purpose of this alphabet was to assist in Spare's automatism. It is noteworthy that the derivation of the first letter is described (TBOP. p.18) as being received by gazing at one's own reflection in a mirror.

In 'The Allegory' (EI.p.15) the mirror is drawn almost as a nimbus for Sikah. In 'The Argument' (EI.p.17) it is supported by two lions. In 'The Dwellers on the Threshold' (EI.p.23), the mirror is directed out onto the world. Thus, the light of Kia is directed down the central pillar through Sikah, Ikkah, and 'Myself'. In the analogy with TBOP, the Kia (with no letter) first assumes the dual form of the first permutation in Daath, the second permutation in Tiphareth and the third in Yesod and is then directed into the world in Malkuth (Earth). The idea is the apprehension by the Ego of the transcendent Wisdom of the Kia (Self), and its appearance in normal time-bound consciousness. This is one of the most vital transitional developments between EI and TBOP from allegory (theoretical) to symbolism (practical) as Spare saw it.

The discussion must now return to Sikah as both a Blakean Urizenic figure who can either be unfallen or fallen, as well as being specifically attributed to Caiaphas whose more Dantean form is echoed in the posture of the man upon whom Sikah stands. Sikah represents both the exact point of the Fall into Duality (the "Fallen Head" of Blake) and simultaneously he is the point of Blakean resurrection into Unity.

As a priest of Death Sikah approximates to the necessary death which precedes Vision. As the "Agnostic Priest" (EI.p.14) he arises from the dead. "Agnostic" from the Greek agnostos "unknown" could be Spare's method of identifying Sikah, with the Kabbalist Daath described by Mathers (KU.p.59) as "Daath or knowledge". This concept is later verbalized by



SPARE'S NOMENCLATURE CORRESPONDED WITH TREE OF LIFE

Spare in FOL:

"Retgress to the point where knowledge ceases, in that law becomes its own spontaneity and is freedom."

(Spare FOL p.13)

Sikah represents the point where knowledge both ceases and arises. In the latter context he becomes the Urizenic potential for dogma. Knowledge degenerates into dead law and evolves into morality. Thus, death also has negative connotations within Blake as it does within Spare. It takes this latter form in FOL:

Death is that degeneration, an alternation of ego in consciousness (i.e. desire), its metamorphosis into separate entities for that purpose: serving its own.

(Spare FOL p.13)

Thus; the youth beneath Urizen may be a counterpart of the chained Orc:

They took Orc to the top of the mountain
O how Enitharmon wept!
They chained his young limbs to the rock
With the Chain of Jealousy
Beneath Urizen's deathful shadow.

(Blake. The Book of Urizen VII.16-20)

The contention is that Sikah is the nexus-point where knowledge arises and ceases. This would become Spare's 'Neither-Neither' principle of TBOP:

But the 'Neither-Neither' principle of those two, is the state where the mind has passed beyond conception, it cannot be balanced, since it implies only itself. The 'I' principle has reached the 'Does not matter - need not be' state, and is not related to form. Save and beyond it, there is no other, therefore it alone is complete and eternal.....Surely it is the abode of the Kia?

(Spare.TBOP.p.17)

Therefore Sikah with his mirror, represents the first stage of the extension of Kia into the world, in differentiated form.

The Egyptian aspects of 'The Allegory' have been dealt with; the term "Evolution" used in relation to the drawing (EI.p.14) tends to indicate an additional Blavatskyan meaning.

THE ARGUMENT (p.17): The picture is titled on the top left-hand corner, but the title 'EVOLUTION' appears to the upper left outside the frame and the phrase: "I MYSELF AM HEAVEN AND HELL" outside to the bottom left.

'The Argument' is set in a white-veiled room. In the background sits an obese woman with her partner; a masked man with head bowed; both are naked.

In the middle ground stands a balding man in a vizard mask, dressed in an elegant white kaftan, with collar and sleeves of dark fur, almost a monochromatic counterchange of the clothing worn by Sikah in the previous drawing. This masked man stands on a black and white carpet. In the bottom right is a theriomorphic black and white head to continue the emphasis.

This head most strongly resembles that of the Egyptian God, Anubis. Spare's name is arranged around him, with the "A" and the "O" again being made especially prominent. The date is given -" 1904".

The central figure, drawn in right profile, gazes into a circular mirror flanked and supported by two lions, by which it is pivoted and tilted.

These are mounted upon a dressing table. Within the mirror, a figure is reflected, which defies both spatial and optical logic; it is not the reflection of the masked man is implied as a reflection from above.

Behind the central figure is a wine gourd and the word Thane, with a goblet, a cluster of vine leaves and a bird supporting itself on one leg.

The accompanying text (EI.p.16.) reveals that the gazer looks into the 'Mirror of the Conscience' and questions "how long have I to live?". The voice of a god answers that existence would prevail for millions of years.

Some passages from Canto XI of the Dante's Paradiso seem appropriate to

this drawing. In Canto XI there is an account of gazing into the Eternal Light and marking the point at which thoughts arise, which is consistent with the general conceptual trend. What is contended is that 'The Argument', in implying contrasting and resolved opposites, concerns the Point at which blindness is purged. One figure is portrayed as masked, suggestive of blindness, but the reflection is unmasked indicating Vision. The upturned mirror indicates the more exalted status of the reflected image which reveals itself to the masked man.

In Kabbalistic terms, the 'Mirror of Conscience' is here attributed, under the aegis of Ikkah, to the solar Sephira Tiphareth. In terms of the Egyptian synthesis, Ikkah is the Aker double-lion bearing the sun's disk on its back which is represented by the Mirror. Additionally the Aker characterize Yesterday (the past) and Today (the present). The whole drawing thus concerns the dialogue between the time-bound masked man and the voice which epitomizes eternity. This is all entirely consistent with Chapter XVII of BOD. In addition, Tiphareth, as the focal point of the Microprosopus, can be said to be the point of fulcrum between individual consciousness looking outward, and the verge of a consciousness capable of gazing toward the supernal goal of Kether.

Kabbalistically, the drawing also illuminates the relationship between the Microprosopus (Lesser Countenance) and the Macroprosopus (Greater Countenance). This is achieved by the device of the up-tilted mirror, an analogue of the eyes of the Microprosopus:

And when this eye looketh upon Microprosopus, all the worlds are (in a state of) happiness.

(Mathers. K.U. p.271)

Similarly, when the eyes of the Microprosopus are turned back "rolled round" (Mathers K.U. p.312) they look upon the Eye of the Macroprosopus

and are bathed in its white brilliance.

In context to Chapter XVII of BOD and to maintain consistency with it, it is likely that the bird drawn in the foreground is once more the Bennu which appears in the same vignette as the Aker lions. It is also possible that the table of offerings in this vignette have their equivalents in the gourd, vine-leaves and wine-cup.

The naked couple in the background are more obscure in respect of their derivation and meaning. They may be a decadent parody of the Edenic couple.

Firm attributions to a Blakean⁷ content cannot be given.

THE DESPAIR (p.19): Like several other drawings of EI, 'The Despair' has no background detail. The drawing consists solely of its grouping of four protagonists, and three lit candles, of which one is ensconced.

This quaternity is divided equally in terms of sexes, and in there being a clothed and an unclothed pair. The clothed figures are standing more or less upright, whilst the male nude crouches in the right foreground, and the female lies supine with her visible right arm outstretched in a cruciform position.

The division of a quaternity into two distinct pairs occurs again in 'Pleasure' in ABOS where the all-male quaternity is physically divided by a wall. The contention will be that the device assists in identification of their respective elemental attributes. In both drawings the lower part of the drawing contains the supine figure, and in both cases a cruciform context is implied. A similar female cruciform posture occurs in 'Fashion' of ABOS which has many other points of similarity to the present drawing. These include a darkly dressed woman/hermaphrodite, a triple candle motif, and a male masked figure.

'Fashion' will later be interpreted as partially being a development of 'The Despair' on two strata. The cruciform woman will be defined as functioning on the second (biblical and Christian stratum) and the Dark Woman/ hermaphrodite will be construed as of greatest significance on the third and Kabbalistic stratum, along with her masked companion.

In the background of 'The Despair' is, seemingly, a profile self-portrait clad in long, white overcoat and black trousers. The figure is in the same crook-legged posture as the 'Youth' of 'Youth Unmasks' (EI.p.11). Immediately in front is the naked prostrate woman. The candles are placed

to her right and left, with the ensconced candle by her legs. In front of her is a highly masculinized female, in a close fitting black dress with white gloves. The head of a serpent is visible between her breasts. She is the apparent counterchanged counterpart of the self-portrait figure. A significant motif is the curl of black hair over her forehead, a feature which she shares with the later woman of 'Fashion' of ABOS.

The final figure is a naked, crouching masked man squatting at the feet of the Dark Woman. He appears to evolve into two distinct forms in ABOS. One is the masked figure in 'Fashion' the other in terms of posture, as a crouching figure; notably in the form of a statuette in 'The Beauty Doctor'.

In a Dantean sense, 'The Despair' re-echoes the imagery of the Inferno Canto XXVI, in which Caiaphas is pinioned to the ground. The three candles in place of nails seem to allude to the priestly light of hope' in its most negative and decadent sense. This recalls the Blakean third church devoid of vision.

The crouching figure appears to be Adam in a state of post-exilic blindness. The self-portrait with the overcoat may be Spare's visual pun to refer to the coats of skins which God made for Adam in Genesis 3:21.

There is a more convoluted and abstract allegory seemingly being enacted. In Christian teaching the Fall and exile of Adam was redressed by Christ in the form of vicarious sacrifice, redeeming the original sin. Christ thus becomes the second and perfect Adam. In one sense Caiaphas is responsible for setting the entire drama of the passion in motion. It is plausible that 'The Despair' together with 'Zod-Kia's Dominion' (EI.p.25) are the two pivotal pictures which are the foundation of Spare's denunciation of this soteriology (and by implication) cosmology. This will be seen to be more systematically attacked by dealing with the Christian

passion in the second stratum of ABOS; not in a Dantean or Blakean context but addressing the canonical model directly.

The dark-clad woman of 'The Despair' is sexually ambiguous. All the candles lit tends to imply that as hermaphrodite this figure represents all permutations of the hermaphrodite/androgynous in relation to the three churches.

In addition, Spare may have known of the celebrated Dantean transformation scene which occurs in the Inferno.XXV, just before the encounter with Caiaphas. Edward Moore, in his Studies in Dante: First Series of 1896 (p.213) compares this transformation scene to the passage in Ovidio Maggiore describing the formation of the Hermaphrodite. Moore also comments on the simile of the ivy in the Inferno XXV.58 and its appearance in Ovid's Metamorphoses IV.365.

In Dante's transformation scene the image is of a serpent with six feet (Inferno XXV.48-51). This seems to resonate with Spare's iconography in a highly consistent and sequential manner.

Firstly a serpent appears between the breasts of the Dark Woman/ Hermaphrodite of 'The Despair'; the image may also be refined in ABOS. In 'The Church' a serpent also appears from below and appears in close proximity to what appears to be ivy, which may indicate the simile made in Dante.

In Blakean terms, the Four Zoas do not directly equate with the quaternity of 'The Despair'. Blake's Zoas include three male figures; Urizen, Luvah and Tharmas, and only one female, Urthona. Spare's self-portrait placed in apparent pairing with the hermaphrodite may have functioned to cast the artist in heroic mould as in Blake's Milton:

"Then on the verge of Beulah he beheld his own shadow
A mournful form, double, hermaphroditic, male and female
In one wonderful body; and he enter'd into it
In direful pain; for the dread shadow, twenty-seven fold

Reach'd to the depths of direst Hell, and thence to Albion's land,
Which is this earth of vegetation on which I now write."
(Blake. Milton I. 12.36-41)

This is rendered all the more plausible as Spare is shown in the same posture as the 'Youth' of 'Youth Unmasks' (EI.p.11) on the verge of "entering" the Old Man.

There is also implicit spiritual anxiety. In the accompanying 'The Creed of Despair' (EI.p.14) Spare states that the morrow holds nought but Sin and Death. In Blake, Satan is the father of these:

But in the Optic vegetative Nerves Sleep was transformed
To Death in old time by Satan, the father of Sin and Death:
And Satan is the Spectre of Orc, and Orc is the generate Luvah.
(Blake. Milton I. 28.31-33)

Here Sleep and Death are in their most negative guises, and atrophy of vision is the problem to be confronted. A similar concept of atrophy occurs in Blake's Laocoon 32-35, to those given up to the riches of this world, or in Spare's language "gain".

Kabbalistically there is direct iconographic parallel with the Hermaphrodite. In Mathers' KU (p.334) the Microprosopus is said to possess a "twin sister". When the Microprosopus and this sister are joined and of one body the Universe is in a state of happiness. She is the developed bride of the Microprosopus. In KU p.229 she is identified by her lock of hair which curls and "hangeth over the head of the Woman". This lock of hair may be seen on both the woman of 'The Despair' and the Dark Woman of 'Fashion' in ABOS. Spare's Hermaphrodite in 'The Despair' can therefore cover both the negative Blakean aspects as well as the positive, and include the exalted concept of the feminine part of the Microprosopus.

The outward pessimism of 'The Despair' can thus be said to incubate the optimistic view of spiritual renewal in potentia.

(x)

CHAOS: (p.21): Following evocations of "Sin" and "Death" in 'The Despair', the Miltonic theme is maintained with the title of 'Chaos' as occurring in Paradise Lost X.

It is a full-page drawing, the title is printed on the white curtain which falls over all the upper left quarter. The central figure is a naked man seen from the back striding over a parapet. He is wearing a glove on his right hand which indicates his genitals. This may carry specific Blakean purport. Below the parapet are minute columns and minuscule figures.

In contrast, other figures seem small although distanced. To the left are three male figures, and to the right a vertical wall of intermeshed bodies, male, female and one winged. The picture is headed:

Oh! come with me, the Kia and the ZOS, to witness this extravagance.
(Spare EI p.21)

This chaos would later translate into the antithesis of Unity or "The body considered as a whole" (TBOP.p.45) which constitutes Zos. 'Chaos' represents a morbid condition which Spare wrote of in FOL:

Man should most desire a simultaneous consciousness of his separate entities. All consciousness of 'I' is a decline and vegetates good and evil afresh - the compulsion of limit and morality. From spontaneous non-existence, germinate all significant ecstasy - that shall last in the uttermost impossibilities unconditioned to will.
(Spare FOL. p.18)

This creates realization of the Self or Kia; as again in FOL:

What is Self but Cosmos? What is I but Chaos?
(Spare FOL. p.26)

The Kia is Divine Will or Cosmos, the "I" is individual Free Will and Chaos. The problem is their uniting. This appears to be the underlying ethos of the drawing.

In Dante, God's likeness in the Cosmos is manifested through its ordered parts. The physical and spiritual worlds are seen as united in the Paradiso I.107 and XXXIII.145; by God as their common measure. Kenelm Foster in Berger's From Time to Eternity (p.68), comments that Dante's concept of will is impelled by the love which turns the stars in their courses.

If the Kia is seen as a synonym for Divine Will, then the Zos is the co-ordination of the whole Adamantine body, responding to its divine likeness. The 'Zos' moves in synchrony with the Prime Mover.

A Blakean reading in this respect tends to articulate with the above. The Kabbalah, in respect of the function of Adam also coincides strongly.

THE DWELLERS ON THE THRESHOLD (p.23): A large background area of white is constituted by the 'mirror of Our-self', with the drawing-title written upon it. Beneath, there is a horizontal band of black, framing the central character, a senescent self-portrait swinging back upon a chair. Behind him is an immense vulturine bird, winged and taloned.

A band of white comprises the floor-plane, with floorboards clearly marked. Upon this stand an ornate covered vessel and a violin, towards which two black cats stealthily approach. Behind the central figure to the right is a dense black columnar folded curtain.

The man is clad in a white suit with black slippers, his features are identical to the "Dark Woman" of 'The Despair' (EI.p.19), and he has the same lock of curling black hair. He may therefore represent a decadent hermaphrodite concept.

In the mirror float images of naked figures, of which the text speaks:

As we dwell on the Threshold to one extreme
The intrinsic BEING is prematurely nascent
Creating a CHAOS of reflection.
When we gaze into the mirror of our-SELF
And see our works as others judge them.....

(Spare EI p.22)

The drawing is characterized by darkness, reflection, duality, chaos and illusion. The use of the stage set also occurs in several places in ABOS, and is reminiscent of Spare's term "Rehearsal" use in the 'Synopsis' (EI. p.5). The metaphor is, that humanity, caught in the web of illusion, is in a continual cycle of delay and preoccupation with transitory things. It is exiled from its meaningful source in the divine. Hence the text (EI. p.22) refers to "BEING" as prematurely nascent, an incomplete continual birth into an endless chaotic flux.

The floating bodies reflected in the mirror do not provide explicit indications of their relationship to Dante's Inferno. Nevertheless, Spare's quotation from the Inferno I beneath the drawing immediately precedes Dante's account of being lost within a gloomy wood. This may conceal a double allegorical purpose. Firstly, to link the "gloomy wood" with Spare's parallel in Blake, and secondly to conceptually link the present drawing with its predecessor. 'Chaos' (EI.p.21). Spare may have linked Dante's forest with the Blakean "forests of night":

Thought chang'd the infinite to a serpent, that which pitieth
To a devouring flame; and man fled from its face and hid
In forests of night: then all the eternal forests were divided
Into earth's rolling in circles of space that like an ocean rushed
And overwhelmed all except this finite wall of flesh.
Then was the serpent temple form'd, image of infinite
Shut up in finite revolutions; and man became an Angel
Heaven a mighty circle turning, God a tyrant crown'd.

(Blake. Europe.86-93)

The "Forests of the Night" exemplify the Fall, as opposed to the "Eternal Forests" as the ideal state of existence. Noteworthy is the descriptive language: a "wall of flesh" aptly describes the scene of disordered humanity in 'Chaos' (EI.p.21), and may explain the presence of the one winged angelic figure.

In this way, the divine is reduced to finite revolutions. Spare's obscure reference to the "Temple diagnosis" (EI.p.24) may refer to Blake's "serpent temple" of Europe 91, as a conceptualization and nullification of the divine. This in turn is another possible dimension of meaning of 'The Church' of ABOS.

A further Blakean motif might explain the covered vessel adorned with three heads, the knop is in the form of a reclining woman. This may represent the three churches and the alienation of the woman as in 'Earth' (EI.p.9).

It could also be a Kabbalistic cross-reference with the drawing 'Illusion and Truth' (EI.p.29). In KU 235-236, Mathers presents the patriarchs Abraham, Isaac and Jacob as metaphors for the three divisions of the outstretched arm of the Microprosopus. In 'Illusion and Truth' (EI.p.29) the Jester's right arm is outstretched, which is appropriate to the Tetragrammaton I,H,V,and H. In 'The Dwellers' the three headed vessel is next to a four-stringed violin, which may numerically allude to the Tetragrammaton.

These objects are approached by the two black cats; construed as the lunar equivalents of the solar Aker lions. If the mirror is a metaphor for the Sephira Yesod this represents the lower ambit of the sphere of the Microprosopus.

The title of the drawing ultimately derives from The Dweller on the Threshold described in Bulwer Lytton's Zanoni of 1846. The greater likelihood is that Spare is taking up Madame Blavatsky's adoption of it:

According to the ancient doctrines, the soulless elemental spirits were evolved by the ceaseless motion inherent in the astral light. Light is force, and the latter is produced by the will. As this will proceeds from an intelligence which cannot err, for it has nothing of the material organs of human thought in it, being the superfine pure emanation of the highest divinity itself - (Plato's 'Father') it proceeds from the beginning of time, according to immutable laws, to evolve the elementary fabric requisite for subsequent generations of what we term human races. All of the latter, whether belongings to this planet or to some other of the myriads in space, have their earthly bodies evolved in the matrix out of the bodies of a certain class of these elemental beings which have passed away in the invisible worlds.

(Blavatsky IU I.p.285)

This might illuminate Spare's perception of elemental beings in relation to the Kia. The hypothesis will be given that the subject of elemental beings will be directly dealt with in the drawing 'Intemperance' of ABOS. In addition, that Spare's knowledge of them is augmented by Eliphas Levi's Transcendental Magic. The title 'Dwellers on the Threshold' would emerge

again in TBOP (p.45) and later in the book he says of them:

The Dwellers on the Threshold of the sub-consciousness, in their suffering, literally the conscience or live morality.

(Spare TBOP. p.55)

This "live morality" is considered within TBOP to initially colour and mar attempts at automatic drawing. These are seen as preliminary obstructions to the subconsciousness. It may be interpreted that the figures in the 'Mirror of Our-self' represent prototypes of such ideas.

ZOD-KIA'S DOMINION (p.25): As with 'The Dwellers' the picture is divided into three horizontal bands; white at the top and bottom and a central area of black. The floor-plane is again boarded like a stage.

To the right is the lower part of a cross and corpus. the middle foreground is occupied by a standing woman, in a headcloth and robe, with a spilt cup beneath her feet; a cord attaches her to the cross. Behind her, a pair of squatting men can be seen; upon their heads are placed the fore-paws of two skull-faced lions which also face one-another. In front of the left-hand lion is a man hunched in foetal position, another lies prone next to him.

Of these figures four are so arranged to actually form the numeral "4", a grouping which significantly excludes the cross and corpus.

In Dante's Inferno XXXIV, the poet finishes his journey through Hell on Easter morning reaching the Mount of Purgatory. This place is the exact antipodes of Jerusalem and the crucifixion. It is possible that here Spare is equating the 'Zod-Kia's Dominion' with the antithesis of vision, as the text and images strongly indicate.

The motif of the crucifixion appears within Canto XIV of the Paradiso. In the fifth heaven (of Mars) are the souls of those who fought for the faith arranged as a cross; later, a crucifix appears. Spare may have satirically alluded to this in his text: "Chained by Faith and blind Understanding" (EL.p.24)

Spare may also be juxtaposing two opposed ideas. If he is invoking the Faithful of the Paradiso XIV, he may also have been invoking their moral opposites, the hypocrites of the Inferno XXIII. The basis for this

assertion is that the recumbent men at the foot of the cross and his companion in foetal position are both tonsured. These may be Loderingo di Liandolo and Catalano de Malvotti . they were both knights and Frati Godenti (Joyous Friars); it is these two which accompany Caiaphas.

The woman tethered to the cross seems to be composite in identity. She is not "chained" as the text maintains, but is linked to the cross by a cord. The contention is that she represents the Church in the specific form of the Paradiso IX.122-123, in the form of Rahab.

Here, Rahab is in the company of Cunizza da Romano and Folquet de Marseille. These might also be ancillary identities of the two men of Spare's drawing, assuming multiple identity in a manner which would be refined in ABOS. Edward Moore comments on the surprising presence of Rahab in the Heaven of Venus:

Dante here says that Rahab was the first fruits in the glory of the triumph of Christ, and he adds that such a trophy should be found in heaven of the lofty victory that was gained by the uplifting of the one and the other hand.....

(Moore. Studies in Dante 1st series. pp.62-62)

The uplifted hands appear to refer to the crucifixion of Christ. Writing in 1902, Paget Toynbee provides a further tangible link between Rahab and Christ.

Some surprise has been expressed at the position in Paradise assigned by Dante to the harlot Rahab, whom he places in the Heaven of Venus, and describes as having been the first Soul (of those destined for that sphere) released by Christ from Limbo:-..

Apart, however, from the fact that through her marriage with Salmon (Josh.vi.25; Matt.i.5.) she became the ancestress of Christ - a fact insisted on by Petrus Comestor in his Historia Scholastica (Liber Josue cap.v) and that she is especially mentioned both by St. Paul (Heb.xi.31) and St. James (James ii.25), it may be noted that by the Fathers Rahab was regarded as a type of the Church, the "line of scarlet thread" which she bound in her window (Josh.ii.21) being typical of the blood of Christ shed for the remission of sins. This view is expounded.....by Isidore of Seville; with whose writings Dante was certainly familiar.

(Toynbee. Dante Studies and Researches. pp.287-288)

Spare uses the term "barren" in relation to this woman, and to the woman of 'Earth' (EI.p.9). This tends to indicate an implicit criticism of Christian soteriology. In addition Christ is seen only from the loin, this, with three extinct candles ensconced in the background point to a linkage of the decadence of the church in its tertiary phase as described by Blake.

The woman does have an allegorical cord, the scarlet thread of blood lineage, blood sacrifice, vicarious atonement and the eucharist. Hence also the spilt cup beneath her feet.

Here, Dantean meaning fuses with that of Blake; but the latter gives Rahab a very different connotation:

The Synagogue Creat'd her from Fruit of Urizen's tree
By Devilish arts abominable, unlawful, unutterable;
Perpetually vegetating in detestable births
Of female forms, beautiful thro' poisons hidden in secret
Which give a tincture to false beauty. There was hidden within
The bosom of Satan The False Female, as in an ark and veil
Which Christ must rend and her reveal. Her daughters are Call'd
Tirzah; She is nam'd Rahab; Their various diversions are call'd
The daughters of Amalek, Canaan and Moab, building on the Stones.
(Blake. The Four Zoas. VIII.277-284)

In Blake, Rahab is totally antagonistic to Christ, and in The Four Zoas VIII.222-229 she attacks him with her knife of flint. Later, in VIII.321 Rahab is identified with Babylon, Mother of Harlots of Revelations 17:4, a fortuitous conceptual linkage for Spare.

As with Babylon, the woman of the drawings is wrapped in a robe. In Night VIII of The Four Zoas, Rahab cuts off the mantle of Luvah from the Lamb of God. This mantle rolls apart to reveal to all in heaven and earth the Temple and Synagogue of Satan. Thus, the conflicting attributes of Rahab may be tabulated:

RAHAB	
BLAKE	DANTE
<ol style="list-style-type: none"> 1. As a virtual female equivalent of the 'Synagogue of Satan'. 2. As an antagonist to Christ. 3. (As Babylon) Cup of filthiness of fornication 4. As wanton sexuality 	<ol style="list-style-type: none"> 1. As an allegorical figure representing the Church. 2. As an ancestress of Christ and redeemed by him. (scarlet thread) 3. Blood of Eucharist (scarlet thread) 4. Redeemed sexuality (Heaven of Venus)

It will be interpreted that the woman of 'The Beauty Doctor' (ABOS) is also Rahab in canonical form.

The two lions may be those of "bitter protest" of 'The Argument' in Blake's The Marriage of Heaven and Hell. As such this would link the 'Zod-Kia's Dominion' with Blake's exilic "Wilds".

Kabbalistically the Zod-Kias and the Zos-Kias have been identified with the Nepesch Chiah and Neschamotha Quadisha (cf. Mathers KU.pp.91-92). In the present context they represent the negation of purgation of vision in their posture facing each other.

LIFE'S NIGHTMARE (p.27): Titled beneath the drawing as such there is also a title above the picture: 'A Rehearsal of Despair'. The drawing consists of a densely packed group of allegorical figures representing certain sins listed to the left, and commented upon on EI. p.26.

The interstitial spaces between the figures are infilled with closely drawn swirls, arabesques and spirals or hair and foliage. Towards the bottom of the picture is a large serpent coiled above an obese woman. Over these is a naked man and woman. To the right, a naked, winged figure is emblematic of 'Religion', described in the text as flightless, and therefore functionally redundant, he wears a glove on his right hand. A mark on his breast may be analogous to Christ's wounded side.

By the head of 'Religion' crouches a being with his head hidden, and above him another obese, flaccid woman, and a clothed dwarf bearing a cup near a guttered candle. Beside him is the two-headed horse 'Prejudgement' and on his back an eagle. Under its pinions is a priestly figure in white garb upon which is written: "Death is All". Beneath, a human skull and bone appear with Spare's monogram, the Thane and the date: 1904.

In Dantean terms, all the crimes listed beside the drawing tend to span the circles outside the City of Dis. The possible exception is 'Blasphemy' which could be grouped with heresy. These can be comparatively tabulated:

SPARE (LIFE'S NIGHTMARE)	DANTE INFERNO
EXCESS DISSIPATION REPROACH SLOTH PREJUDGEMENT DEBAUCHERY PLEASURE CONTEMPT BLASPHEMY GLUTTONY DESTINY DEATH	The avaricious and prodigal; Circle IV (Canto VII). The wrathful, with the sullen and slothful: Circle V (Cantos VII & VIII) The unchaste; Circle II (Canto V) Heretics/Epicurians: (City of Dis; Circle VI.) (Cantos IX & X) The Gluttonous: Circle III (Canto VI)

Spare does not list the sins which were more serious from Dante's point of view. Spare's list concerns humanity principally in terms of herding instinct and the foibles which then arise, anticipating later books. In Dante, crime leads to punishment, in Spare the "crime" is evidence of blindness, the real punishment.

In EI. p.26 Spare uses the term "Extravagance" as he had in 'Chaos' (EI.p.21). Extravagance thus becomes a cognate term, the fragmentation and excess of the endless cycle devoid of meaning.

The double-headed horse seems to be a perverse travesty of the Aker lions. The drawing is more or less a reiteration and recapitulation of several major themes of the book.

ILLUSION AND TRUTH (p.29): The title is given to the upper left, whilst a subtitle: 'Alpha and Omega' occurs to the lower left.

The dominant central angelic figure reduces the possibility of much background detail. On his robes are the words: "The World, the Flesh, and the Devil", quoted from John 14:6. The angel is gloved, bearing in his right hand a cup and a vessel in his left. A lit candle glows over his left shoulder; another stands at his feet in the folds of a tablecloth from a table to his left. A third appears on the left over the shoulder of the grotesquely featured 'Knowledge the Jester' (also gloved), with his right hand extended to the Angel and the word Thane on his left. The figures stand on a tiled floor resembling the curvature of the earth with lines of longitude and latitude. The background consists of a central vertical band of white behind the angel flanked by black each side. The text refers to this as "the gates of life" (EI.p.28).

In Dantean terms the Angel is iconographically closest to the being who appears in the Inferno Canto IX. Dante recognizes an angelic being sent from heaven who has descended into Hell; he reviles the heretics. This being opens the gates of the city of Dis with his wand, where Dante sees the heretics punished in their tombs of fire.

There is also a resonance with the Paradiso XXIX. Here, Dante sees the saints: Peter, James and John with Adam, whom he describes as "four torches". This could connect with the present drawing conceptually with 'The Dwellers' (EI.p.23), with alternative reading of the three heads of the vessel. This heaven is that of the angelic seraphim.

The description of this heaven with its central atomic point and concentric rings of fire is also reminiscent of the drawing 'Synopsis' (EI.

p.5). This would be 'The Synopsis' in a heavenly context with the Kia at its centre. In the Paradiso XXIX, Beatrice sees Dante's doubts in the 'Mirror of Divine Truth'.

In Blakean terms, both the horse of judgement (EI.p.27) and the Jester of 'Illusion and Truth' bear a significant motif. That is, a circle divided by a central line. This could be Spare's representation of Blake's division of Albion into two regions: England and America.

Ellis and Yeats discuss this in TWVB (II.p.156). Unity is represented as divided into two halves, consistent with the identity of the Jester as 'Knowledge', with his counterpart in 'The Allegory' (EI.p.15).

This is the Blakean conception of Adam and Satan as representations of Contraction/Expansion and Opakeness/Lucidity respectively. Blake asserted in both The Four Zoas IV.270-273 and Jerusalem 42.29-31, that Satan and Adam exist in the bosom of every man.

Significantly in Jerusalem I. 15-31 Blake comments on the Chaos of Satan and the World of Adam. This seems to have profoundly influenced the meaning and imagery of EI and subsequent books. Spectrous Chaos in Blake is morbid sexuality. Its opposite and more regenerate form is seen by Blake as a prevision of unity and fruitfulness of spirit. It is described in this way in Jerusalem 86.22 and 88.38. Here, and in this regard, Blake speaks of the Covering Cherub. Hence Spare's identification of sexuality and vision as it occurs at the outset in the 'Portrait of Hissself' (EI.p.13).

Kabbalistically, the Angel, as has already been indicated, may be the Archangel Methratton standing within the Middle Pillar. The Jester, with his extended right arm may refer to IHVH (cf. Mathers KU.p.236). The Jester has Thane written on the unextended left hand. This would equate with the Inferior hand of the Tetragrammaton (KU. p.238). This prefigures extensive use of the hand motif in both ABOS and TBOP.

PART THREE: CONCLUSIONS

It can be concluded that EI is constituted of a series of complex inter-related allegories. Also, that these are derived from diverse and heterogeneous sources. That some are made immediately accessible and manifest, and some are not.

The artist has presented a series of drawings which pose certain problems of decipherment to the viewer. Firstly, they presumed a great deal about contemporary literary knowledge and familiarity with relatively arcane topics, and the ability to perceive the intended pattern of synthesis formulated in both text and image. Secondly, they presume visual sophistication in the viewer's ability to recognize the motifs which signify synthesis and multiple meaning, sometimes analogous and sometimes involving visual pun and conceptual paradox. Spare clearly intended his audience to penetrate beyond the manifest satirical dimension in placing existence in an infernal context.

It has been suggested that EI contains the main areas of concern, in embryo which would crystallize into the defined strata of ABOS, and without the encumbrance of textual scaffolding.

EI contains satirical and "infernal" aspects; a critique of the trivialization of existence and spiritual alienation within industrialized Edwardian society. Through the prism of Dante and Blake Spare is commencing to attack the belief-systems emanating from Judeo-Christian tradition, but as yet with little reference to a canonical source. To contrast with the chaos of existence Spare is positing a cosmology founded on Kabbalah. He is also indicating the path to spiritual restoration firstly through a purging of vision or catharsis, and the attainment and

achievement of liberation.

It can be concluded that Spare has realized the potency of allegory but also its limitations. Within ABOS it will be seen that the beginnings of a Transcendent Symbolism appear; although in comparatively primitive form.

A BOOK OF SATYRS (1907 & 1909)

.....and the satyr shall cry to his
fellow.....
(Isaiah 34:14)

INTRODUCTION

The analysis of EI sought to determine the presence of a "Rule of Four" pervading the book. Evidence was presented of the recurrence of this elemental number as a persistent theme.

Whilst the drawings were interpreted as multifaceted, compound allegories, there was no evidence that the "Rule of Four" existed within EI to regulate the structure of the allegories as distinct strata, or the "Rule of Four" acting as a numerical index linked to differentiated but interconnected levels of meaning.

The central hypothesis of the analysis of ABOS states that this is now the case and constitutes the most major innovation of the book: in addition to complete dispensation with text.

The contention is that Spare derived the fourfold stratification of ABOS from a basic Dantean model. It is also suggested that, in a more Blakean sense they can be attributed to the four elemental subdivision as typifications of their meaning and content; these are:

1. **EARTH: Satirical:** an extension of the infernal/chaotic themes of EI. Manifest and "revealed" criticism of the contemporary world and the unregenerate or "Fallen" London. Humanity in a fragmented cycle of spiritual blindness.

With three "concealed" strata:

2. **WATER: Biblical and Christian:** To formulate a critique of Christianity. Almost exclusively derived directly from canonical sources and gospel accounts of the life and passion of Christ, but with certain Old Testament prefigurations. Vicarious atonement unfavourably compared with the self-sacrifice of No.4. Comprehensive treatment of Christian water-symbolism: blood-sacrifice, wine of eucharist, water of baptism.
3. **AIR: Kabbalistic:** Extension of the cosmological basis of EI with additional refinements and correspondences from other occult systems. The method of restoration of Vision by individual effort to contrast the acedia of No.1 and the emphasis upon faith of No.2.
4. **FIRE: Classical and Tragic: Katharsis and Ekstasis:** Cleansing to promote fresh vision of spirituality (Fire as lustral). Self-sacrifice to Kia as opposed to the vicarious sacrifice of No.2, typified by god-forms of Dionysos and Prometheus and their fire-motifs. Introduction of a basic theogony consisting of Zeus,

Persephone, and Dionysos.

This provides both the putative model of Spare's structural organization of his own allegories and the method by which the hermeneutic analyses of the drawings will proceed. In EI Spare's method was to utilize the tension created between "revealed" and "concealed" aspects of the work. In ABOS it is contended that the first stratum as satire is revealed, and the "concealed" aspects are more precisely delineated in terms of theme rather than as diverse hidden dimensions culled from other literary sources such as Dante's Paradiso, Blake, Mathers' KU, or Budge's BOD.

There is less direct obligation in ABOS to other significant literary figures and greater emphasis on personalized theme and more sophisticated structural organization.

The contention is that this exhaustion of the possibilities of allegory led directly to the great emphasis on symbol and symbolic method within TBOP, and the reason why TBOP is the most didactic in form of Spare's books.

A BOOK OF SATYRS

PART ONE: THE GENERAL BACKGROUND

(i)

The Biographical Context: The preparations for ABOS were punctuated by a fraught correspondence between Spare and his publisher John Lane (1854-1925). Despite this, it may have been Lane who introduced Spare to many influential literati, such as John Gray and Andre Raffalovich, the latter whom Spare visited in Edinburgh, in June 1910.

Another figure known to Lane was Ernest H. Collings, who would, in 1911, review Spare's Baillie Gallery exhibition and later introduce TBOP. However the man chosen to introduce ABOS was the Scottish artist James Joshua Guthrie (1874-1952).

Guthrie's introduction to ABOS reveals some evidence of knowledge of consanguinity between the content of EI and ABOS, although Guthrie does not make any startlingly specific observations:

The "Earth" Book of Spare was an elemental and chaotic thing, full of significant art, and of still more significant conception. So mighty a theme may only remain littered with fragments, each, like the Sphinx, an unread riddle, existing in the mind amid a turmoil of unaccustomed thought.....

(Spare. ABOS. Introduction p.)

Guthrie has clearly grasped the significance of the elemental in EI, and also that it is still germane in introducing ABOS. Then, Guthrie seems to lose his perceptive momentum, for he refers only to superficial allegory within ABOS:

...But the present series of designs occupies the more circumscribed area of local allegory on a physical plane.

(Spare. ABOS. Introduction p.)

Ultimately, neither Guthrie nor Spare seem to have been entirely happy with the Introduction; Spare wrote to Lane in 1909:

...James Guthrie who wrote the Introduction for the 'Satyrs' wrote to me this morning, saying that he would like to make a few alterations in the Introduction. I think it would be better altered as it's "solidly packed & a trifle obscure" to use his own words...
(H.R.H.R.C.collection. University of Texas)

Spare again voices dissatisfaction, remarking mysteriously to Lane in a letter of 23rd August 1913:

The Satyr book needed text for what was changed - the other was hardly my work, which I believe partly explains their failure.
(H.R.H.R.C.collection. University of Texas)

Spare does not make the cause of his disenchantment clear, but he was fastidious in relation to ABOS. Writing from The Old Mill House, Chadwell Heath (Essex) on 23rd June 1909 Spare informs Lane:

Dear Mr Lane,
I do not object to your cutting away the date from the block you name, providing you make mention somewhere in the Book, that it was first issued in 1907, or that the twelve drawings were done at that date...
(H.R.H.R.C.collection. University of Texas)

ABOS was first issued without the drawing 'Pleasure' which is clearly dated 1908, and it was not sent to Lane until the autumn of that year for inclusion. On 18th April 1909, Spare mentions this drawing, together with ideas for a new book. This indicates how closely, in conceptual terms, the revised ABOS and TBOP run into each other:

I am now well on with the New Book and wish you to publish it. The drawings would run like the New 'Pleasure' drawing in the Satyrs. The Book would be called 'The Book of Pleasure'. Already I have the ideas roughly drawn out.
(H.R.H.R.C.collection. University of Texas)

The idea to include vignettes on the verso of each drawing in ABOS seems to have emanated from Lane, who appears to have wielded the ultimate veto. Spare wrote to Lane on this whilst clearly distracted by the illustration of Sir Charles Darling's On the Oxford Circuit:

I shall be pleased to call & see if I can arrange with you to revert

to your first idea of having important secondary drawings.

(H.R.H.R.C.collection. University of Texas)

There is one piece of circumstantial evidence at this stage of possible influence by Nietzsche, directly or indirectly. By 4th September 1909 Spare is writing to Lane commenting that The New Age would give a good notice. At that time, the editor was A.R. Orage, his co-editor, Holbrook Jackson, having left The New Age in 1908. Orage was an admirer of Nietzsche, and as the writer of several books on Nietzsche these can be considered as possible putative influences on ABOS. Reviews of ABOS suggest shocked and grudging admiration:

In A Book of Satyrs by Mr. Austin O. Spare, (Lane, £1. 1s.), our thoughts are directed to a young artist whose work is distinguished if not always pleasing. Mr. Spare has a predisposition to the grim and terrible in art, and in working out his ideas he is influenced by the appeal of the grotesque. Under the chosen title we should not expect to find illustrations depending for their interest on pictorial beauty; and granted that we are in the mood for satyrs and satires, the designs are satisfying. The plates show great power of draughtsmanship, fertility of invention and a rare sense of effective contrast in black and white. Taken as a whole or in detail the drawings are excessively clever.

(The Art Journal. 1909.p.370)

Previously, Spare's exhibition of some of his drawings had elicited similar reactions when exhibited at the Bruton Galleries in 1907; Mr Paul Codrington of The World was moved to remark:

The amazing eccentricities to the perpetration of which that precocious genius Mr. Austin O. Spare, applies his rare gifts, will probably be the talk of the London studios for many a day to come. In speaking of his pen-and-ink work it is difficult to find superlatives.

(The World. Oct.29.1907)

Later Codrington succumbs to horror:

One only has to go through a list of the titles he has given to his weird and often unintelligible drawings - 'The Suicide', 'The Outcast', 'Intemperance', 'Desolation', 'The Massacre', 'Life's Nightmare', 'The Despair', 'The Martyrs' - to discover his leaning towards the horrible, which he realizes with the power of genius.

(The World. Oct.29.1907)

Similar expostulations proceed from Mr. P.G. Konody of The Observer; the article is headed: 'Gruesome Art':

The name of Mr. Austin O. Spare will be remembered as that of a youth who, two years ago, when he had barely reached the age of seventeen, causing a passing sensation by the extraordinary power of his genius for draughtmanship, as well as by the weirdness and almost insane mysticism of his pictorial inventions.

(The Observer. Sun.Nov.3.1907)

An article in The Globe of Wednesday Oct. 30th 1907 headed 'Morbid Art' is in much the same vein.

It seems that even informed contemporaries bridled at the shock value they perceived in Spare's work. This seems to have vitiated any possibility of deeper examination of the images at the time. The reviews reveal little about Spare's drawings or ABOS, but reflect much concerning the society into which it was uncomprehendingly received.

Aristotelian influence in Dante: Possible usage by Spare: It has already been seen that Spare's methods of formulating a synthesis from diverse literary sources are often highly idiosyncratic. This chapter proposes just such a possible sequence emanating from Dante within ABOS.

Contemporary scholarship could have revealed to Spare the central importance of Aristotle to Dante. To Dante, Aristotle, confined in limbo, was the glorious philosopher, and the whole of the Inferno, as a circumambulation, reflects the Aristotelian perception of cyclic motion as superior to rectilinear. Through Dante, this metaphorical trope of circumambulation appears in Spare through the 'Synopsis' (EI.p.5) and continual references to the cycle throughout the book, with synthesis with Blake, in the Adamantine recurrence and the elemental cycles of the zoas, and with various Kabbalistic parallels.

This may have sufficed to introduce Aristotle as a viable influence. The conventional view of the church had been that human life was a linear journey with a destination in another world. Progress was by faith and salvation by the intercession of a divinity offering vicarious atonement.

EI had commenced to question this soteriological model, and the ethical and moral questions which depended from it. Emphasis is progressively being placed by Spare on individual deliverance and responsibility. In ABOS Spare critically compares the Christian soteriological model with others occurring in Tragedy; of Dionysos and Prometheus, and his own role in this heroic form.

In this again Aristotle could also have assisted Spare. The question which must be addressed in this analysis is: which model of Tragedy could be

that which is being utilized? Does the form of Tragedy persist substantially within ABOS? If so, is the model predominantly Aristotelian or Nietzschean?

Contemporary discussion of Nietzsche and his putative influence in ABOS:
Analysis of ABOS will seek to establish that Spare's thinking and work were becoming increasingly philosophically sophisticated.

In EI Spare initiated the practice of presenting a concealed dimension to both text and image. The concealed aspects tend to have spiritually exalted connotations. This possibly emanates from the mediation of Neo-Platonism through contemporary scholarship remarking on its influence within Dante and Blake.

This may have marked the point of establishment of Spare's preoccupation with discovering meaningful symbolism as, in Neo-Platonic terms, partaking of the language of the divine. The appearance within ABOS of mythical-divine alphabet inventors such as Adam and Prometheus does tend to support this.

Platonic perceptions of the inadequacy of language to explain the ineffable may have had two effects within ABOS. Firstly, the absence of text, and secondly, the introduction of symbols (sigils) as means of penetration of the subconsciousness as Spare then understood it.

Spare's method appears to have been to acquire generalized information and then to refine or specialize it. He may thus have acquired particular knowledge and understanding of Aristotle through commentaries upon Dante. Certainly, Spare became aware of Dante's theories on language; which tend to overstress the importance of language. He mentions Aristotle in this respect in an albeit late letter of 29th December 1954 to F.W. Letchford. Writing to Letchford in August '46 Spare was to confirm the importance of Plato to him.

In ABOS there is a quantum leap from EI. The viewer is suddenly confronted with a plethora of images relating to Classical Greece and to the central figure of Tragedy, the Satyr. Certainly, the motif of the satyr had been used by Spare as early as 1902, but without the attendant contributing iconography of ABOS.

Spare may have become aware of the Renaissance characterizations of Plato and Aristotle as Natural and Moral philosophy respectively. These are the two main branches; ABOS and later books are intent on clarifying the cosmological background to Spare's mysticism, and his own perceptions of ethical questions and problems.

If Spare had encountered Nietzsche's views on Tragedy in some form by 1906 he would have found both aspects addressed; Eternal Recurrence as a cosmology and as an ethical doctrine. In addition, Spare would have been presented with two complementary modes of creation: Apolline and Dionysian.

Within ABOS there appears to be distinct alternation between an Aristotelian Melancolic mode as in the 'Introduction' and 'General Allegory' and the Joy implicit to Nietzschean Eternal Recurrence. Also, there is Nietzsche's juxtaposition of Christian suffering and Dionysian laceration. These appear to be paralleled in Spare's second stratum of ABOS and the fourth, where both Dionysos and the bound Prometheus appear.

Nietzsche's The Birth of Tragedy was not translated into English until 1909. Nevertheless, Spare, one of Lane's circle, was being introduced to proficient German-speakers, such as John Gray, who, in 1899 had translated Nietzsche's poetry for The Yellow Book.

Spare was also in contact with The New Age by at least 1909. He may have formerly been fully aware of a book by one of the editors: A.R. Orage's Friedrich Nietzsche: Dionysian Spirit of the Age. Within this book (Op.

cit.p.29) Orage speaks of Religion, morality, art and life itself as losing their hold on men. These are all topics dealt with in ABOS: 'The Church', 'Politics', 'The Connoisseur' and others. In addition, Orage likened Blake to Nietzsche:

In perhaps their profound antithesis Dionysos is pure energy (which Blake, a thorough Dionysian said was eternal delight) while Apollo is pure form seeking ever to veil and blind pure energy.

(Orage. Friedrich Nietzsche: Dionysian Spirit of the Age. p.34)

Later, Orage was to make the claim for Nietzsche as mystic, a claim he is unlikely to have made for himself:

.... nobody who understands Nietzsche will doubt that behind all his apparent materialism there was a thoroughly mystical view of the world. As already said, Blake is Nietzsche in English.

(Orage. Friedrich Nietzsche: Dionysian Spirit of the Age. pp.74-75)

In The Birth of Tragedy, Aristotle's conception of Tragedy, with its emphasis on katharsis is repudiated. Nietzsche's emphasis is upon transliteration of values leading to ekstasis. Both trends were latent in Spare. Insistence on purgation has been interpreted from the analyses of EI; the regaining of Vision. In EI there is also the beginning of self-representation in heroic form. This was ideal for development in terms of the supreme heroism of self-overcoming, with the satyr as emblematic of unfettered Dionysian ecstasy.

Nietzsche identified indestructible Joy with the chorus of satyrs, preserving their identity throughout all ages. In ABOS they appear in contrast with other protagonists who are clad in the costume of all ages ranging from contemporary Edwardian to Classical Greek.

Spare was simultaneously working towards a symbolism which in his view, would transcend individual consciousness. He may have found a parallel with Nietzsche's interpretation of Dionysian music; union with Nature being the focus of the celebration. At the same time Spare also diverges

from Nietzsche; to the latter, the world of sense, change and becoming is the only world. This contrasts with Spare:

The idea is unity by the formula of self, its necessary reality as continuity, the question of all things, all this immense visible and invisible has come out of it.

(Spare. TBOP. p.7)

Although Spare affirms the senses:

This ancestral sex principle, and the idea of self, are one and the same.

(Spare. TBOP. p.7)

Within TBOP it would appear that Spare had succeeded in synthesizing what he required from both Platonic Transcendence and from Nietzschean Transvaluation and Eternal Recurrence. On ecstatic suffering Spare would later write:

Verily, greater courage hath none than to satisfy the unexpected desire by Self-Pleasure... For this reason, that when the desire again reacts, to operate in the ego, the suffering shall be ecstatic. How do I know? Not by farcical dialogue with Self but through contact with its undulations.

(Spare. FOL. p.20)

Within Nietzsche, Dionysos is seen to affirm life, and Christ to deny it. A similar dramatic contrast exists in ABOS between the second and fourth strata. Within ABOS there is evidence of contention between Christian Transubstantiation and Dionysian Transvaluation - two forms of intoxication invested in the motif of the wine-cup carried through from EI.

Evidence of Greek Tragic components within ABOS: consideration of their form, content, and presentation:

Nietzsche's The Birth of Tragedy itself displays affinities with Aristotle's poetics, but Nietzsche emphasizes the kulturkampf between the Socratic view (which he despised) and the Dionysian movement. Nietzsche still perceived himself here as a contemplative man, a paradoxical feature seemingly consistent with Spare's own self-representation in ABOS, in the contemplative-melancholic self-portraits of 'The Introduction' and 'The General Allegory'.

Aristotle, in common with Plato, considered art as mimesis or "imitation", but his theory of katharsis is a manoeuvre contrary to Plato which reinterprets Tragic drama as respectable entertainment.

The deeper Tragic stratum of ABOS reveals that katharsis is utilized in relation to the purgation of habitual belief systems inherent in the ethics of the second stratum. Spare will be seen to extend this critique of morals textually in TBOP. Beyond katharsis as a liberating and lustral force within ABOS is ekstasis. That is, the Tragic component does not function purely in the Aristotelian sense of an emotional safety-valve, but is prophylactic in the more Nietzschean sense of its transvaluative qualities. Within ABOS this means transition into pagan allegorical and symbolic meaning, the revitalization of ekstatic and Dionysian religious forms as opposed to the ordered Apolline implications of the second stratum.

In both Nietzsche and Aristotle there are clearly defined and acceptable Tragic norms, and more or less unacceptable deviations from them. In

Aristotelian prioritization., muthos, plot, or myth is the prime consideration, closely followed by ethe, characters or characterizations, with opsis, the visual dimension as a more minor priority.

Nietzsche gives first place to music as the essence of Tragedy, then muthos. Spare's later strong and enduring emphasis upon music determining picture-titles and subject-matter is perhaps noteworthy in this respect and may have sprung from his preparations in incubating ABOS.

Seemingly common to both Spare and Nietzsche is the considered importance of peripeteia or "reversal" a factor which is unimportant to Aristotle. Spare will be seen to frequently alter the sequential order of events in strata where there is a definitely attributable narrative sequence. This can be seen most clearly in the second stratum in which the chronological order of events of the life and passion of Christ are sometimes altered. Peripeteia also applies to the entire order and structure of ABOS in terms of reversal. Starting with the contemporary Edwardian world the strata progressively work historically in reverse to finally return chronologically and conceptually to classical paganism. Spare establishes his interest in important pagan festivals; 'Existence' can be interpreted as a depiction of a certain point in the Anthesteria and certain other of the Dionysia are hinted at elsewhere. This temporal reversal is given significant psychological extension by Spare's own fluctuating alter-ego guises, as Adamantine or Promethean.

In Nietzsche's views such reversal effects an "annihilation" (Vernichtung) of the individual hero. It will be contended that this dimension of ABOS may be the prototype of the conceptual basis of 'The Death Posture' of TBOP. Spare, as hero, reaches into the past by the extinction of the ego in a form of self-overcoming is indicated in the double Prometheus juxtaposed with his self-portrait in 'Officialism'. In TBOP this

extinction is characterized by self-portraits with winged heads, recalling the Greek god of Death, Thanatos. Examples occur in 'The Ascension of the Ego' (TBOP.p.6) and 'Emanations of the Ego' (TBOP.p.10).

Thanatos is an appropriate successor in Spare to Sikah. In the prologue to Euripides Alcestis. 25, Thanatos is 'The Sacrificer of the Dead', or, as in Way's translation: 'Priest of the Dead'.

This concept of sacrifice through Death was already established through Spare's contact with Blake's work. In the form of Eternal Death given in Jerusalem II.45.37-39 and II.48. 54-55 and in Milton I.12.33-35, the archetypal man (Albion) is presented as the place of Death. Spare may also have perceived likenesses of Albion to Prometheus as in Jerusalem I.94.14-16, explaining the figure close to the pillar of 'The Allegory' (EI.p.15).

Spare is working his way towards the concept of transvaluation. He actually uses this Nietzschean term in FOL (p.28) in relation to Death. Earlier, Spare paraphrases Nietzsche by referring to the "will to anything" in TBOP (p.14). To Spare, the transvaluation is of entry into a higher mode of consciousness and the recurrence (resurgence) of ancestral memory.

In the second stratum of ABOS Christ is generally absent from representation, except in what seems a joint second stratum allegory in 'Pleasure'. Christ, in Tragic terms, could be said to embody the Aristotelian desideratum of "goodness" (khresta). In the main, the characters of ABOS fluctuate in identity and moral complexion from stratum to stratum; their valency is variable. Simultaneously, Spare is primarily concerned with the religious and spiritual origins of Tragedy.

A BOOK OF SATYRS

PART TWO: THE THIRTEEN PRINCIPAL PICTURES

I. PLEASURE: This entirely linear drawing prefacing the book is dated "'08". There are four male figures in the composition, two pairs divided by a wall in upper and lower regions.

Of the two figures to the upper right, one is engaged in winching up a makeshift hoist supporting a board. Behind, his companion looks on quizzically. In the foreground, in front of the wall, a figure lies recumbent on the board being hoisted. The board is given a suggestive cruciform shape to the lower left. The partly draped figure has a skull near to his feet.

In the foreground, standing on a flight of stone steps, is a standing man of abstracted, almost cretinized appearance, clad in a girdled robe. A lizard can just be seen to the bottom right.

This drawing introduces the whole series, and as such appears to depict an elemental quaternity subdivided into active and passive principles. These can be interpreted:

- Fire: The active principle, symbolized by the hoisting man.
Air: Meditating action, standing behind the figure of fire, representing reason or ratio.
Water: The reclining figure, later to assume the central role in relation to Christ.
Earth: The passive, totally inert standing figure of the foreground, in the lowest position as the heaviest element.

The primary level of satire possibly concerns the futility of empty pleasure. An introduction to the second stratum is provided by the clothing of the protagonists, which appears biblical or Middle Eastern.

In the second stratum, it would appear that there are three constituent allegories being enacted. These comment critically upon one-another by

their juxtaposition.

It can be seen that the board is cruciform. The presence of the skull at the feet of the recumbent man recalls the tradition of Christ's crucifixion at Golgotha over the site of Adam's burial.

Spare may already be utilizing alchemical allegory in relation to the third stratum, a manoeuvre which becomes more evident in TBOP. The reclining figure is seen in relation to a stone wall, recalling the biblical references to the stone refused by the builders in Psalms 118:22 and Isaiah 28:16. Direct relation of this to Christ occurs in Matthew 21:42, Mark 12: 10, Luke 20:17 and Paul, in the First Epistle to Peter 2:7.

This may have been intended to articulate the second and third strata. Spare may have encountered the analogy made by the Paracelsist Heinrich Khunrath (1560-1605) of Christ as the lapis in the Amphitheatrum. The link with the third stratum is not only the occult connotation, but the fact that the lapis can be likened to either Christ or Adam. Other motifs tend to support this interpretation.

The second allusion to Christ (because of the supine nature of the figure) could be to the deposition of Christ's body described in Mark 15:46. The body was released by Pilate which also links this drawing thematically with 'Politics' on a second stratum.

The third and most critical interpretation concerns the second chapter of Mark. In this chapter, Christ heals the palsied man, and implies his own divinity by absolving the sin of the sick man, and being challenged by the scribes. Christ says to the palsied man:

But that ye may know that the Son of man hath power on earth to forgive sins...

(Mark. 2:10)

This would suggest that Spare has iconographically superimposed the images of Christ and the palsied man. The implied message is duplex: that each individual has the power to cure inertia and spiritual sickness, and that the drawing is a criticism of the whole doctrine of original sin and vicarious atonement.

In the third stratum the Kabbalistic purport of the skull is made. In Mathers KU (p.72) The Son (Christ) is identified with the Microprosopus as crucified at Golgotha, and the Tetragrammaton is presented in the form of a cross. That is IHVH as a cross of the elements, consistent with the general purport of the drawing. A similar diagram also occurs in Eliphas Levi's Transcendental Magic (p.61). This introduces a whole concatenation of occult associations with the number four which are maintained from EI and expanded in ABOS.

Thus, Spare presents two soteriological figures for comparison. Christ is presented unfavourably, and Adam is the visionary potential within humanity.

The fact that the drawing includes no female protagonists supports this unfavourable comparison. This extends a theme which was explored in 'Earth' (EI.p.9). Spare may also have been aware in 1908 of the skull (as caput mortuum) as an alchemical motif denoting the mortificatio of Eve. It will be argued that Spare did know this and used the skull in exactly this context in the drawing. 'The Dwellers on the Threshold of Silent Memory' (TBOP. p.46). Christ lacks the feminine aspect of the prima materia as Eve. Christ also lacks the equilibrating feminine aspect of the Microprosopus which Adam does possess. This feminine aspect will be one interpretation of the woman of 'Fashion'.

The lizard may also contribute to this theme. Christ represents khresta in an extreme form as unvarying goodness. The lizard, in an alchemical

context can have ambivalent properties assigned to it. As a theriomorphic representation of the spiritus mercurii it may be a prefiguration of the reptiles and amphibians of FOL. Spare may have encountered A.E. Waite's edition of the Hermetic Museum of 1893. Here, both the healing and beneficial attributes of Mercurius are referred to by Nicholas Flammel and George Ripley. The Spiritus Mercurii can also be represented by a hermaphrodite, which would be entirely consistent with Spare's theme and imagery from EI onwards.

The fourth stratum of the drawing possibly refers to the concept of sacrifice within Tragedy; the skull as emblematic of Thanatos.

II. INTRODUCTION: Here, Spare uses the EI device of broad areas of contrasting black and white. In the upper part of the drawing black is predominant, the stark contrast highlights both dramatic effect and strengthens the composition.

The black background consists mainly of a heavy black curtain from behind which an up-tilted circular mirror is being revealed. This is being effected by a self-portrait figure gazing out at the viewer in a somewhat Saturnine manner. His upraised right hand pointing upwards.

Spare is dressed all in white, his legs are covered with a white cloth which extends over a table. His cravat is gathered at the throat by a skull, which may have specific Kabbalist meaning.

This composition, of a seated figure at an oriental table is very similar to several Chinoiserie and Japonaiserie watercolour self-portraits produced around 1906. The table is cluttered with objects. A pig-headed theriomorphic statue jostles with another of a Grecianized draped woman. Elsewhere is an extinct candle, an overturned goblet, with two dice (with a score of nine) and the cup, a book marked 'Earth: Inferno', a grotesque mask, and a covered box. The leg of the table is a theriomorph with female breasts pierced by nails. Beneath the mirror another grotesque form can be seen.

The satirical purport is seemingly directed at the general vanities of this world, and a "mirror to nature".

On the second stratum the 'Introduction' can be given several interpretations; including Pauline:

For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.
(Corinthians. 13.12)

It will be suggested that Spare is using Paul's words adapted to a

different context to indicate the content of the third stratum: Paul's words echo the title of the drawing 'The Ascension of the Ego from Ecstasy to Ecstasy' of TBOP (p.6):

But we all, with open face beholding as in a glass the glory of the Lord, are changed into the same image from glory to glory, even as by the Spirit of the Lord.

(Corinthians. 3.18)

Spare may also be alluding to Revelations 4:6, likening the glass to that before the throne. In Revelations 5:1 a man is seated before this glass with a book close to him. This certainly corresponds to the iconography of the 'Introduction'. Here, EI is seemingly likened to the book with seven seals of Revelation 5:5.

Another biblical context can also be construed. The cloth covering the table and Spare's legs may be the cloth covering Christ's body at the deposition which is mentioned in all four gospels; alternatively and more likely, is that it represents Christ's robe before crucifixion.

Spare could have developed this theme from Blake's mention of Christ's robe which bore woven letters of divine revelation as in Milton II. 44.11-15. This will be seen to be consistent with the recurrence of Adam as a typification of the third, and Prometheus as a typification of the fourth stratum.

Of the latter two, Adam in Kabbalistic tradition is the recipient of the Hebrew alphabet, and Prometheus the mystical inventor of the Greek alphabet. Spare appears to be pursuing the trope of various forms of divine knowledge expressed in alphabetical form.

Evidence of this reading of the cloth-robe motif is supported by the presence in the drawing of a cup and dice. This could allude to the casting of lots for the robe of Christ by the Roman soldiers given in Matthew 27:35, Mark 15:24. Luke 23:34 and John 19:23-24. This was the

Messianic fulfilment of the prophecy of Isaiah 53:12.

Generally Spare's contrast is apparently between his heroic self-identification as the Man of Revelation with his own book, a theme carried forward from EI with the vicarious sacrifice of Christ. Of the latter, the single extinct candle and overturned chalice also bespeak this.

The Pauline interpretation from I Corinthians 13:12 of seeing through a glass darkly could mark the mirror of the 'Introduction' as the conceptual successor of the 'Mirror of Our-self' of 'The Dwellers on the Threshold' of EI (p.23). Two other points indicate this: The mirror is upturned, and, more conclusively, the combined dice-score is nine. This is the number of the Sephira Yesod, which is at variance with 'Politics' wherein the score on the dice is six, the number of Tiphareth. Also, Yesod is the "path of the foundation" mentioned by Mathers in KU p.56 as the link between the Microprosopus and the Bride. The Bride is Malkuth or Earth. The close proximity of the female statue to the 'Earth-Inferno' book on the table could hint at this and constitute a cognate motif.

In this drawing Spare has not made the Tragic content specific, although the Grecianization of the female statue could identify her as Persephone and the mask could relate to Dionysos, which would counterpoise with the second stratum.

III. THE CHURCH: The composition is a diagonal cross. From the upper right to the lower left, from background to foreground can be seen the top of a pillar with a flaming vessel. This pillar is dark and in three sections, then, another pillar supporting a satyr-bust. Forming the intersection is a boar or pig's head. Then, a tonsured priest reading from a book resting on a lectern formed from a kneeling satyr. Beneath the pulpit a black serpent emerges from the left, then Spare's monograms, which may combine AOS with AOUR or ADAM.

From the upper left; a pipe-playing satyr (torso) can be seen draped with white cloth, then the boar's head, and in the lower right, another tonsured priest with one hand clenched on an open book. About his neck is a small pouch hanging with a cross. The tops of the pulpit are semicircular, recalling the Blakean "divided circle" motif of EI. The background is black.

Here, the satirical purport seems to extend that of 'The Allegory' of ABOS (p.15). The two priests which follow the 'Light of Hope' are clad in white like those of 'The Church'. The significance of the cross and the pouch (as money-bag) may be as an echo of Christ's distaste for those who serve both God and Mammon of Matthew 6:24.

As in the 'Introduction', the white robe appears, but wrapped around a satyr. This tends to suggest a direct confrontation engineered by Spare between the second stratum Apolline (Christian) and Dionysian (Pagan) religious modes. Initially, the image of the boar or pig seems blasphemous at the primary and secondary strata stages. It will be argued that this valency is reversed, that the pig or boar adopts sacred, not profane connotations at the fourth stratum level.

On the second stratum it may refer to the demonic possession of the Gadarene swine (cf. Matthew 8:28-32, Mark 5:1-3, Luke 8:26-33). A likelier

interpretation is that Christ's words warning against casting pearls before swine (Matthew 7:6).

In the putative interpretation relating to God and Mammon of Matthew 6:24, Spare may also have been indicating the parallel verse from Luke, and the piece which follows it (Luke 17:14). In this verse the Pharisees (described as covetous) hear Christ's condemnation. Concealed allusion by Spare to the Pharisees hints at links with Blakean content of EI in terms of the 'Synagogue of Satan' and Caiaphas as instruments of Urizenic religion.

The serpent may also be a strike at the church as latter-day Pharisees, pointing to the 23rd chapter of Matthew. In this chapter, several verses refer to them as "hypocrites", in verse 16 as "blind guides", in verse 17 as "fools and blind". In verse 33 they are described as a "generation of vipers". Spare may have been hinting at a third stratum context in relation to the pillars of 'The Church' by the occurrence of the words "judgement" and "mercy" in verse 23.

The serpent may also be that of Revelations 20:2-3, in which it carries negative connotations, as the Devil and Satan. In Blake, the "Serpent" of Jerusalem 25.4 follows the biblical account of Genesis. The serpent is also used by Blake to indicate ignorance of spiritual intuitions as in Europe 86. 'The Church' in Blake also being an epithet for materialism.

Spare seems to have found the seminal attributions for the serpent for several strata from Blavatsky's IU (I.pp.157-158). Firstly, Blavatsky considers the serpent of Genesis as absurd and contrasts it with the Greek Agathodaimon as emblematic of healing and the immortality of man. It will be seen that the Agathodaimon is later vital to interpretation elsewhere in ABOS, as in 'Existence'. In IU I.p.158 Blavatsky speaks of the serpent as the "Od, the Ob and the Aour of Moses". Collectively, these three are

equated by Eliphas Levi (Transcendental Magic p.237) with the caduceus of Hermes; Od and Ob being the active and passive serpents respectively, and Aour as the equilibrating winged globe above the staff. They are metaphors for the three phases of what Blavatsky and Levi referred to as 'The Astral Light'. It will be hypothesized that it is in exactly this sense that the serpents of 'The Self in Ecstasy' (TBOP. p.32) appear.

In IU I.p.158, The Ob is identified with the malefic "Dwellers of the Threshold" of Zanoni. The "Dwellers" being elemental creatures which inhabit the passive current of the 'Astral Light' characterized by the Od; as subhuman intelligences they were regarded by Levi as potentially dangerous (cf Transcendental Magic p.228). It is therefore possible that Spare intended the more negative, imbalanced aspects of the serpent of 'The Church' as a conceptual analogy to the allegorical content of 'The Dwellers on the Threshold' of EI (p.23).

It is further contended that Spare amplified his knowledge of the Od, Ob and Aour through Eliphas Levi's Transcendental Magic (pp.193-194). Od is manifest and active, Ob is passive, and Aour is its equilibrated power. This being so, the Serpent of 'The Church' would also be a concealed analogue to the function of the accompanying pillars within the drawing, if considered as the flanking and central pillars of the Tree of Life.

The serpent is, Kabbalistically, also the tempter of Eve (cf. Mathers' KU p.42). Mathers equates the serpent-dragon Theli with Leviathan. This is the potentially dangerous aspect of Nature which in Isaiah (51:10) is identified with Rahab. In Mathers' KU.p.51 the serpent is described as forming a circle with its tail at its head, thus formulating order out of chaos.

The fourth stratum may offer transitional images from the Egyptian basis of EI into more Grecianized ones. Such a continuity and consistency Spare

could have derived from Sir James Frazer's 1906 Golden Bough volume Attis, Adonis and Osiris (pp.130-131). Here, Osiris is discussed in relation to the Moon and in his theriomorphic form of the Apis bull. A bull-form later occurs in 'Advertisement and the Stock Size'. This may be Spare's development of Seker-Osiris from EI. In Frazer's Spirit of the Corn and of the Wild (I.p.30) he cites Herodotus II.45 in relation to the animal sacrament of eating the god in the form of a sacred animal; the pig.

If Spare was alluding to this he is referring both to an alternative eucharistic act and to the transvaluation of an object of abhorrence into holiness. Red animals (pigs) were used in token of Typhon or Set. Set appears pictorially in 'The Death Posture' (TBOP.p.6).

In Spirits of the Corn and of the Wild (Vol II. p.16 ff.) Frazer comments also on the feminine attributions of the pig as sacrificial beast. This also comprehends the serpent as integral to the worship of a goddess. Frazer links the pig with Demeter, he alludes to the autumnal festivals of Demeter, the Thesmophia, the mourning rites for Persephone (or Demeter). Pigs were thrown with other items into the "chasms of Demeter and Persephone", and part of the oblation was devoured by serpents. Part of the Thesmophia involved the solemn sacrament of the eating of swine's flesh.

Demeter appearing on the fourth stratum may indicate her isolation and personal adoption of her from her Blakean counterpart, Ahania. In The Book of Ahania 39 she is the shower of life on Urizen's harvests; in The Four Zoas III. 396, she is "A Shadow of Despair".

In Adonis, Attis and Osiris (p.71.sq) Frazer recounts the belief that childless women obtained offspring by sleeping in the sanctuary of Asklepios near Epidaurus. The woman would dream of visitation by a serpent. The Emperor Augustus is mentioned by Suetonius in his (De vita

Caesarum 94) as being conceived in this manner. Examples of women coupling with serpents are given in Dio Cassius xiv.2 and in Aelian's De Natura Animalium vi.17 and Pausanias' Description of Greece iv.10.3. It will be suggested that this form of miraculous conception, on a woman by a god in the guise of a serpent is one possible interpretation of 'The Beauty Doctor'. This particular example may allude to Plutarch's Alexander 2 in which Olympas, Alexander's mother after such an incident, became involved with Orphic rites and the orgies of Dionysos. An account also occurs in Livy XXVI.19.7. It is noteworthy that a woman encircled by a serpent appears in 'The Death Posture in Action' (TBOP.p.54).

This could be a highly significant trope to Spare. Mythologically, it is an analogue of the combining of Divine, human and animal characteristics, and of sacred and divine wisdom.

IV. EXISTENCE: Victor Neuberg, a friend of both Crowley and Spare included what appears to be a verse eulogy on 'Existence' in his Triumph of Pan, published through Crowley's magazine The Equinox in 1910. This poem entitled 'Existence' and "for a picture" is dedicated to Spare. The last line of the first verse refers to "Grecian lands" and suggests that Neuberg was fully conscious of the important fourth stratum Greek content.

The drawing is linear, but with the exception of a broad diagonal band of black. This forms part of a zig-zag which is the main compositional device. This leads from the bottom left and culminates in a (white) cloth-covered table running from middle right upwards to the left. The scene is the aftermath of a feast or orgia. A naked female figure can just be seen to the bottom left. In the middle left a man stretches whilst two other companions sleep. From white drapes hang three masks, whilst another is suspended upon a pole. Nearby, a theriomorphic vessel bearing female breasts and a horse's head can be seen. A catfish entwined candlestick similar to one in 'The Death Posture' (TBOP. frontis.) stands below another featuring the body of a naked woman.

Near the sleeping woman a small grotesque squats part-swathed in suggestively hunched drapery close to a circular mirror. At the bottom right, Spare's monogram (shaped like a fish-hook) appears next to four sigils. Here, the date is given "A.D.1906".

The satire seems directed at the meaninglessness of aimless existence as in EI. The drawing itself resembles graphically a passage from FOL:

With his will, the dream changed, and he became in a vast warehouse-cum-brothel. Realizing his whereabouts he muttered: "Such is life, an endless swallowing and procreation, morally, man is a bastard". The floor was strewn with dirty clothes and candle ends: knowing the strangest women, nothing was pleasing enough.

(Spare. FOL. p.35)

The same book provides a more exalted view of existence:

Existence is a continuation of self-realization. To create value

where there is none. By all desire being one there is no overlapping nor the later necessity of undesiring. Complex desire is the further creation of different desire, not the realization of particular desire.

(Spare. FOL. p.8)

Once the chaos of aimless existence has been eschewed, the central figure (paralleled by the stretching man of the drawing) can awake to meaningful existence.

On the second stratum, the most apposite biblical correspondence is with the parable of the prodigal son. Here, the figure of existence may also be a prefiguration of both Aaos of FOL and Zos the Goatherd of AZ. Aaos in a stretching, awakening posture can be seen in this posture on the title-page of FOL. In AZ Zos the Goatherd finds himself amongst swine, which parallels the biblical narrative. The moment of the realization of error within the prodigal son is given in Luke 15:17. He returns to his father, whilst the elder brother objects:

And he answering said to his father, Lo, these many years do I serve thee, neither transgressed I at any time thy commandment: and yet thou never gavest me a kid, that I might make merry with my friends: But as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf.

(Luke. 15:29-30)

The "harlots" tends to correspond with the brothel-scene of FOL. p.35, and, also, in a pejorative second-stratum sense, to the reclining woman of 'Existence'.

Ingress to the third stratum is by the sigils Spare has presented. These are fourfold, and are presented on a roll, which may refer to the Vision of Ezekiel (Ezekiel 3:3) in which the prophet consumes the written roll which is given to him. The analogy may therefore be one of internalization, of "digestion" of the sigil in a psychological sense.

The sigil to the bottom left seems to combine both the Grecian Alpha and Omega and the Hebrew ATh in anglicized form. This sigil was highly

significant to Spare as he uses it with the 'A' stroke reversed as a signature in a letter to Aleister Crowley of (absurdly) April 31st 1909. This again carries forward many of the Kabbalistic themes from EI. The presence of three male protagonists and one female is suggestively Blakean and may carry a Kabbalistic purport resonant with the four zoas as interpreted by Ellis and Yeats in TWWB.

The woman herself in appearance deepens interpretation into the fourth stratum. Asleep, or in a state of ecstatic satiety her hair is disarranged, reminiscent of the tomb epigram by Dioscorides (Anth. Pal. 7. 485) which speaks of the Thyiades of Amphipolis as "whirling the tresses of their long hair in the dance...". If so, she is an early example of Spare's many later depictions of Bacchantes. The presence of a man in relation to her (as a Bacchante or Maenad), in Euripides Bacchae vv.233 ff., the Lydian stranger who leads the dance is Dionysos himself.

The left hand of the woman holds the cloth which wraps around the small grotesque. The fall of the drapery suggests that the figure is ithyphallic, and that the phallus is hypertrophied and exaggerated. This is the first of three references to Greek phallic gods, and in this case appears to allude to Priapus.

Veiling the phallus is common in representations of this god, an example exists in the Lateran museum. The god carries a veiled liknon, of which the cloth rises to a peak because of the concealed phallus.

The motifs in 'Existence' are amongst those common in Dionysiac worship: Bacchants, Tragic, Comic and Satyric masks, cups, wine-skins, gourds and the leaves and foliage on which the three male protagonists rest are all described in a typical account of Ptolemaic Dionysia given by Callixenus of Rhodes in Athenaeus p.198 ff. and quoted by Nilssen in The Dionysiac Mysteries (p.11). Also mentioned are: "Brassari and Lydian women with

locks flying."

The pole-mask of 'Existence' is the real key to the fourth stratum. In the mysteries of Dionysos the mask was placed in the liknon after the resurrection of the god. Afterwards, it was hung on a pole wrapped round with cloth.

This ritual was typified by the Anthesteria festival and attested to in Thucydides (2.15) as older than the Megara and the less ancient Lenea.

The Anthesteria stretched over three days; firstly, the Pithoigia, described in Plutarch's Moralia 655e. Here, Plutarch mentions the "Good Genius" or Agathodaimon. Only in 'Existence' does Spare use the dating A.D. It is contended that this refers not to Anno Domini in the Christian sense, but to the Agathos-Daimon as a pagan chthonic spirit. It may be that Spare knew that Dionysos was identified with the Agathos-Daimon; such a correspondence may be found in Philonides's De unguentis et coronis apud Athenas. 675 B.

The second day, Choes, is spoken of by Aristophanes in the Archanians 960. An idea implicit to the ritual was cleansing, which is mentioned in Euripides Iphigenia in Taurica (946-950). There was also a ritual marriage of a priestess with Dionysos, which may also have influenced the presence of the satiated woman in 'Existence'.

'Existence' may thus link thematically with 'The Church' inasmuch as Spare may have known that the mysteries of Dionysos were linked with those of Demeter at Lerna in Argolis, and with those of Demeter with Dionysos Phleus at Ephesus.

The third day (chytroi) may have originated as an All Soul's feast. This may partly explain the presence of the spoon, dish and skull in the drawing. Spare's horse-headed gourd may refer to the horse-headed Demeter of Phigaleia mentioned by Pausanias.

V. QUACKERY: Seemingly undated, the presence of six male protagonists in 'Quackery' may serve to date it at 1906, This drawing does bear certain similarities to another which Spare produced in 1910-1911 for The Starlit Mire: 'The Birth of Eternity'.

The composition repeats, and virtually mirrors (reverses) the zig-zag of 'Existence'. The left hand of the central character is directed to two hung drapes, one black, one white. This man is middle-aged, thick-set, dark-haired and moustachioed. He is clad in white and his kerchief is gathered at the throat by a skull. In his right hand he holds a scroll. One eye is partly upturned in the manner of the dark woman of 'Fashion'.

Beneath him lies a man lying diagonally on a bed, swathed in bedclothes in a seemingly cataleptic state. One leg of the bed is carved as a grotesque dropsical woman with distended pendulous breasts. Beside the sick man in the foreground crouches another, abstracted and gazing to the right. Behind a central pillar is another bearing a bust of Pan. A round table beneath bears a skull, medicine, spoons, pill boxes and a spirit-burner, and the artist's initials.

Many of the above motifs also appeared in 'Existence' wherein they seemed to signify (4th level) sustenance and ancestral communion (ancestral wisdom). In Quackery the emphasis is upon sickness and dependency and may be a pejorative reference to the Christian eucharist by Spare, interpretation of the second stratum coincides with this. Satirically, the barb may be directed at contemporary medical practice or its illicit practitioners.

The second stratum does not present a strictly canonical scene. The closest interpretation is that it is an imaginary sequence preceding the healing of the man sick of the palsy. Three men in the background arrive, the other potential bearer of the sick man is already present. This

seemingly alludes to the removal of the sick man to the house in Capernaum where the miracle would be enacted (Mark 2:1). The number of bearers is significant:

And they come unto him, bringing one sick of the palsy which was borne of four. And when they could not come nigh unto him for the press, they uncovered the roof where he was: and when they had broken it up, they let down the bed where the sick of the palsy lay.
(Mark. 2:3-4)

In the next verse, Christ forgives the palsied man. Later, he sits at meat with publicans and sinners by whom he is challenged. Christ makes the analogy with sickness.

When Jesus heard it, he saith unto them, They that are whole have no need of the physician, but they that are sick: I came not to call the righteous, but sinners to repentance.
(Mark. 2:17)

Spare's possible meaning is that his perception of wholeness differs from the Christian model typified in the second stratum. He is also rejecting the idea of the Eucharist as a symbolic enactment of vicarious sacrifice.

Kabbalistically, the extended hand of the quack resumes the EI theme of the extended hand of the Jester in 'Illusion and Truth' (EI.p.29). In 'Quackery' the hand extended is the left of the Tetragrammaton in relation to Justice. The hand of the masked man in 'Fashion' is the right hand, that of Mercy.

The fourth stratum is unclear, but may refer to Asklepios. It is possible that Spare is alluding generally to Delphi, scene of the battle between Apollo and the Python. It is possible that the central character may be the python in human form (cf. Euripides Andromache 1104-1160), an account of his death also occurs in Pausanias (X.24.4). Euripides' Io (114) also refers to the burial. The sick man may therefore be the dying Pyrrhus Neoptolemus, later to be buried with Dionysos.

VI. INTEMPERANCE: The background of the drawing is formed by a dense black curtain fringed in white; the general impression is of a stage. There are six protagonists, two female and four male dwarves, all dressed in Restoration style.

The women tower above the dwarves who surround them. The younger woman turns coquettishly toward the viewer. She is full bosomed and handsome in a somewhat masculine manner. In her right hand she holds a covered pitcher. The older woman is also clothed in a full bodice and voluminous dress, and facially resembles her companion.

In the foreground are several small containers, a somewhat ludicrous upright corset, a mask, a large double-handled vessel, a spoon, a rumpled white cloth, a vizard mask, an ale-pot and a pair of scissors. Within the vessel is an open book and several other items. Above the scroll with Spare's initials is a boar's head.

The subject seems little connected with its title on the primary stratum of satire. Attention is focussed on the two women who appear conspiratorial: the older woman speaks, the younger listens.

The most likely second stratum identification is that these women are Salome and Herodias following the dance before Herod the Tetrarch:

But when Herod's birthday was kept, the daughter of Herodias danced before them, and pleased Herod. Whereupon he promised with an oath to give her whatsoever she would ask. And she being before instructed of her mother, said, Give me here John Baptist's head in a charger.

(Matthew. 14:6-8)

The charger and mask stand in lieu of the charger and head within 'Intemperance'. A similar account occurs in Mark 6:24-25. The function of John the Baptist was to baptize Christ, announce his coming, and to preach:

And he came into all the country about Jordan, preaching the baptism of repentance for the remission of sins.

(Luke. 3:3)

Spare's appropriation of John the Baptist may have been suggested to him by Blake and Dante. As a characterization, Balke's All Religions are One paraphrases with "The Voice of one crying in the Wilderness" for Dante, this saint appears in the Paradiso (XXXII. 34-36) shown to Dante by St. Bernard. A textual characterization occurs in Spare in order to exemplify asceticism; to compare with the biblical account:

And the same John had his raiment of camel's hair, and a leathern girdle about his loins; and his meat was locusts and wild honey.
(Matthew. 3:4)

FOL reads:

Having overcome the difficulty of obtaining a male incarnation from parents not too venereal, one's habitation should be wandering among men: Employment, devotion to Art: Bed, a hard surface: Clothes of camel hair: Diet, sour milk and roots of the earth. All morality and love of women should be ignored. To whom does not such abandonment give the unknown pleasure?
(Spare. FOL.p.14)

Even the first line alludes sardonically to the barrenness of Elisabeth and the advanced age of both John's parents. In the context of FOL John the Baptist is the antithesis of the Tragic Hero, and completes the rituals of Christian water-symbolism.

The third stratum focusses on the four dwarves. These are to be interpreted as elemental in a more practical occult context. This lore seems to have been derived by Spare from Eliphas Levi's Transcendental

Magic:

Here let us add a few words on the four magical elements and elementary spirits. The magical elements are: in alchemy, Salt, Sulphur, Mercury and Azoth; in Kabalah, the Macroprosopus, the Microprosopus and the two Mothers; in hieroglyphics, the Man, Eagle, Lion and Bull; in old physics, according to vulgar names and notions, air, water, earth and fire. But in magical science we know that water is not ordinary water, fire is not simply fire, etc. These expressions conceal a more recondite meaning.
(Levi. Transcendental Magic. p.60)

In 'Intemperance' within the limitations of the picture space, the dwarves

are grouped around the central women. Levi then provides a diagram which corresponds, presenting the elements as cruciform with the four creatures attributed to the vision in Ezekiel 1:10.

Spare's interest in these may also have originated in Blake. Blake refers to the Genii of the four elements in Milton II.31.17-26 immediately after describing the distress of the "Living Creatures of the Four Elements" in their fallen form as Rahab and Satan. The Genii occur again in Jerusalem I. 13.26-29 as the guardians of Golgonooza.

The elements are described further by Levi:

To these four elementary forms correspond the four philosophical ideas - Spirit, Matter, Motion, Rest. As a fact, all science is comprised in the understanding of these four things, which alchemy has reduced to three - the Absolute, the Fixed and the Volatile - referred by the Kabalah to the essential idea of God.....

(Levi. Transcendental Magic. p.61)

This is the more exalted view of the Elements. In contrast Levi also discusses the undeveloped unliberated beings which are drawn to the peripheries of the cross of the elements. It is these which it is contended the dwarves of 'Intemperance' represent. Levi describes them:

The Astral Light is saturated with such souls, which it disengages in the unceasing generation of beings. These souls have imperfect wills, which can be governed and employed by wills more powerful..... Elementary spirits are like children:

(Levi. Transcendental Magic. p.228)

On the fourth stratum, the charger and spoon may again reiterate the theme of the chytroi of the Anthesteria. The mask, converse to its role as the head of John the Baptist, is here Dionysian in nature. The spoon, with its sigillized Ath reaches up to touch its mouth. This could refer to the condition of genuine ekstasis of the spirit of Dionysos entering the devotee. This, according to Plato in the Phaedo 69, was the mark of the genuinely inspired. This inspiration contrasts with the baptismal references of the second stratum.

VII. FASHION: The veil in the background of this drawing is white and has a broad, dark border, the opposite of 'Intemperance'.

In a confined space three figures are grouped. In the background is a stylishly attired Edwardian woman clad entirely in black, her left hand pointing self-indicatively to her heart. Her right eye is upturned. Her face bears the same beauty-spot as the woman of 'The Beauty Doctor' and 'The General Allegory'. This grouping will be interpreted as an ancillary third stratum allegory depicting a progressively more exalted female trinity, counterbalanced by a male trinity formed by the three throned male figures of 'The Connoisseur', 'Politics', and 'Officialism', comprehending the six Sephiroth which constitute the two outer pillars of the Tree of Life.

The second female figure reclines at the feet of the fashionable woman and is naked. Her right arm is drooping downwards recalling the palsied man of 'Quackery'. The final figure is a dark-haired masked dwarf in antique costume with his right hand extended, in a similar relative position to the Jester in 'Illusion and Truth' (EI.p.29).

Other motifs are three candlesticks, one empty, the others with candles, are lit and one extinct. To the right is a plinth bearing a pipe-playing satyr and upon the plinth a representation of a bound female grotesque with clawed hands.

The satirical purport seemingly attacks the frivolous and transient. The third stratum interpretation will be seen to have a strikingly contrasting meaning. The second stratum focusses on the reclining woman; the context appears to be one of the occasions of Christ raising the dead; in this case a woman.

Immediately following the healing of the palsied man in Matthew 9, Christ

is approached:

While he spake these things unto them, behold, there came a certain ruler, and worshipped him saying, My daughter is even now dead: but come and lay thy hand upon her, and she shall live.

(Matthew.9:18)

En route, Christ cures a woman stricken with an issue of blood:

And when Jesus came into the ruler's house, and saw the minstrels and the people making a noise, He said unto them, Give place: for the maid is not dead, but sleepeth. And they laughed him to scorn. But when the people were put forth, he went in, and took her by the hand, and the maid arose.

(Matthew.9:23-25)

This account is also given in Mark 5:35, where the incident follows that of the Gadarene swine and immediately before the death of John the Baptist. The girl's actual raising occurs in Mark 5:41.

On the third stratum, it is contended that both the reclining woman and the Dark Woman are prefigurations of Tzula in FOL (p.39):

Tzula answered: "Alas! this dreadful thing of desire seeks its liberation in willing opposite to all my efforts of conciliation: Cannot marriage be my emancipation?"

(Spare. FOL. p.39)

To which plight of Tzula Aaos gives the startling answer:

O my sister, must thou become ever smaller from thy small desires? Oh! renounce half-desiring, much better it is to marry the evil. For thee my sister, I wish no marriage but the marriage of the greater love. For I announce the day to come, yes it is nigh, thy absorption in a male incarnation.

(Spare. FOL. p.39)

The "dead" woman of 'Fashion' can be interpreted as unawakened to true potential. The dark woman, in consistency with Spare's italics of FOL is the feminine half of the Microprosopus.

In turn, the reclining woman and Dark woman of 'Fashion' are themselves developments of corresponding figures in 'The Despair' of EI. (p.19). Once more the candles appear and may also function in the Blakean Adamantine

sense and allude to the Androgyne.

The Dark woman of 'Fashion' is identifiable with the feminine half of Microprosopus by her curled lock of hair (cf. Mathers. KU.p.229). The female aspect of Tiphareth expressed is Judgement; KU gives:

And it passeth over and goeth through into (otherwise, shineth on) the other side, and formeth the internal parts of a Woman on the side of Judgement; and thus also are Her internal parts disposed.
(Mathers. KU.p.230)

The heart of Adam on the Tree is Tiphareth; this, and the reference to "internal parts" may explain the woman's gesture towards her heart. She also has one eye rolled round. This is characteristic of the eyes of Microprosopus in beholding the White Brilliance of Kether (cf. Mathers KU.p.12). This has also been interpreted as a simpler method of conveying Spare's appropriation of the meaning of the Aker lions of EI.

The small grotesque might be a truculent and refractory elemental; she is bound by a rope. Eliphas Levi states (Transcendental Magic p.228) that such beings are to be curbed with high reason and great severity.

The fourth stratum is just indicated by the presence of the Pan or satyr.

VIII. THE CONNOISSEUR: The picture is strongly subdivided into areas of black and white. the background is a white curtain before which is a seated man at a table covered in black cloth. His head is framed by the wing of his chair which forms a black nimbus around his head; the chair wings are decorated with two heads; an eagle and a man.

Before the Connoisseur on the table are papers (which he peruses), books, figurines, a skull, and boxes. Before him, propped up by a candlestick is a small canvas which bears the artist's monogram and "'06" on the back. In front of this is the statuette of a small hooded figure. A small boar's head also appears.

In the foreground are two exotic vases, one is decorated with a horse-headed and breasted grotesque as in 'Existence' and surmounted by a white angel, contrasting with the dark angel in 'Politics'. There is also an elegant metal plinth.

The Connoisseur is the only solitary allegorical figure in ABOS. He appears fully absorbed in his possessions. It will be argued, on the second stratum that the scene depicted is immediately prior to a dramatic meeting for which he will forsake his circumstances unhesitatingly.

This occurs in Matthew's gospel immediately following the healing of the palsied man:

And as Jesus passed forth from thence, he saw a man, named Matthew, sitting at the receipt of custom: and he saith unto him, Follow me. And he arose, and followed him.

(Matthew. 9:9)

Spare was later to criticize the biblical injunction of "follow me" in FOL (p.17). The Connoisseur may be the precursor. Mark (2:14-16) gives the tribal name of Levi and the father's name as Alphaeus. Then, Christ sits at meat at Matthew's (Levi's) house, where the Scribes and Pharisees question Christ about eating and drinking with publicans and sinners. The

account in Luke 5:25 also follows the healing of the palsied man.

The occupation of Matthew (Levi) may interleave with the third stratum. Wealth is attributable to Saturn. The solitariness of the Connoisseur and black nimbus also suggest this. Spare may have intentionally punned by drawing from Eliphas Levi (Transcendental Magic p.61) where the Eagle is corresponded with Azoth and Air, and the Man to Air and Water.

The White Angel of 'The Connoisseur' and the Dark Angel of 'Politics' may be a cognate pair. In KU Plate VII. Mathers reproduces a diagram from Levi's Clef des Mysteres. This shows the formation of the soul with the "Good Angel" Mikal and the "Evil Angel" Smal (Michael and Samael) as oppositional beneath the trinity of Nephesch, Ruach and Neschamah.

On the fourth stratum the Eagle and Man may foreshadow the late appearance of Prometheus; persecutor and victim. The eagle is likewise a creature of Zeus. Zeus may also appear in the guise of the small hooded or cloaked figure. This could be a Telesphoros or Zeus as Zeus Teleios, or the separate procreative power of Asklepios. This tends to favour an interpreted link at this level with the serpent of 'The Church' as generative, and to 'Quackery' in terms of linkage with Asklepios. A Telesphoros could therefore constitute the second of three phallic gods within ABOS.

IX. POLITICS: The foreground is spotlighted and the background darkened. Selective lighting highlights the two principal figures and several smaller ones. In the darkness the head of a boar appears atop a white pillar marked THEOS in Greek capital letters. Behind, a black curtain veils what appears to be a mirror reflecting a white cloth.

To the left of the white pillar stands a dark one with a flaming, heavily ornamented urn upon it. The two pillars are positioned so that they frame the mirror.

The drawing is dominated by the enthroned figure of a Roman dignitary. The arms of his throne terminate in the head of a man and a bird. The figure is authoritarian, mesomorphic in build, clad in an elaborate decorated cuirass which bears a winged head, two leonine pauldrons, and a bull's head, thus comprising the allegorical beasts denoting both the four elements and the four gospels.

In his right hand he holds a baton of office from which is also suspended a money bag indicating implicit corruption within power. His left hand props up a blank open book on his knees. Between the sandalled feet is a human skull before which a minuscule priest genuflects.

To the left of the seated Roman is a naked, hunched, sullen young man. Both figures look outward to a focal point beyond the picture-frame. A short distance away are three minute naked figures, two men and a woman. Near them, a block inscribed with Spare's monogram and the date 1906, with a single die with the number six turned outward.

On a satirical level, there is both criticism of the composition and possibly the inequalities of the Edwardian political system. As late as 1911 over 40% of men and all women were unenfranchised, whilst a privileged 500,000 had plural votes.

On the second stratum it would seem that Spare had telescoped two closely linked canonical events involving Pontius Pilate. The naked figure can be interpreted as Barabbas, spoken of in Matthew (27:16-17), Mark (15:10), Luke (23:19) and John (19:40). These two main protagonists gaze outward. The contention is that the unseen focus is Christ, denoted only by the metaphorical cloth, depicted in the mirror. The most likely allusion is to Pilate's questioning of Christ as given in John:

Pilate therefore said unto him: Art thou a king then? Jesus answered, Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice. Pilate saith unto him, What is truth? And when he had said this, he went out again unto the Jews, and saith unto them, I find in him no fault at all.

(John. 18:37-38)

There is some supporting evidence for this. In AZ Spare gives a paraphrase of the Lord's Prayer (AZ. p.15), but it is also a paraphrase of a reply to Pilate's questioning:

On Earth my Kingdom is Eternity of DESIRE. My Wish incarnates in the belief and becomes flesh for, I AM THE LIVING TRUTH. Heaven is ecstasy; my consciousness changing and acquiring association.

(Spare. AZ.p.15)

By a curious usurpation, Zos is supplanting Christ in declaring his own ecstatic doctrine. Simultaneously, he seems to be identifying the concept of logos (as Word made Flesh) with the sigillized or symbolic wish incarnating into consciousness.

The three small figures and the priest may allude obliquely to the four zoas. On the second stratum they may denote the episode of the woman taken in adultery from John 8: 3-4.

The third stratum displays eclectic extensions deriving from Chinese occultism which became even more pronounced in 'The Beauty Doctor'. This correspondence indicates direct appropriation from Eliphaz Levi probably

supplemented by further reading on Taoism.

Firstly, there is the number six on the die in 'Politics'. In KU Mathers reveals the possible duplex meaning:

And this is that which is written, Cant.v.15: "His legs are as columns ShSh, Shesh of the Number Six".
(Mathers. KU.p.243)

Mathers' explanation that the ordinary translation (KU.p.243) is "His legs are as pillars of marble" ShSh may be translated as either "marble" or "the Number Six" according to the pointing. This tends to favour an identification of the pillars of 'politics' with the legs of Adam on the Tree, or, as the two pillars flanking the central pillar of the Tree of Life.

This is consistent with the iconography of 'Politics' and with previous interpretations of the mirrors of EI. That is, as occupying progressively descending sephirothic stations on the Middle Pillar. Eliphas Levi in Transcendental Magic discusses these pillars, Jakin and Boaz in direct terms of analogy to Yin and Yang:

Aleph is man; Beth is woman; 1 is the principle; 2 is the word; A is the active; B is the passive; the monad is Boaz; the duad is Jakin. In the trigrams of Fohi, unity is the Yang and the duad is the Yin. Boaz and Jakin are the names of the two symbolic Pillars before the principal entrance to Solomon's Kabalistic Temple. In the Kabala these pillars explain all mysteries of antagonism, whether natural, political or religious. They elucidate also the procreative struggle between man and woman... The active principle seeks the passive principle, the plenum desires the void, the serpent's jaw attracts the serpent's tail, and in turning about upon himself, he, at the same time flies and pursues himself...
(Levi. Transcendental Magic p.38)

The above passage would also have provided Spare with a cyclic cross-reference to 'The Church' in terms of the serpent-motif.

This Chinese incursion as a satellite to the third stratum may also explain the recurrence of black and white counterchange in ABOS

reminiscent of the Yin-Yang motif. It also explains the iconographic conjunction in 'The Beauty Doctor' of the Kabbalist ATh sigil with the Chinese figure. Levi further comments on Jakin and Boaz:

Malkuth, based upon Geburah and Chesed, is the Temple of Solomon having Jakin and Boaz for its Pillars; it is Adamite dogma, founded, for the one part on the resignation of Abel and, for the other, on the labours and self-reproach of Cain: it is the equilibrium of being established on necessity and liberty, stability and motion...
(Levi. Transcendental Magic p.51)

Spare's depiction of Pontius Pilate between the two pillars is also highly consistent with Levi's description of the Tarot card 'The Chariot':

...represented in the Tarot by a crowned warrior, who bears a triangle on his cuirass and is posed upon a cube, to which two sphinxes are harnessed, straining in opposite directions, while their heads are turned the same way. This warrior is armed with a fiery sword and holds in his left hand a sceptre surmounted by a triangle and a sphere. The cube is the Philosophical Stone; the sphinxes are the two forces of the Great Agent, corresponding to Jakin and Boaz, the two Pillars of the Temple; the cuirass is the knowledge of Divine Things... the sceptre is the Magic Wand.
(Levi. Transcendental Magic p.80)

On the fourth stratum, the figure of Theos is represented by a boar. This is problematical as Spare's definition of Theos is not greatly clarified by the imagery of 'Politics'. However, the term is probably applied in the context of Tragedy, as the black pillar is surmounted by the flaming urn with its associations with Dionysos and Prometheus.

Spare may have derived his definition of Theos from Blavatsky in her preamble to IU (pp.xv-li) 'Before the Veil'. Here, Blavatsky gives a digest of classical opinions, citing Plato, Aristotle, proceeding to the Laws of Manu and alchemy, whilst on IU p.xviii, various definitions of Theos are given. In Tragedy, Zeus as Theos predominates, as the power which gives meaning and understanding through pain, as Aeschylus reveals:

Zeus! Zeus, whate'er He be.
If this name he love to hear
This He shall be called of me
Searching earth and sea and air...

Zeus the Guide who made man turn,
Thought-ward, Zeus who did ordain
Man by Suffering shall Learn,
So the heart of him again
Aching with remembered pain,
Bleeds and sleepeth not, until
Wisdom comes against his will
'Tis the gift of One by strife
Lifted to the throne of Life...

(Aeschylus Agamemnon.lines.160-164 & 177-185)

This suffering seems to be exemplified in ABOS by Prometheus. It may be that Spare was aware of the Hebrew equivalent of Theos in the Greek new Testament with El or Elohim, whereas, the Tetragrammaton is usually equated with Kyrios. Spare might have been attempting to extend the concept of polarity implicit within the Jakin-Boaz pillars and cross-referencing the third and fourth strata by this means. This would suggest emphasis upon the masculine and feminine properties of Elohim as spoken of by Mathers in KU. p.22.

If the flaming urn atop the black pillar in 'Politics' refers to Dionysos rather than Prometheus, it may also indicate familiarity by Spare with either Homeric sources or Hesiod's Theogony by 1906.

X. THE BEAUTY DOCTOR: The most psychologically dominant protagonist is a centrally placed woman, clad in a flowing white gown, who gazes directly at the viewer. Like the woman of 'Fashion' she has a birth-mark on her left cheek. She is accompanied by two men in white who are overshadowed by her presence. One is behind combing her hair; another is crouched by her, his right hand on her belly and his left hand upon her knee.

From the left corner a white cloth cascades. To the woman's right is a bearded satyric statuette gazing at a wig on a stand. To her left is a small table supported by grotesques, on which is a crouching statuette, a rectangular mirror, a spool of thread, a mask, bonds, and hairpins. In the foreground, two candlesticks stand and platters are strewn on the floor. A boar's head emerges from a bowl above Spare's initials, with the word "AMEN". In the centre, a small Chinese figure, pigtailed, gazes upon an open book bearing the ATh sigil.

The satirical purport is an apparent criticism of Edwardian feminine vanity. Her direct gaze and casual attire would probably suggest to the contemporary mind that she was a prostitute.

The iconography is consistent with this into the second stratum. There may be a synoptic reference to the ungenerate Mary Magdalene, but other details are at variance, suggesting a possible double identity as both Rahab and Tamar.

The Tamar in question is that of Genesis (not the daughter of David outraged by her half-brother Amnon). She was a Canaanite woman originally married to Er, the son of Judah; Er was summarily slain by God for his (unspecified) wickedness. Onan his brother was delegated by Judah, to take Er's place in the nuptial bed. Onan knew that resulting issue would be posthumously honoured as that of Er:

And Onan knew that the seed should not be his; and it came to pass,

when he went in unto his brother's wife, that he spilled it on the ground, lest he should give seed to his brother. (Genesis. 38:9)

The two men of 'The Beauty Doctor' may be Er and Onan, the latter being the crouched figure with his hand on the woman's belly. Likewise, the crouching figurine may be Onan in the act for which he was destroyed by God.

Judah wished Tamar to remain as a widow in her father's house. Tamar, in her desire to receive recognition by bearing children, covered her face and sat in an open place near Timmath:

When Judah saw her, he thought her to be an harlot; because she had covered her face. And he turned to her by the way, and said, Go to, I pray thee, let me come in unto thee; (for he knew not that she was his daughter in law.) And she said, What wilt thou give me that thou mayest come in unto me? And he said, I will give thee a kid from the flock. And she said, Wilt thou give me a pledge, till thou send it? (Genesis. 38:27-28)

A mask and wig consistent with such disguise, appears in the drawing. Tamar took Judah's pledge. Later, having conceived, she produces Judah's surety and he acknowledges her. The birth is significant:

And it came to pass in the time of her travail, that, behold, twins were in her womb. And it came to pass, when she travailed, that the one put out his hand: and the midwife took and bound upon his hand a scarlet thread, saying This came out first. (Genesis. 38:27-28)

Twin boys were born, Pharez and Zarah. It will be seen that a spool of thread can be seen in 'The Beauty Doctor'. These motifs also apply to Rahab and have their precedent in 'Zod-Kia's Dominion' of EI (p.25)

The biblical account occurs in Joshua 2. Rahab shelters the two spies of Joshua prior to the fall of Jericho. In return for her assistance (Joshua 2:21) Rahab is promised that at the fall of the city her house will be spared if she ties a scarlet thread in the window.

Again, the two men of the drawing could be Joshua's spies. It can be seen that Rahab and Tamar deviate from other second-stratum interpretations of ABOS as possessing no distinct allusion to the four gospels. The

reason appears to be from the precedent of Rahab in EI and the significance of the metaphor of scarlet thread as both her blood-line to Christ and the concept of blood-sacrifice. The salient parallels between Rahab and Tamar can be tabulated:

<u>TAMAR</u>	<u>RAHAB</u>
1. Disguise as a harlot	1. A harlot of Jericho
2. Two husbands	2. Two Israelite spies
3. Concern with status	3. Concern with her goods and the safety of her family.
4. Scarlet thread to identify twin	4. Scarlet thread to identify her house to the invaders.

In Blake, both women appear in Jerusalem:

I see the Maternal Line; I behold the seed of the Woman:
 Cainah & Ada & Zillah & Naamah, Wife of Noah
 Shuah's daughter & Tamar & Rahab the Canaanites,
 Ruth the Moabite & Bathsheba of the daughters of Heth,
 Naamah the Ammonite, Zibeah the Philistine, & Mary
 Those are the daughters of Vala, Mother of the Body of Death.
 (Blake. Jerusalem II.62.8-13)

Here, they are significantly juxtaposed with the concept of "The Body of Death". In Spare Rahab-Tamar may represent metaphorical feminine counterparts signifying the evolving Death-Posture, and may explain the third appearance of the woman in 'The General Allegory' marking a prototypical stage before the resolved frontispiece 'The Death Posture' of TBOP.

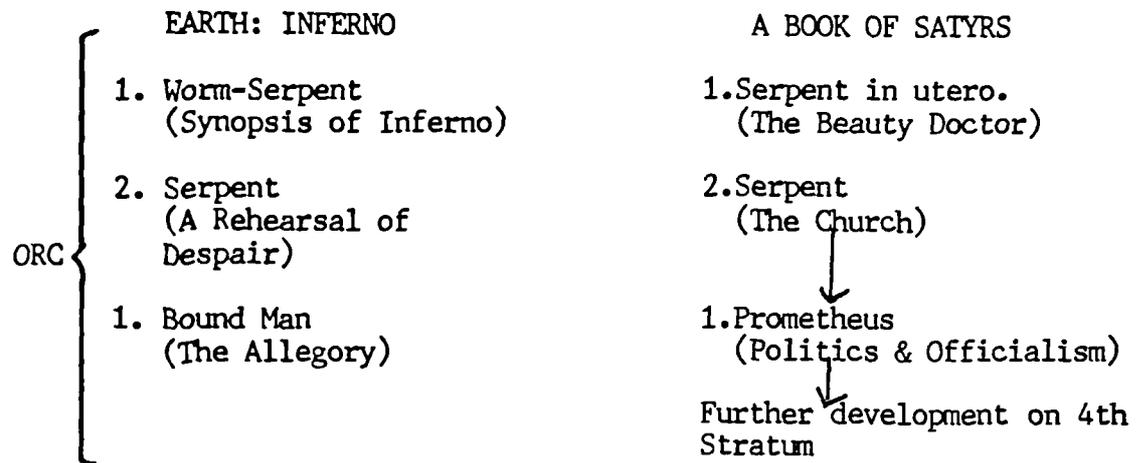
A Kabbalistic parallel with Rahab is provided by Mathers in KU:

(Therefore in the letter IVD, YOD, and in the name IHI are hidden two males and two females, which is symbolized in that saying, Gen.vi.2: "And the sons of the Elohim beheld (the plural in its least form denoteth two) the daughters of men" (and this also). This explaineth on this account that which is written, Josh.ii.I: "Two men as spies, saying" (hence is revealed the mystery of the two men). But how (is it proved that two females are understood) by the words "Daughters of men?" Because it is written, I Kings iii.16: "Then came there two women unto the king.

(Mathers. KU.p.93)

To Spare, this somewhat convoluted passage could have translated as a metaphor of the unity of Divine and human consciousness typified by the Beni Elohim.

Another Blakean vestige in the drawing from EI could refer to the permutations of Orc. In 'The Beauty Doctor' the reference may be to Orc's conception as a worm within the womb of Enitharmon in The Book of Urizen IV. Thus the parallel iconographical and interpreted sequences in EI and ABOS in this respect might be:



The uterine serpent is a negative motif in Blake, but in relation to the fourth stratum of the drawing, a similar concept may more positively refer to conception by a god in serpentine form. Spare may have been suggesting the conception of Dionysos upon Semele by Zeus as a lightning-flash (a form of fire) or of Zeus with Persephone as a serpent.

Evidence for such an interpretation is rendered by the presence of a boar's head close to the word "AMEN". Spare may have been following Blavatsky:

In his astronomical aspect Zeus-Dionysos has his origin in the zodiac, the ancient solar year. In Libya he assumed the form of a ram and is identical with the Egyptian Amun. (Blavatsky. IU. I.p.262)

Spare's use of Amun or Amen re-invokes an earlier theme of EI.

Additionally, the woman with a spool of scarlet thread also suggests Ariadne, and would be a suitable counterpart to the Minotaur of 'Advertisement and the Stock Size'.

In 'The Beauty Doctor', the tiny Chinese figure holds a sigil (ATh or Alpha-Omega). Blavatsky speaks of this with the four elements; giving Zeus male and female characteristics, as is indicated in 'Politics':

"Zeus", says an Orphic hymn, is the first and the last, the head and the extremities; from him have proceeded all things. He is a man and an immortal nymph... the demiurgus of the universe; one power, one God;...everything, fire, water, earth, ether, night, the heavens, Metis, the primaeval architectress, (the Sophia of the Gnostics, and the Sephira of the Kabalists)...

(Blavatsky. IU. I.p.263)

In using the Chinese figure, Spare may be indicating knowledge exceeding Kabbalist-Taoist correspondences made by Levi in Transcendental Magic. In a letter of August 1946, Spare told F.W. Letchford that Lao Tze and Plato "come first with me".

Spare would have had access to Legge's 1891 translations of the Tao-Teh King and The Writings of Kwang-Tze. These may have decisively influenced 'The General Allegory' and later the frontispiece to TBOP 'The Death Posture' in relation to posture and breath-control: Legge's translation gives:

Let him keep his mouth closed, and shut up the portals (of his nostrils); and all his life he will be exempt from laborious exertion.

(Legge. The Sacred Books of China. p.95)

In general relation to ABOS Spare may have been equating Kia with the Tao, with the Yin and Yang as its differentiated forms.

XI. OFFICIALISM: The drawing is dominated by the enthroned figure of a massively built balding man. He is clad in white, and his left arm hands over his chair whilst his right is placed over his heart. His seemingly atrophied legs are covered by a white cloth. His throne rests on a white carpet upon a black floor.

Spare has drawn himself in the foreground three-quarter length, also in white, with his shoulders hunched, and a large folio beneath his right arm.

Behind the throned figure, the black background is contrasted by a circular mirror reflecting white cloth. To the right, on a raised platform, is a Promethean figure with another mannikin below it. Another Prometheus appears on a table to the left. Accompanying it, standing on some papers, is a satyr-headed Herm, the third of the phallic gods of ABOS. There is also an ink-pot and quill.

At the side of the Official's throne is a bound, seated dwarf, an ale pot, and a plinth bearing a bearded head.

The Official exemplifies bureaucratic ubiquity and personal intransigence. This is the general purport. The drawing may have possessed deeper, personal meaning to Spare; he is seen holding a folio. The drawing may satirize a disciplinary episode such as that anecdotally described by Hayden Mackey in his 1956 broadcast. Such an event would have occurred at the time of Spare's studentship at the R.C.A., only a year or so before the date of the drawing in '06.

There are two bound figures of Prometheus in 'Officialism'. In a second stratum context it is most likely that Spare is suggesting the binding of Christ in John 18:24: "Now Annas had sent him bound to Caiaphas the high priest." Caiaphas was chief amongst those who engineered the death of

Christ as Matthew records:

Then assembled together the chief priests and the scribes, and the elders of the people, unto the palace of the high priest who was called Caiaphas, And consulted that they might take Jesus by subtlety, and kill him.

(Matthew. 26:3-4)

Again, in John 18:14:

Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people.

(John. 18:14)

This event precedes Christ's confrontation with Pilate, which was attributed to 'Politics'. John makes this clear:

Then led they Jesus from Caiaphas unto the hall of judgement: and it was early; and they themselves went not into the judgement hall, lest they should be defiled; but that they might eat the passover. Pilate then went out unto them, and said, What accusation bring ye against this man?

(John 18:28-29)

The satirical purport appears to be of the constriction of officialism and of irrevocable judgement.

In terms of the third stratum, 'Officialism' is interpreted as the highest allegorical figure in the enthroned masculine trinity. Six drawings are hypothesized as consisting of a configuration analogous to the Jakin-Boaz pillars of the Tree of Life, ancillary to their mainstream third stratum meanings; these are:

JAKIN	BOAZ
1. General Allegory	1. Officialism
2. The Beauty Doctor	2. Politics
3. Fashion	3. The Connoisseur

It is noteworthy that Spare has included his own self-portrait in the two most senior pairings corresponding to Chokmah and Binah, thus implying ultimate equilibrium. In 'Officialism' Spare's clothing is entirely white,

and in 'The General Allegory' it is partly black, perhaps as a clue to pillar attributions.

In using Prometheus as an analogue to Christ, Spare appears to be appropriating and adapting Eliphas Levi's Transcendental Magic. Levi recounts the deliverance of Prometheus by Hercules as a parallel to the defeat of Lucifer by Christ, referring to the "great Magical Secret" as:

...the lamp and dagger of Psyche, the apple of Eve, the sacred fire of Prometheus, the burning sceptre of Lucifer, but it is also the Holy Cross of the Redeemer.

(Levi. Transcendental Magic. p.16)

In Transcendental Magic (p.116) Levi identifies Prometheus with the tarot card 'The Hanged Man'. Spare faithfully copies this tarot posture in one of the Promethean vignettes to ABOS. As an alternative logos to Christ, Spare may also have intended references to Adam as the third stratum, and to Prometheus as a correspondent on the fourth. This exact correspondence is given by Madame Blavatsky:

The Adam Primus or Kadmon, the Logos of the Jewish mystics, is the same as the Grecian Prometheus, who seeks to rival the divine wisdom; he is also the Pimander of Hermes, or the Power of the Thought Divine.

(Blavatsky IU. I.p.298)

In IU (II.p.515) Blavatsky identifies Prometheus as the Adam of the pagans. The double Prometheus of Officialism may serve to remind the viewer that Prometheus possessed a twin, Epimetheus.

The iconography might indicate Spare's extension of knowledge through Classical sources. Binding to a pillar is not made entirely clear in Hesiod's Theogony 522, although one of the pillars of heaven may have been intended (cf. Hesiod Theogony 517 & 779). Alternatively Spare may have known of parallel torments of Prometheus; that of Tityos attacked by two vultures in Homer's Odyssey II.578f. In the Iliad 24.212f. Hecuba

expresses the desire to eat the liver of Achilles.

Aeschylus' Prometheus Bound may have been Spare's main classical source; it is less likely that he knew the accounts of Apollodorus and Pausanias. To Spare, the act of stealing the fire from heaven is the central trope, which is carried forward into TBOP. Thus, he is likening himself to the heroic-allegorical figure.

The fire was stolen from Zeus in a fennel-stalk; accounts are given by Pliny in his Natural History 7.178 and Hyginus in his Poet. Astr. 2.15. Both Aeschylus and Accius state that the fire was stolen from the volcanic Mount Moschylos in Lemnos.

A likelier source for Spare is Plato; who supposes that it was stolen from the smithy of Hephaistos, the heavenly Erechtheion (cf. Protagoras. 321. D-E). In terms of the attributes of Prometheus, relevant to both Fire and the Arts, Spare could have found these in the Republic. 274c.

Aeschylus is a plausible source due to the appearance of two small figurines between Spare's thighs in 'The General Allegory'. Aeschylus describes Prometheus as creator of men in Prometheus Bound 252-254. Another attribute in alignment with "stealing fire" is Prometheus as traditional inventor of the alphabet, a trope which appears to be strongly maintained into TBOP.

XII. ADVERTISEMENT AND THE STOCK SIZE: Is the only drawing not set in an unambiguous enclosed space. As with several drawings of EI the background is blank.

Taken generally, the central image of the minotaur is strongly reminiscent of G.F. Watts' 'The Minotaur' of 1885. Spare's minotaur uses the parapet behind which it stands as if it were a shop-counter. Upon it two miniature figures are being folded in wrapping paper. Beneath, in darkness, three women can be seen reclining on beds, one to the left is similar to the reclining woman of 'Fashion'. Between them and above are two birds of prey. To the right foreground stands a blindfold musician, probably a self-portrait, in a white jacket and white robe. In the minstrel's left hand is an archaic stringed instrument. Spare's initials appear to the bottom right.

The satire is levelled at the standardization of humanity in an increasingly industrialized society. The analogy rests between the tribute of youths and maidens to the devouring mythical beast.

The second stratum is not clearly defined. There are a host of biblical references to loss of sight as a metaphor for spiritual blindness. The most apposite in relation to a blindfold musician with both eyes and ears covered is from the Psalms:

Yet they say, the Lord shall not see, neither shall the God of Jacob regard it.

(Psalms. 94:7)

The psalmist calls for justice upon the tyranny and impiety of the wicked:

He that planted the ear, shall he not hear? he that formeth the eye shall he not see?

(Psalms. 94:9)

This also resonates with blindness as a metaphor in EI, and the Dantean recovery of sight through purgation. On the third stratum, this verse from

Psalm 94 was of import to the Kabbalists:

And therefore it is written, Psalm xciv.7: "IH, Yah, shall not behold". And shortly after verse 9: "He that planteth the ear, shall He not hear? He that formeth the eye, shall He not see?"
(Mathers. KU. p.311)

This part of KU actually deals with the eyes of Microprosopus. The following passages (KU. p.312) contain the vital references to the upturned eyes of Microprosopus bathed in the white brilliance from the open eye of the Macroprosopus. This articulates with the upturned-eye images in ABOS such as 'Fashion' and 'Quackery'.

The females beneath the parapet may owe their sleep-death conditions to Blake's The Four Zoas:

In Eden Females sleep the winter in soft silken veils,
Woven by their own hands, to hide them in the darksome grave:
But Males immortal live, renew'd by female deaths in soft
Delight; they die, & they revive in spring with music & songs.
(Blake. The Four Zoas. I. 58-61)

Spare's allusion might be to the oppositional polarities of Jakin and Boaz. There is also indication of maintenance of the Persephone-theme. Alternatively, there could be derivation from Blake's Jerusalem which is consistent with the iconography of 'Advertisement':

Ye are my members, O ye sleepers of Beulah, land of shades!
But the perturbed Man away turns down the valleys dark.
(Blake. Jerusalem. I.4.19-20)

In the fourth stratum, a reference to the "land of shades" may be intended by the minstrel as Orpheus. He may also be Apollo.

One significant Feature gives a curious perspective to 'Advertisement' at this level. The minotaur appears to possess female breasts. This seeming absurdity might, like the blindfold figure, refer to purgation. In Dante's Purgatorio XXVI.58, the pilgrim climbs the mountain to be rid of both vice and ignorance. If the blindfold figure of 'Advertisement' alludes to this,

then, it is at this point that the pilgrim learns the meaning of the two groups of spirits moving in opposite directions. One group shouts "Sodom", the other "Pasiphae", whilst accompanied by flocks of cranes.

These cranes are more controlled than those among the circle of the lustful in the Inferno. The two groups are the homosexuals and the unusually concupiscent heterosexuals. The last chant the name of Pasiphae, who (in Dante's view) had become as a beast in her pursuit of lust; which had produced the Minotaur.

Therefore, the Minotaur in 'Advertisement' may be a compound figure combining the more straightforward Minotaur-identity, with allusion to the idea of concupiscence and the method of his conception exemplified by Pasiphae; hence the breasts.

The minotaur was contained in the labyrinth constructed by Daedalus on the orders of Minos. The creature was the offspring of the bestial love of Pasiphae for a bull sent by Poseidon from the sea. Daedalus also built the wooden cow by which the union of Pasiphae and the bull was facilitated.

Spare might have derived his information from several sources. Firstly, there is mention of the Minotaur in Dante's Inferno XII. Lucius Apuleius also likens his own coupling with a woman in his ass-form with Pasiphae in The Golden Asse (pp.207,209). There is also the direct source from Ovid's Metamorphoses VIII.132f., or from Ovid's Ars Amatoria 2.24 and I.302-326.

Spare may have been simultaneously indicating other divine bull-theriomorphs. Dionysos in bull-form was sacramentally eaten in Greece as late as 276 B.C. Spare may also have intended reference to Zeus as a bull as Zeus Olbios; sacrifice of oxen to Zeus is mentioned in Demosthenes XXI.53. These bull-theriomorphs may have been additional to the Agathodaimon or Zeus Ktesios, as a serpent within ABOS.

XIII. GENERAL ALLEGORY: The picture is divided almost equally into an upper, right-hand area of black and a lower left-hand area of white, counterchanged with the black area of parts of clothing in the self-portrait, and the white of the head and shoulders of the woman behind Spare, balanced dark and light.

The two central figures present a roughly equal psychological presence, gazing at the viewer. The woman behind is clad in a flowing white gown; one of her breasts is exposed. In her hands, above Spare's head, she holds a mask, it bears the curl of hair also seen in 'Fashion'. A birth-mark or beauty-spot on the left cheek of the woman can also be seen in 'The Beauty Doctor' and 'fashion'. Her hair is abundant and flowing, like the woman of 'Existence'.

Spare is seated, clad in a white jacket, cravat, and slippers, and a black waistcoat and trousers. He sits with his right foot on his left knee and right elbow on thigh with his right hand on his chin.

The background is similar to a stage-set and is virtually a reflected mirror-image of 'Officialism', with black and white areas also counterchanged. This is consistent with the interpretation of the respective drawings as the most exalted aspects of the Jakin-Boaz pillars.

In the 'General Allegory', a white curtain hangs in a swathe from the top left downwards; the background is black. Two smouldering footlights bear eye-motifs, and one to the right bears the inscription: "A.O.S. '06-'07".

Beside the curtains are four masks, maintaining the theme from 'Existence'. Beside Spare rests a human skull, and behind it, Spare's hand rests on an open book with his name. On the left-hand page is a cypher comprised of a circle and a cursive "X".

Behind the couple is an elaborate candlestick. The base is formed of a

boar's head with many other theriomorphic forms above, including horse-headed creatures with breasts. The final motifs are the small, naked man and woman arising between the artist's thighs.

As a generalized statement the emphasis is upon the spiritual isolation of humanity and life as continual rehearsal without visionary realization.

On the second stratum, the reference may be to Adam and the skull of Adam signifying his mortal condition after exile:

Therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man; and he placed at the east of the garden of Eden Cherubims, and a flaming sword which turned every way, to keep the way of the tree of life.

(Genesis. 3:23-24)

There may also be some synoptic reference to Christ and Mary Magdalene, but this is not specific.

From the Kabbalist point of view the drawing reiterates the condition of exile and themes previously explored in EI. The motif of the "O" and the "X" conjoined as a cypher also suggests an ancillary theme of sexual polarity in terms of union or congress, first explored in the 'Portrait of Himself' (EI.p.13). The derivation could be from Levi's Transcendental Magic:

The creative principle is the ideal phallus; the created principle is the formal cteis. The insertion of the vertical phallus into the horizontal cteis forms the stauros of the Gnostics, or the philosophical cross of the Masons. Thus, the intersection of the two produces four, which, by its movement, defines the circle with all degrees thereof.

(Levi. Transcendental Magic. p.38)

Spare has already used covert metaphor to signify abstract concepts of a phallic and kteic nature as in the "jewel" and "lotus" of EI (pp.12 & 18). The couple therefore represent sexuality as a means to Unity, anticipating by the motif and its interpreted meaning, the text of TBOP (p.7).

In relation to the woman, the third and fourth stratum may overlap. As the most exalted point of the Jakin pillar she is, allegorically, Binah ruled by Saturn. It is contended that this woman is the most profound of the three central female protagonists of ABOS and here metaphorically stands for the highest female principle on the Tree of Life.

Her dominant position is consistent with Spare's posture evolving definite Melancholic associations, as it would fully evolve in 'The Death Posture' frontispiece to TBOP. Spare's interest in Melancholia is stated by 1912; his Baillie Gallery catalogue listing 'Melancholia' as item 34.

If Spare is following Durer's allegories of 'Melencolia I' by counterposing the Melancholic figure with a fourfold magic square of Jupiter, Spare parallels this by indicating four masks and the quartered cypher.

There is a correspondent in Blake's Milton II.37.33; here Blake lists Saturn, Jove and Rhea. The woman of the 'General Allegory' can be both Saturnine as Binah, but her exposed breast could identify her as Rhea on the fourth stratum. In Greek mythology Rhea was the creatrix of the Milky Way which issued from her breast. As the consort of Kronos she was the mother of Zeus, Demeter, Hades and Poseidon.

There is also the possibility that Spare is in heroic Promethean form in confrontation with death (Thanatos). The naked couple resonate with Prometheus as creator of man. The stealing of the Fire from Heaven, achieved with the assistance of Athene, could provide a subsidiary identity for the woman as feminine Wisdom.

A BOOK OF SATYRS

PART THREE: THE VIGNETTES

The vignettes of ABOS seem to serve as points of cross-reference and refinement to the main pictures. There are thirteen, which face the drawings; two more serve as tailpieces. The vignette on the title-page is also accompanied by two smaller vignettes either side of the title.

'PLEASURE' (Title page): This is unique in the series as the three vignettes occupy the right hand page. The two smaller vignettes are situated at either side of the title and author's name. That on the left is a compact crouching form of a man, with his head upon his arms, the figure might be that of Christ as the "Man of Sorrows" of the prediction of Isaiah:

He is despised and rejected of men; a man of sorrows, and acquainted with grief...

(Isaiah. 53:3)

The figure on the right is consistent with other depictions of the clothed Adam hiding his nakedness, covering himself with a cloth which he holds over his head. This is all appropriate to the Adam-Christ theme of 'Pleasure'.

The depiction of Christ (right) and Adam (left) may allude to the sheep and goats parable given in Matthew (25:32-33 & 25:41).

The large vignette in the centre of the page, is that of a large bird of prey with its head hunched into furred wings as if in sleep. It stands with its left foot on a skull and its right foot raised, the whole standing on a (probably symbolic) black quatrefoil design. The large bird may be the Eagle associated with Prometheus as in 'Politics' and 'Officialism'

Tailpiece to Guthrie's Introduction: A small vignette in the centre of the page depicting a back-view of a satyr seated on a draped pedestal playing Pan-pipes, with the initials of the artist and date '06 on the pedestal base.

'INTRODUCTION': The vignette is of a predatory bird perched on a skull, which is balanced on a plinth with a guttered candle on its base. There is a grinning satyr seated on the skull. The plinth is initialled and dated 1906.

'THE CHURCH': A standing figure in a white robe with a cowl resembling the left-hand figure of the main picture. He holds an open book on which is Spare's initial-monogram; this figure might be (allegorical) of a scribe (as biblical myrmidons to the Pharisees).

'EXISTENCE': Two figures on a white cloth which may satirically represent Christ's robe. Under the cloth may be seen Pan-pipes. Of the two figures (which are naked), the man to the left, who squats on the cloth, stretches himself like his counterpart in the main drawing - perhaps in response and awakening to the music of the Dionysia. The right-hand figure, grinning, can only be seen from chest-level upwards; by his left arm is Spare's initial-monogram.

'QUACKERY': An old bearded man sits with his arms behind him as if bound, covered from waist to feet in a cloth bound around him. He is seated upon a plinth upon which a bearded Herm stands. They could be representative allegories of bound restraint and impotence contrasted with virility; although, as in 'Officialism' the Herm is not ithyphallic.

'INTEMPERANCE': A multi-breasted, but bearded satyr (as hermaphrodite) with his left arm over his brow is partially covered by a white cloth. Behind him rises a background scrollery of swirling arabesques; to the left is Spare's sigil monogram and the date '06. The four breasts of the

satyr have numerical correspondence with the four dwarves of 'Intemperance'.

'FASHION': A female mask and wig stand on a stake, seemingly making dual allusion to the mask of Dionysos in 'Existence' and the wig as it is mounted in 'The Beauty Doctor', the former has profound meaning, whilst the latter is seemingly more trivial. The stake is set in a long base on which stands, (with back presented to the viewer) a figure in an all-enveloping black gown, perhaps again as Judah confronting Tamar. On the base is a circular box, seen in several of the main pictures. The black figure stands between the "O" and "S" of Spare's initials on the base.

'THE CONNOISSEUR': A single figure of a bearded satyr sits with his right arm and hand extended, palm downwards. This may have a double allegorical meaning. It is reminiscent of the extended arm of 'Quackery' and 'Fashion', but the fact that the hand is palm downwards is significant. In this form it is more in keeping with a Roman salute; Spare may have been satirically alluding to Christ's words in Matthew:

...Then he saith unto them, Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's.
(Matthew. 22:21)

This interpretation is consistent with identification of the figure of the main picture as Levi seated at the receipt of custom.

The satyr in the vignette is seated on a white cloth which rises over him and is wrapped around his extended right arm. His left arm is not visible but supports him, the hand is hidden behind a human skull near which are Spare's initials.

'POLITICS': The figure is that of Prometheus tethered to a stake, (he appears in the main picture). In the vignette he is in crooked-legged form. Spare may have taken this iconographically from Michaelangelo's

"Crossed-Leg" Captive (of 1527-1528) in the Galleria dell' Academia in Florence.

The figure also resembles an inversion of the "Hanged Man" of the tarot.

'THE BEAUTY DOCTOR': This vignette, in all salient details, (except that it is larger) is the same as the seated satyr tailpiece to Guthrie's introduction.

'OFFICIALISM': Another bound Prometheus, but this time in the "Corpus Christi" format, emphasizing the theme of the "bound Christ" as before Caiaphas which is the second level purport of the main picture.

'ADVERTISEMENT AND THE STOCK SIZE': The head of a long-necked grotesque bird issues phallically from a series of Saturnine rings on an implied floor-plane. The bird's head is similar to those marked with the word "Kia" in TBOP (pp: 24,31,34,38,59), and others unmarked as Kia throughout the book; the difference is that some of these "Kia-birds", also have marked hybrid features of other animals. In front of the long-necked bird of ABOS and presenting his back, is a white-robed figure contrasting that of the vignette to 'Fashion', enhancing the points of correspondence which exist between the main pictures of 'Fashion' and 'Advertisement'.

'GENERAL ALLEGORY': The figure is much the same as the satyrs in the tailpiece to Guthrie's introduction and 'The Beauty Doctor'. The difference is that the satyr squats on his pedestal in the same posture as the "Onan" figurine in 'The Beauty Doctor'. The Pan-pipes of this satyr are propped against the left-hand side of his pedestal; around its base are Spare's initials and the date 1906.

Tailpiece to ABOS: Above the vignette are the words: "Here Ends This Book". A female triton or Nereid can be seen among fishes, a marine snail or nautilus, and generalized decorative scrollwork.

A BOOK OF SATYRS

PART FOUR: CONCLUSIONS

ABOS has been interpreted as a pictorial work which consistently functions on four separate, but fully articulated allegorical levels.

These strata operate as a coherent drama, whilst the constituent motifs change and alter their identities, valency and meaning from level to level. Continuity between the strata is maintained by three basic mediatory, representative figures. These are as follows:

Stratum 1 & 2 Christ as intermediary
Stratum 2 & 3 Adam as intermediary
Stratum 3 & 4 Prometheus as intermediary

To Spare, Christ represents the world order of belief-systems and morality to be departed from, and a cosmology and soteriology based around the central canonical accounts of the passion and vicarious sacrifice. In place of this is the cosmological ideal of the restored Adam; idealized being. Prometheus represents the active heroic ideal, unfettered by faith, as the "pagan" Adam but also capable of expression on the human level. The strata also function as separate cycles, maintaining the Dantean concept of circumambulatio from EI. These cycles may be expressed:

- STRATUM 1: In the 'General Allegory' humanity is portrayed in its alienated condition. 'Pleasure' suggests the futility of desire unfulfilled, a series of "small desires", out of contact with the Kia, a concatenation of continual dissatisfaction.
- STRATUM 2: Definition of the nature of the alienation. The exiled, mortal Adam (his skull in both pictures). The commencement of the comparison of Christ and Adam. Allusion to Christ as Alpha and Omega and repudiation of this.
- STRATUM 3: The Unveiling of the Supernal Adam; the Tree of Life and Adam as Primal Unity. The Middle Pillar as the ATH. - Alpha-Omega.
- STRATUM 4: Recovery of Primal Unity (Dionysos) and the recurrence of Primordial Wisdom in Ekstasis. The dynamic method.

The strata individually anticipate the major themes of recurrence (or resurgence) of TBOP and FOL.

After the satirical purport which bears upon the contemporary Edwardian world of the first stratum, the three successive allegorical narratives formulate hierarchically and can be interpreted as follows:

<u>Second Stratum</u>	
TITLE	CONTEXT
I. Pleasure:	1. Adam implied. 2. The cornerstone of the Temple 3. Christ's crucifixion 4. Christ's entombment 5. The sick of the palsy.
II. Introduction:	1. The casting of lots for the robe of Christ.
III. The Church:	1. Temptation (serpent). 2. Brazen Serpent of Moses (?). 3. Leviathan. 4. (General) Scribes and Pharisees.
IV. Existence:	1. The Prodigal Son. 2. Gadarene Swine (?).
V. Quackery:	1. The sick of the palsy (non-canonical).
VI. Intemperance:	1. Herodias and Salome 2. Death of John the Baptist.
VII. Fashion:	1. Jairus' daughter. 2. Mary Magdalene (?).
VIII. The Connoisseur:	1. Levi at the receipt of custom.
IX. Politics:	1. The Jesting Pilate. 2. (Subsidiary cameo) The woman taken in Adultery (?).
X. The Beauty Doctor:	1. Tamar, Er, and Onan. 2. Rahab and two spies. 3. Mary Magdalene or the woman who anointed Christ (?).
XI. Officialism:	1. Caiaphas and (implied) bound Christ.
XII. Advertisement:	1. Psalm 94: Allegory of spiritual blindness and deafness. 2. Jairus' daughter (cameo).

XIII. General Allegory:	<ol style="list-style-type: none"> 1. Adam and Eve exiled from the Garden. 2. The mortality of Adam; the skull, his burial, Golgotha.
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Unlike EI, direct depiction of Christ is elusive. The closest occurs in 'Pleasure' but here the recumbent Christ-figure shares identity with the palsied man. The emphasis is largely upon the passion of Christ, but other canonical material also occurs.

The third stratum was interpreted as heavily influenced by Mathers, Eliphas Levi and Blavatsky, with additional occult correspondences.

<u>Third Stratum</u>	
MAIN KABBALISTIC CONTENT	PILLAR ATTRIBUTIONS
I. 1. Identification of Adam with four elements 2. The cross as Tetragrammaton. 3. The fourfold opus. 4. The vision of Ezekiel. 5. Lizard as Mercurius-symbol (?)	
I. 1. The nine as Yesod (Luna). 2. The six as Tiphareth (Sol). 3. The Calvary-cross. 4. Microprosopus.	
III. 1. Serpent of the Garden. 2. Leviathan as Theli. 3. Three Pillars.	
IV. 1. Vision of Ezekiel. 2. Ath. and Alpha-Omega. (Middle Pillar) 3. Alchemical Elements - (Salt, Sulphur, Mercury.) (?)	
V. 1. The Hand (of <u>Microprosopus</u>). 2. The Lightning-Flash, (Tree of Life). 3. Yin-Yang (Pillars).	
VI. 1. Salt, Sulphur, Mercury, Azoth. 2. Elemental Beings (control). 3. Vision of Ezekiel.	
VII. 1. Microprosopus (upturned eye). 2. Microprosopus (feminine aspect). 3. Microprosopus (Hand). 4. Elemental (?) (Cameo).	Hod.

MAIN KABBALISTIC CONTENT	PILLAR ATTRIBUTIONS
VIII.1.Saturnine (?), otherwise vague.	Netzach
IX. 1.Three Pillars. 2.Jakin-Boaz (six as). 3.Jakin-Boaz (Yin-Yang as). 4.Chariot (The Tarot) (?) 5.Six senses, Fivefold Sex, (Prototype?). 6.Yesod (Mirror). 7.IHVH-Elohim.	Chesed
X. 1.Letter Yod. 2.Beni Elohim. 3.ATh. Alpha-Omega.	Geburah
XI. 1.Adam (in Promethean form) (?)	Chokmah
II. 1.The Eyes of Microprosopus (of four colours) 2.The Eye of Macroprosopus (of White Brilliance).	
XIII.1.Phallos and Kteis (sigil). 2.Elements (as masks). 3.Microprosopus (in potentia).	Binah

Within the Kabbalistic stratum, there is evidence of growing interest in the practical applications of the Kabbalah as an occult praxis. This is reflected in concentration on the control and use of elementals (cf. 'Intemperance'). At this time Spare may also have been aware of Mathers' editions of The Key of Solomon the King (1888) and the exceptionally clear The Book of the Sacred Magic of Abra - Melin the Mage (1898).

The fourth stratum tends to the expression of the Dionysian content of Tragedy and strongly indicates growing awareness and knowledge of Greek philosophy. Emphasis is placed upon Katharsis as preliminary purging of vision, and the celebratory ekstasis. The fourth stratum may be tabulated:

TITLE	CLASSICAL AND TRAGIC CONTENT
I. Pleasure	1. Aristotelian Elements 2. Skull (Thanatos) 3. Descent into Underworld (?)
II. Introduction	1. Theriomorph: pig/boar; Graeco-Egyptian gods and <u>Thesmorphia</u> 2. (Statuette) Demeter (?) 3. Melancholia (?)

TITLE	CLASSICAL AND TRAGIC CONTENT
III. The Church:	<ol style="list-style-type: none"> 1. Pig/Boar: <u>Thesmorphia</u> & Graeco-Egyptian gods. 2. Pan & Satyr (Tragedy) 3. Serpent as Greek god-form (various) 4. Dionysian/Promethean fire-emblem
IV. Existence:	<ol style="list-style-type: none"> 1. Anthesteria (Dionysos-mask) 2. Priapus 3. Skull (Thanatos) 4. Bacchante or Maenad (reclining woman) 5. Mare-headed Demeter (?)
V. Quackery	<ol style="list-style-type: none"> 1. Pan (Thales nature-worship)(?) 2. Skull (Thanatos) 3. Healing (General refs.to Asklepios) (?)
VI. Intemperance	<ol style="list-style-type: none"> 1. Charger: All Soul's aspect of <u>Anthesteria</u> (Ancestral Spirits) 2. Drinking vessels: The libation to the dead ancestors.
VII. Fashion	<ol style="list-style-type: none"> 1. Pan (Dionysian music) (?)
VIII.The Connoisseur:	<ol style="list-style-type: none"> 1. Eagle & Man (Prometheus) (not likely to refer to Ganymede) 2. Pig/Boar: <u>Thesmorphia</u> & Graeco-Egyptian gods. 3. Telesphoros (Asklepios and Zeus) 4. Mare-headed Demeter (?)
IX. Politics:	<ol style="list-style-type: none"> 1. Pig/Boar and Theos: Zeus and the Greek gods. 2. Dionysian/Promethean fire-emblem 3. Prometheus 4. Skull (Thanatos)
X. The Beauty Doctor:	<ol style="list-style-type: none"> 1. Pig/Boar: <u>Thesmorphia</u> & Graeco-Egyptian gods. 2. Bowls & other vessels: (<u>Anthesteria</u>) (?) 3. Woman as Ariadne (thread)(?) 4. Woman as Queen Archon (<u>Anthesteria</u>) (?)
XI. Officialism:	<ol style="list-style-type: none"> 1. Prometheus (artist as hero) 2. Herm
XII. Advertisement:	<ol style="list-style-type: none"> 1. The Minotaur; (Pasiphae, Ariadne, Theseus implied) 2. Orpheus/Apollo
XIII.General Allegory:	<ol style="list-style-type: none"> 1. Aristotelian Elements (masks) 2. Skull (Thanatos) 3. Prometheus:(As creator of mankind & inventor of alphabet) 4. Woman as Rhea or Athene 5. Pig/Boar: <u>Thesmorphia</u> & Graeco-Egyptian gods. 6. Melancholia

The confidence in the marshalling and diffusion of this content throughout the series indicates proficiency and a depth of knowledge in all the requisite departments.

Having achieved this object of refined and complex allegory, Spare's next objective would be concentration upon a Transcendental Symbolism within TBOP.

THE BOOK OF PLEASURE (1913)

....at thy right hand there
are pleasures for evermore.
(Psalms. 16:11)

INTRODUCTION

It will be contended that TBOP, unlike its predecessor, does not function on four distinct allegorical levels.

Textually, there is satirical comment and biblical paraphrase, but it will be seen that Spare's purpose in TBOP is to amplify and maximize the type of content which had been characteristic of the two deepest strata of ABOS. Textually, TBOP is virtually a grimoire, a manual of occult practice. The drawings of TBOP will be interpreted as falling into two main categories; allegorical and symbolical. The former will be demonstrated as fundamentally literary, occult and alchemical allegories, the latter as mainly automatic; deriving from usage of the symbolic sigils and 'Alphabet of Desire'.

It is proposed that, having isolated the two deeper strata of ABOS, Spare turned to concentration upon their practical and symbolic applications. This may be hypothetically expressed:

Strata of a Book of Satyrs & presiding allegorical figure	The Book of Pleasure: Principle areas of Derivation and interest
3. Kabbalah: Adam	Kabbalistic, Alchemical The Enochian system of Dr. John Dee The Goetia of Solomon
4. Classical & Tragic: Prometheus	Ekstasis (Magical obsession) Direct Inspiration (Automatism)

Within the self-portraits of the allegorical drawings of TBOP it will be maintained that Adamantine and Promethean alter-egos are continued from ABOS. Also, in addition it will be posited that Spare has made an addition to his repertoire of heroic types; a Faustian figure directly derived from

Goethe. It will be demonstrated that Spare's perception was seemingly that these heroic types are appropriate to a mode of symbolic transvaluation. The "sabbat" is therefore to be interpreted as a form of analogue of the orgiastic terra incognita of the subconscious as Spare understood the term. This heroic form is implicit to the use of symbolism, designed by Spare to probe and articulate subconsciousness and express its content as automatism.

It is argued that Spare's automatism was not seen by the artist as an arbitrary expression but as springing from a specific area of subconsciousness activated by a symbolic letter or sigil designed to have precise effect.

The quaternity of EI; 'Kia', 'Sikah', 'Ikkah' and 'Myself' and their three mirrors were equated with the successively descending Sephiroth: Kether, Da'ath, Tiphareth and Yesod. This was the Middle Pillar descent from the primum mobile (unity) through duality, to diversity in consciousness.

It will be proposed that in TBOP these earlier allegorical "stations" of the Kabbalistic cosmology are now approached as accessible by symbolic counterparts. The contention will be that the three basic permutations of Spare's 'Alphabet of Desire' (cf. TBOP pp.7,8,18,33 & 56) function as symbols designed by Spare to activate these main areas of transcendent consciousness. The three forms of the first letter signifies the descent from unity to plurality, which generates the further twenty-one basic letters with their countless permutations analogous to the nuances of conscious desire. This hermeneutic analysis will be vital in explaining the diversity of symbolic forms presented within certain of the drawings of TBOP.

Spare describes obtaining the first letter by seership using a mirror (TBOP p.18) which is reminiscent of the iconography of 'The Argument' of

EI (p.17). He meditates on his own reflection until "you know not the gazer". The ego is subdued so that vision may ensue:

There is no doubt about it - this consciousness of "Thee" and "Me" is the unwelcome but ever ready torturer - yet it "need not be so" in any sense!

(Spare TBOP p.12)

The first letter then appears as a looped, heart-shaped symbol.

A central object of the analysis will be to provide putative derivations of the alphabet. It will be contended that formally, it is synthetic in composition and derived from various eclectic sources. Attention will be given to its purpose and interpretation of its complete method of use in relation to Spare's automatism.

In addition, clarification, definition and distinction will be provided of the qualitative differences between the 'Alphabet of Desire' and the sigils. The latter will be interpreted as symbols designed to have more localized subconscious effect. Their function was to create more immediate willed change in contrast to the more profound aspects of Kia-mysticism intrinsic to the Alphabet:

Hence the mind, by Sigils, depending upon the intensity of desire, is illuminated or obsessed (knowledge or power) from that particular Karma (the subconscious stratum, a particular existence and knowledge gained by it) relative to the desire, but not from a memory or experience which was recent. Knowledge is obtained by the sensation, resulting from the unity of the desire and Karma. Power by its "actual" vitalization and resurrection.

(Spare. TBOP p.51)

Spare's revealing comment is that there are six methods of sigils. That is, there are actually six types of sigil, not formally different in any particular respect, but differentiated by the type of desire they represent. The distinction therefore rests upon which of the six sephiroth which comprise the microprosopus the desire embodied in the sigil is set to address. For example, if strength is the potency to be

acquired, Geburah would be the appropriate sephirah; to attract love, Netzach would be appropriate, and intellectual acumen to Hod and so forth. This will provide the hypothetical basis for interpretation of their scope and function, and enhance analysis of the drawings in which they occur.

The first consideration must be of the contemporary influences to which Spare was exposed.

THE BOOK OF PLEASURE

PART ONE: THE GENERAL BACKGROUND

(i)

The Biographical Context: TBOP was conceived in 1909 and published in 1913, years which spanned a highly productive period for Spare. He undertook commissions for illustrations such as Sir Charles Darling's On the Oxford Circuit for Messrs. Smith and Elder. This book was more favourably considered than ABOS when the two were reviewed together in The Art Journal of 1909 (p.370).

Another illustrated book of this period was Bertram & Russells's The Starlit Mire (1911); Spare's style here was more Beardsleyesque. There were also exhibitions including two group exhibitions at the Baillie Gallery in Bruton Street, followed by a one-man show in 1914. An exhibition at the Ryder Gallery, London, featured 'Pleasure and Obsession' drawings.

A joint exhibition at the Baillie (Oct. 11th-31st 1911) was announced in The Art News for 16th October. Entitled 'The Modern World', it attracted immediate review. Again, in The Art News of November 15th 'Zephyr' (Ernest H.R.Collings) commented upon Spare's work and later used parts of this in his introduction to TBOP. The section immediately preceding later quotation reads:

The creator of those two remarkable books Earth: Inferno and A Book of Satyrs has been showing at the Baillie Gallery, under the general title 'The Modern World (Allegories and Symbols)', a collection of drawings mostly in pencil, with a few in ink and some chalk self-portraits - Modern doubtless referring to that more conscious direction given by certain present day "movements" to ideas in themselves as much as the property of the Ancient World as of our own time. The "sub-conscious" is so rarely recognized, as an integral part of ourselves, and, if recognized, is so shunned that a sight of it in forms naked and unashamed is apt to arouse hostility, if not violent denunciation. In this way is the work of an artist such as

Spare often passed without just criticism.

(The Art News. Nov. 15th 1911)

As can be seen, Spare was now emphasizing the distinction between allegory and symbol within his work. Within the Baillie catalogue there is a great deal of evidence of deepening occult and magical interest; 'The Black Mass' (No. 2) and 'The Magician' (No. 5) precede the series 'The Focus of Life' (Nos. 17-23), anticipating Spare's book of 1921. The series which follows is 'The Book of Pleasure' (Nos. 29-42); 'The Sea-Lion Symbol' (No. 30) may have some connection with other theriomorphic images of TBOP. The subtitle 'Self-Love' appears four times (Nos. 31,37,40 & 41). This was also used to subtitle TBOP; the derivation is probably from Blake:

Humanity knows not of Sex: wherefore are Sexes in Beulah?
In Beulah the Female lets down her beautiful Tabernacle,
Which the Male enters, magnificent between her Cherubim
And becomes One with her, mingling, condensing in Self-Love.
(Blake. Jerusalem II 30. 32-35)

This is further evidence within Spare of sexuality as the means and vehicle to mystical Unity; a method of transcendence and ekstasis. The 1911 Baillie exhibition bears this out in 'The New Sexualities' (No.35), a term dwelt on at length in TBOP (p.7).

In 1912 (Oct. 10th-31st), Spare exhibited again at the Baillie Gallery with 71 pictures. One, 'Stealing the Fire from Heaven' may be identical or similar to that of TBOP (p.35) dated 1911-1912. Item 5 is given as the 'Frontispiece to Chapter "The Death Posture"'. The drawing 'The Book of Pleasure (Self-Love) Chapter "obsession"' may refer to any of the three chapters of TBOP that deal with Obsession in some form. The drawing 'Obsession Portraits: The Thumb Postures of the Hands' may relate to 'The Thumb Posture of the Hand' in TBOP (p.28).

One intriguing title is 'The Necromancers' (No.28). This may have been

directly influenced by Father Robert Hugh Benson's The Necromancers of 1909. On the 21st June 1910, Spare wrote to Lane about his projected plans for TBOP and remarked that he was leaving that night for Buntingford to stay with Father Benson.

Another significant title is of the drawing 'Melancholia' (No.34), indicating Spare's deepening interest in this topic.

Spare's attempts to interest Lane in TBOP were fruitless. A truncated version of TBOP was published, with much material deleted:

In preparing this book for publication a few alterations have been found necessary at the last moment. In consequence Daniel Phaeer's introduction and portrait are omitted, together with the following chapters and corresponding illustrations and the emblematic portraits of Ernest H.R. Collings: "The Feast of the Super-sensualists", "Modus Operandi at the Joy of the Round Feast", "Prophecy of Omens etc.", "The Book of Revelation", "Definitions", "Dreams", "Mental States in Relation to Suggestion", "Description of Sensations and Emotions", "Controlling the Elements", "Black Magic with Protection", "The Black Mass" "Vampirism", "Sorcery", "Oracles etc.", "Superstitions", "Excitement to Love etc.", "Use of Spells and Incantations on Men, Animals, etc.", "Invoking Elementals, Nature Spirits for Glamour and Power etc."

(Spare. TBOP Introduction p.)

A letter to Lane from Spare provides evidence of an earlier conception of the scope and content of the book. On 21st June 1910, Spare wrote from 73, Denbigh St., Belgravia:

Self Love, The Book of Pleasure

A series of 32 allegories in which are contained the 'Psychology of Ecstasy by Magical Art - the Wisdom without words.

Also

The Book of Fragments

An Introduction for innocents

The New Sexualities

The Death Posture

A sacred alphabet and a secondary series of sigils, devices, symbols etc. etc.

(H.R.H.R.C. collection, University of Texas)

On 14th Sept. 1909, Spare informs Lane of work on a book entitled 'The Great Goat', and that half a dozen drawings were completed. It is not clear whether 'The Great Goat' was subsequently abandoned or whether its

drawings were later intended for inclusion in the larger conception of TBOP.

Writing from Andre Raffalovich's address at 9, Whitehouse Terrace, Edinburgh on 4th June 1910, Spare repeated his offer of TBOP to Lane, adding that all who had seen the drawings pronounced them his best work to date. By 10th December 1911 Spare had moved to 8b Golder's Green Parade, from which TBOP would eventually be published. A pencil note on Spare's letter "not selling" was ominous.

On 5th October 1913 Lane received yet another missive from Spare:

The text will explain the illustrations, all together there will be about 30 illustrations, about half of which are from pencil and automatic drawings - the rest from pen drawings (like the enclosed)

I may say that the pen drawings reproduced in the book are taken from my best work - ranging from 1909 to 1912
(H.R.H.R.C. collection. University of Texas)

Spare was in touch with Lane as late as February 1914 giving encouraging report of the book's sales. The Baillie catalogue of Spare's one-man show of June-July 1914 includes three drawings (Nos. 7,12 & 13) entitled 'The Interpretation of Dreams'. This tends to indicate Spare's familiarity with the English translation of Freud's Die Traumdeutung, published as The Interpretation of Dreams in 1913. Spare knew German speakers, such as John Gray, and may therefore have had advanced knowledge of Freud by 1913 which could constitute putative influence on TBOP.

It will be seen that within TBOP Spare makes oblique reference to some of the putative influences, but does not confirm by acknowledging them directly. These require consideration and interpretation.

(ii)

Prelude: Aleister Crowley and the Formation of the Argenteum Astrum: Some preliminary remarks are necessary to provide basic differentiation between Crowley's occult teaching and that which had influenced Spare hitherto.

Aleister Crowley joined the Hermetic Order of the Golden Dawn on November 18th 1898 and his progress through the grades was rapid. Problems arose through antipathy with W.B.Yeats; also, according to Howe (Magicians of the Golden Dawn p.191) Florence Farr and others considered that Crowley was unsuitable for advancement to the Second Order.

The period was marked by schism within the Golden Dawn, and Crowley, at this time a fervent supporter of Mathers, had the grade of Adeptus Minor conferred upon him in Paris. By 1900 Crowley too was expressing doubts over Mathers leadership of the Order, as expressed in Liber LXI: (Mathers = S.R.M.D.):

We content ourselves, then, with observing that the death of one of his two colleagues, and the weakness of the other, secured to S.R.M.D. the sole authority. In 1900 one P., a brother, instituted a rigorous test of S.R.M.D. on the one side and the Order on the other.

He discovered that S.R.M.D., though a scholar of some ability and a magician of remarkable powers, had never attained complete initiation and further had fallen from his original place, he having imprudently attracted to himself forces of evil too great and terrible for him to withstand. The claim of the Order that the true adepts were in charge of it was definitely disproved.

(Crowley. Gems from the Equinox p.7)

The Frater P. in question was none other than Crowley himself. Several years later, on March 16th 1904, Crowley arrived in Cairo on honeymoon with his wife Rose Kelly and on March 29th performed a magical invocation, receiving intelligence through his wife's clairvoyance that the Equinox of the Gods had come, and with it, the end of the Christian era.

At noon on three successive days, on April 8th, 9th and 10th, Crowley recorded the revelations of the three presiding deities of the New Aeon, Nuit, Hadit, and Ra-Hoor-Khuit, through their mediator Aiwass, Crowley's Holy Guardian Angel. The result was the central text of the New Aeon: Liber Al vel Legis; of which Crowley remarked:

Aiwass, uttering the word Thelema (with all its implications) destroys completely the formula of the Dying God. Thelema implies not merely a new religion, but a new cosmology, a new philosophy, a new ethics.....

(Crowley. The Confessions p.309)

This was a system initially rejected by Crowley:

The fact of the matter is that I resented The Book of the Law with my whole soul. For one thing, it knocked my Buddhism completely on the head.....I was bitterly opposed to the principles of the Book on almost every point of morality.....

(Crowley. The Confessions p.403)

It will be seen that images of the three presiding gods can be attributed to TBOP, in particular 'The Death Posture' (TBOP p.16).

Crowley's eventual acceptance of Liber Al vel Legis led to the necessity to align religious and magical practice with its precepts. For this purpose the Argenteum Astrum was founded. Crowley accepted the role assigned to him by the book:

Now ye shall know that the chosen priest and apostle of infinite space is the prince-priest the Beast; and in his woman called the Scarlet Woman is all power given. They shall gather my children unto their fold: they shall bring the glory of the stars into the hearts of men.

(Crowley. Liber Al vel Legis I.15)

This passage may have evoked memories for Spare of his own usage of Revelations within EI. Crowley's description of the function and purpose of the Order the 'Silver Star' is highly likely to have been perceived by Spare as sympathetic to Kia-mysticism with the identification of the Kia with Will; Crowley's One Star in Sight expounds:

The order of the star called S.S. is, in respect of its existence

upon the Earth, an organized body of men and women distinguished among their fellows by the qualities here enumerated. They exist in their own Truth, which is both universal and unique. They move in accordance with their own Wills, which are each unique, yet coherent with the universal will.

(Crowley. Gems from the Equinox p.15)

Within the order were eleven grades, corresponding to the Tree of Life; listed in One Star in Sight:

	<u>The Order of the S.S.</u>
Ipsissimus	10° = 1°
Magus	9° = 2°
Magister Templi	8° = 3°

	<u>The Order of the R.C.</u>
(Babe of the Abyss - the link)	
Adeptus Exemptus	7° = 4°
Adeptus Major	6° = 5°
Adeptus Minor	5° = 6°

	<u>The Order of the G.D.</u>
(Dominus Liminis - the link)	
Philosophus	4° = 7°
Practicus	3° = 8°
Zelator	2° = 9°
Neophyte	1° = 10°
Probationer	0° = 0°

(Crowley. Gems from the Equinox p.16)

In 1909, it was into this hierarchical structure with its reformed teaching that Spare stepped.

(iii)

The Argenteum Astrum and Principal Teachings Influencing TBOP: Spare was in contact with Crowley by at least the end of April 1909 as correspondence at the H.R.H.R.C. University of Texas shows. The date of Spare's entry into the Argenteum Astrum is given by Gerald Yorke, in a note in his handwriting within Crowley's own copy of FOL:

Spare became Frater YIHOVEAUM under A.C in the A.A. 10th July 1909 being the seventh member to join.

(Yorke Collection: Warburg Institute: Univ. of London)

Spare's earlier membership of the order is supported by evidence in a letter from Spare to F.W. Letchford of 21st Sept. '53: "to show I was one of the founders of the A.A."

Maintenance of Magical Records for assessment was obligatory for an Order member; Spare's are not known to be extant. It is also not clear what grade Spare attained, although much of the teaching would have been made available through The Equinox between 1909 and 1914.

There is one small piece of circumstantial evidence. In Clifford Bax's Ideas and People of 1936, a youthful photograph of Spare appears heading the chapter 'Sex in Art'. In this photograph, Spare is seated with fists on brows in identical posture to a surviving photograph of Crowley; it is a representation of the horned Pan. This posture (with its connotations) is interpreted as appearing in 'The Death Posture in Action' (TBOP p.54), both as a silhouette and as an Alphabet letter.

In the photograph Spare has a chalice before him. This may have been his own Order elemental weapon appropriate to water, and therefore to the grade of Practicus. If Spare had entered the previous grade of Zelator work with Asana and Pranayama would have commenced, together with the

formula of the Rosy Cross.

As Neophyte, Liber O vel Manus et Sagittae would have been relevant to gesture and posture. As a Zelator, Yogic Libri on breath-control would have been appropriate; this seems to have been influential on the iconography of TBOP.

In Liber E vel Exercitorum, Spare would have found material on Asana (posture), Pranayama (regularization of breath) and Dharana (control of thought). The text is accompanied by four photographs of postures. Liber RV vel Spiritus deals further with pranayama and with the use of mantra with dance, with photographs of Crowley demonstrating pranayama. Liber Astarte vel Berylli may partly explain the frontispiece to TBOP, as Spare in the Death Posture is seen accompanied by a statue of Astarte. The concept here was the uniting of an aspirant to a deity by devotion.

Liber III vel Jugorum teaches yogic discipline. In Liber HHH the asana of Shavasana, the "corpse" posture is given, and yoga described with sexual connotations. Liber Turris vel Domus Dei concerns the annihilation of Thought, analogous to the ethos of the Death Posture. Others in the yogic category are Liber Yod, Liber Os Abysmi vel Daath, Liber Thisharb, and Liber DXXXXVI.

Spare also uses the phrase "book of lies" (TBOP.p.7), probably alluding to Crowley's The Book of Lies of 1913. TBOP presents images of Pan, as had ABOS, but in TBOP Pan does not just signify the ethos of ekstasis but the ritualism of occult praxis, with sexual energy as the unifying power, as Crowley also expresses it in 'The Sabbath of the Goat' in The Book of Lies (p.12). Here, Pan is the means of eradicating duality (ego-consciousness) through death by a sexual-occult praxis. Crowley expounds this:

Pan is the generic name, including this whole system of its manifested side. Those which are above the Abyss are therefore said to live in the Night of Pan, they are only reached by the

annihilation of the All

(Crowley. The Book of Lies p.33)

For Spare, The Book of Lies probably constituted one valuable synthesis of Kabbalist theory with Greek metaphor and with Crowley's terse indications of underlying practical occult applications. To Crowley, the 'Night of Pan' is the consciousness of those who had ascended the most exalted regions of the Tree of Life. The Book of Lies was too aphorismic to provide full and specific details of Yogic method. More explicit putative derivation must now be considered.

Crowley's teachings on Yoga: Influence on TBOP: The chapter 'Windmill Words' of Crowley's The Book of Lies (p.104) lists the yogic practices and goals. It is contended that many of the images of TBOP reflect these.

Spare's opinion of yoga seems to have declined in later years; he speaks of it somewhat disparagingly in a letter to F.W. Letchford (c.1947):

Yoga has no contexture with the true function of life - which is - fuller life, beauty, pleasure by every social means. Most of these wretched Eastern 'isms' simply desire the safety of the womb or the sterility of a brick. They are afraid of life and run away from it - if they do "good" it's for their soul's sake. I don't include 'Gotama' he is misread and misunderstood. His chief beauty is the 'middle course' and unselfish compassion.

Within TBOP (p.51) Spare specifically mentions both mantras and postures as conducive to the quiescence required for the sigil to penetrate subconsciousness. The use of the Alphabet of Desire as mantra and the letters as images of postures (somaglyphs) has yet to be discussed. At the time of the preparation of TBOP, one of the likelier Crowlean resources for information on yoga was Book Four Part I (1911). From perusal of this Spare may also have progressed to The Shiva Sanhita to learn various forms of Asana, as well as to Patanjali and the Sankhya philosophy of Kapila. On pranayama, Crowley cites Hindu and Chinese methods, a comparison likely to have appealed to Spare:

You may consult various Hindu manuals and the writings of Kwang Tze for notable theories as to method and result.

(Crowley. Magick. p.15)

Crowley's Book Four continues:

The ultimate idea of meditation being to still the mind, it may be considered a useful preliminary to still consciousness of all the functions of the body.

(Crowley. Magick. p.15)

Crowley links pranayama with the speech-parallel, mantrayoga and

recommends certain mantras including "Aum manipadme hum"

O the Jewel in the Lotus! Amen! Refers to Buddha and Harpocrates;
but also the symbol of the Rosy Cross.

(Crowley. Magick. p.18)

Crowley's linkage of this particular mantra to Harpocrates is of some significance to TBOP. A photograph of a hooded brother making the 'Sign of Silence' (Harpocrates) occurs as the frontispiece to the Equinox book: An Account of A.A.. This same posture is reproduced in Spare's 'The Self's Vision of Enlightenment' (TBOP.p.20). It is possible that Spare is developing this particular mantric theme from its early transliterated form within EI (pp.12 & 18).

Crowley then proceeds with the exegesis of Book Four to describe the disciplines of Yama, Niyama, Pratyahara and Dharana. By persistence with these practices the two main classes of Yoga result can be approached; Dhyana and Samadhi; Book Four describes the attainment:

The most reasonable statement of any acknowledged authority, is that of Yajna Valkya, who says: 'By Pranayama impurities of the body are thrown out; by Dharana the impurities of mind; by Pratyahara the impurities of attachment; and by Samadhi is taken off everything that hides the lordship of the soul.'

(Crowley. Magick. p.35)

The aim of the Death Posture can be interpreted as a means of similar attainment:

The Ego in subjection to law, seeks inertion in sleep and death. Know the death posture and its reality in annihilation of law - the ascension from duality.

(Spare. TBOP p.18)

Crowley differentiates between Dhyana and Samadhi; the description of the former parallels Spare's preliminary object of ascension from duality:

Let us try a final definition. Dhyana resembles Samadhi in many respects. There is a union of the ego and the non-ego and a loss of the senses of time and space and causality. Duality in any form is abolished. The idea of time involves that of two consecutive things, that of space two non-coincident things and of causality two connected things.....These Dhyanic conditions contradict those of

normal thought; but in Samadhi they are much more marked than in Dhyana. And while in the latter it seems like a simple union of two things, in the former it appears as if all things rushed together and united. One might say that in Dhyana there was still this quality latent, that the One existing was opposed to the Many non-existing; in Samadhi the Many and One are united in a union of existence with non-existence.

(Crowley. Magick. p.36)

Crowley adds that there are many forms of Samadhi, that of Atmadarshana being expounded as a footnote (cf. Magick p.36n). As a Self-Vision Atmadarshana is the realization of the Self (Atma) as All, an Unity. In Spare's drawing 'The Self's vision of Enlightenment' (TBOP.p20) there is evidence of an allegorization of Atmadarshana. The figure to the left has a cleft head resembling the first letter of the Alphabet signifying the reconciliation of Duality into Unity. The gesture of Harpocrates signifies the return to silence. Thus, a more exalted result of the death Posture: Crowley comments:

There are many kinds of Samadhi. Some authors consider Atmadarshana, the Universe as a single phenomenon without conditions, to be the first real Samadhi. If we accept this then we must relegate many less exalted states to the class of Dhyana,

(Crowley. Magick. p.36)

In TBOP (p.4) Spare states: "O God, thou art the stagnant environment" meaning that every conceptualization of the divine is its own negation. In Book Four, Crowley speaks of this in relation to Samadhi:

The Samadhi par excellence, however, is Atmadarshana. Which for some, and those not least instructed is the first real Samadhi; for even the visions of 'God' and of the 'Self' are tainted by form. In Atmadarshana the All is manifested as the One: it is the Universe freed from its conditions. Not only are all forms and ideas destroyed, but also the conceptions which are implicit in our ideas of those ideas. Each part of the Universe has become the whole, and phenomena and noumena are no longer opposed.

(Crowley. Magick. p.39)

Spare may have noted with interest Crowley's use of the Platonic oppositional conditions of phenomena and noumena. The emphasis in TBOP is upon Transcendence, allegorically presented as ascension. The drawing

'Ascension of the Ego from Ecstasy to Ecstasy' (TBOP.p.6), can thus be interpreted as progressing from ego-bound consciousness ("death" of duality, suggested by the horned animal skulls), through the trances of Dhyana to Samadhi to the final Shivadarshana or annihilation. It is noteworthy that in the tabulations of Crowley's 777 (1909) that the Hindu and Buddhist results, Nerodha - Samapatti, Nirvakalpa - Samadhi and Shiva-Darshana are equated in a metaphorical Greek idiom with Pan. Unity with Brahma and Atma-Darshana are equated with Zeus. These parallels are consistent with Spare's imagery in relating Pan to the Death-Posture, and "Stealing the Fire from Heaven".

The Alphabet of Desire: Enochian derivations and formal aspects: This chapter will seek to demonstrate that twenty-one of the twenty-two fundamental letters of Spare's Alphabet of Desire derive from the Enochian alphabet of Dr John Dee (1527-1608).

Spare may have encountered Dee through the tercentennial publication of two biographies: Thomas Smith's The Life of John Dee (1908) and Charlotte Fell Smith's John Dee 1527-1608 (1909). Spare may also have sought access to Dee's own accounts of his magical experiments: A True and Faithfull Relation (1659). This details the communications of Dee and Edward Kelly with a complex angelic hierarchy by means of "skrying" with a crystal, "shew-stone" or mirror, much as Spare's own description of obtaining the First Letter of his Alphabet in TBOP (p.18).

In addition several members of the Argenteum Astrum were fully conversant with the Enochian system, including Crowley, Victor Neuberg and J.F.C. Fuller. In 1910 Neuberg assisted Crowley in a major series of experiments, entering the thirty Enochian "Aires", referred to by Crowley as "Aethyrs". These Aethyrs are thirty ascending strata of progressively more rarefied states of spiritual awareness, entered in ascending order by the magician with increasing difficulty. The records were later published as The Vision and the Voice. These Aethyrs were progressively more sublime states of mystical consciousness; Crowley recalled these experiments in Algeria:

I cannot imagine why or how the idea came to me. Perhaps I happened to have in my rucksack one of my earliest magical notebooks where I had copied with infinite patience the Nineteen Calls or Keys obtained by Sir Edward Kelly from certain Angels and written from his dictation by Queen Elizabeth's astrologer with whom he was working. The sixth book of their magical workings was translated by Casaubon and is one of the very few genuine and interesting works on Magick of any period. Much of their work still defies explanation though I and Frater Semper Paratus..... have spent much time and

research upon it and cleared up many obscure points.

(Crowley. The Confessions p.611)

The Calls or Keys were received in the Enochian language. The first two conjure the element of Spirit, the next sixteen invoke the elements and sub-elements; the final Call is general. Spare's own knowledge of the Enochian Alphabet may have come from Plate IX of the Enochian manual written by Crowley: Liber LXXXIX vel Chanokh, published in The Equinox I Nos. 7 & 8 in 1912.

Certain comments on the Alphabet of Desire within TBOP must be examined before seeking to establish the formal consistencies between the two Alphabets which carry evidence of derivation:

Sacred letters preserve belief from the Ego, so that the belief returns again and again to the sub-consciousness, till its fulness breaks resistance, its meaning misses intelligence, but is understood by emotion.

Each letter in its pictorial aspect relates to a sex principle, and its modifications as completeness.

Twenty-two in number, they correspond to a first cause. Each analogous to an idea of desire, and are a symbolic cosmogony.

By knowledge of the first letter, one is familiar with the whole of the alphabet and the thousands they imply. They are the knowledge of desire.

(Spare. TBOP p.56)

From these precepts certain salient features can be isolated which will assist interpretation:

1. The letters as sacred. In analysis of function this implies that the Alphabet was seen by Spare as possessing a numinous origin as well as a "sacred" purpose. Its purpose is not profane in that it is described: "its meaning misses intelligence", indicating that it does not primarily serve as a descriptive or persuasive function.
2. The basic Alphabet consists of a matrix of 22 letters. The contention will be that the first letter is not derived from Enochian, but in its triple form is a symbolic representation of the Middle Pillar, which therefore explains the concept of direct reception and the apprehension of the whole alphabet and its thousands of interpretations. The remaining 21 being directly analogous to "ideas of desire".
3. The letters are both analogous to desire and constitute a symbolic cosmogony. Therefore, Spare perceived them as possessing both a Macrocosmic and Microcosmic connotation. The contention is that the

TABVLATION OF THE FORMAL & PICTORIAL CONSISTENCIES BETWEEN THE ENOCHIAN ALPHABET & THE ALPHABET OF DESIRE:

ENOCHIAN		THE ALPHABET OF DESIRE
Q: (GER)	U	II pp. 27 53
R: (DON) cf. H (NA) & M (TAL).	E	E p. 5.
S: (FAM) cf. O (MED)	T	
T: (GISG)	V	Λ Λ Y pp. 27, 42, p. 53 pp. 39, 57, 58.
U: (VAN)	A	Α Κ Υ Ψ Υ Ζ pp. 5, 35, pp. 24, 27, 54, p. 54, p. 39, p. 39, p. 16.
X: (PAL) cf. E (GRAPIL) I (GON)	Γ	
Z (GEPH)	Φ	Φ Ϝ Ϝ Ϝ Ϝ p. 9, p. 35, p. 42, p. 57.
		—

cosmology is Kabbalistic, in alignment with Enochian alphabet. Also that the Kabbalistic basis supports the dual facets of the Alphabet as both individualized and expressive of a cosmogony.

- 4.. The twenty-two letters are the basis of thousands of permutations expressing differentiated desire and knowledge. This basis is the point of commencement for the hypothesis that Spare achieved wide differentiation by introducing formal aspects from other sources.

The first letter in its three forms therefore does not figure in tabulation. It will be seen from the tables that examples have been taken from the drawings of TBOP which display the progressive formal differentiations from the Enochian letter of origin.

Exact attribution is hindered by the formal similarities of certain of the Enochian letters themselves. This margin of ambiguity is compounded by Spare's personalized methods of adaption. A final problematic factor is that, in the absence of apparent descriptive and persuasive function, transliteration does not render sentences but arrangements of symbolically significant letters.

Certain formal observations can be made. Spare seems to facilitate variation by mirroring the letters both horizontally and vertically. Interpretation of this multiplicity must now be essayed.

The Alphabet of Desire: Enochian Adaptation & Symbolic purpose: The tabulations of Spare's alphabet with Enochian reveal a comparative paucity of use of Enochian vowels. This absence is in itself significant and suggestive.

It has already been established that literal meaning is not the primary objective, if at all. Evidence does suggest that the phonetic values of the letters are of importance. A late portrait of Ann Driver (1956) exists in which Sacred Letters can be seen issuing from her mouth. In Grant's Images and Oracles of Austin Osman Spare (p.26) is a quotation from an unpublished ms. F.W. Letchford, (who transcribed the original for Spare) believes this to be from Mind to Mind and How: By a Sorcerer, and dating from March 1951. The quotation refers to a "Grimoire of Symbology" comprised of "vague phonic nuances".

It is possible to transliterate the Enochian sequence from line 1 of the drawing 'Vision Through the Sense of Touch' (TBOP p.24) as "H.G.G.D.G.H.D.H." This would give a symmetrical, mirrored, cyclic sequence with the 'D' as the pivotal point, thus: "HGG.D.GGH.D.H." However, this is not phonetically practical as a form of mantra

If the Enochian letter-name is used a more practical and resonant result is obtained, thus: "NA. GED. GED. GAL. GED. GED. NA. GAL. NA." Or, with verbal emphasis on the Gal: "NAGEDGED. GAL. GEDGEDNA. GAL NA....".

If this is Spare's method of use, the letters have two distinct identities and functions. Firstly, in terms of their formal visual appearance, and secondly, their phonetic conformity to the original matrix of Enochian letters.

LETTERS OF THE ALPHABET OF
 DESIRE: THE FIRST LINE FROM
 'VISION THROUGH THE SENSE
 OF TOUCH' T.B.O.P. p.24:

Ū Ŷ Ŝ X Z Ɔ Ū † W

INTERPRETATION OF THE
 ABOVE & RENDITION AS NAMES
 OF THE MATRICULAR ENOCH-
 IAN LETTERS:

NA GED GED GAL GED GED NA GAL NA:

TRANSLITERATION:
 H G G D G G H D H

Thus, the visual pictorial aspect, used ritually, would constitute a dharana upon their differentiation forms as individualized desires. Simultaneously, their use as mantra would emphasize the underlying pattern through sound corresponding to the matrix. Spare's rationale would be the reduction of any complex desire or facet of desire by ritual use to the original constituting the "symbolic cosmogony".

Evidence that use of the Alphabet was integral at this date to producing Automatic drawings exists, in that within the general chapter 'Automatic Drawing as a Means to Art' (TBOP pp.55-56) there is a subsection 'Note on Sacred Letters' (TBOP,p.56). The yogic implications of the letters as objects of meditation and by use of mantra may therefore have been intended by Spare to obtain a specialized trance-state whereby specific automatic impulses could be translated. Spare does distinguish between arbitrary results and those which are specific:

Symbolism in its nature, is either arbitrary or true representation reduced to pictorial simplicity, analogous when of an abstract.
(Spare. TBOP.p.52)

In terms of its hypothetical function within Spare's cosmogony, the triple permutations of the First Letter must now be considered.

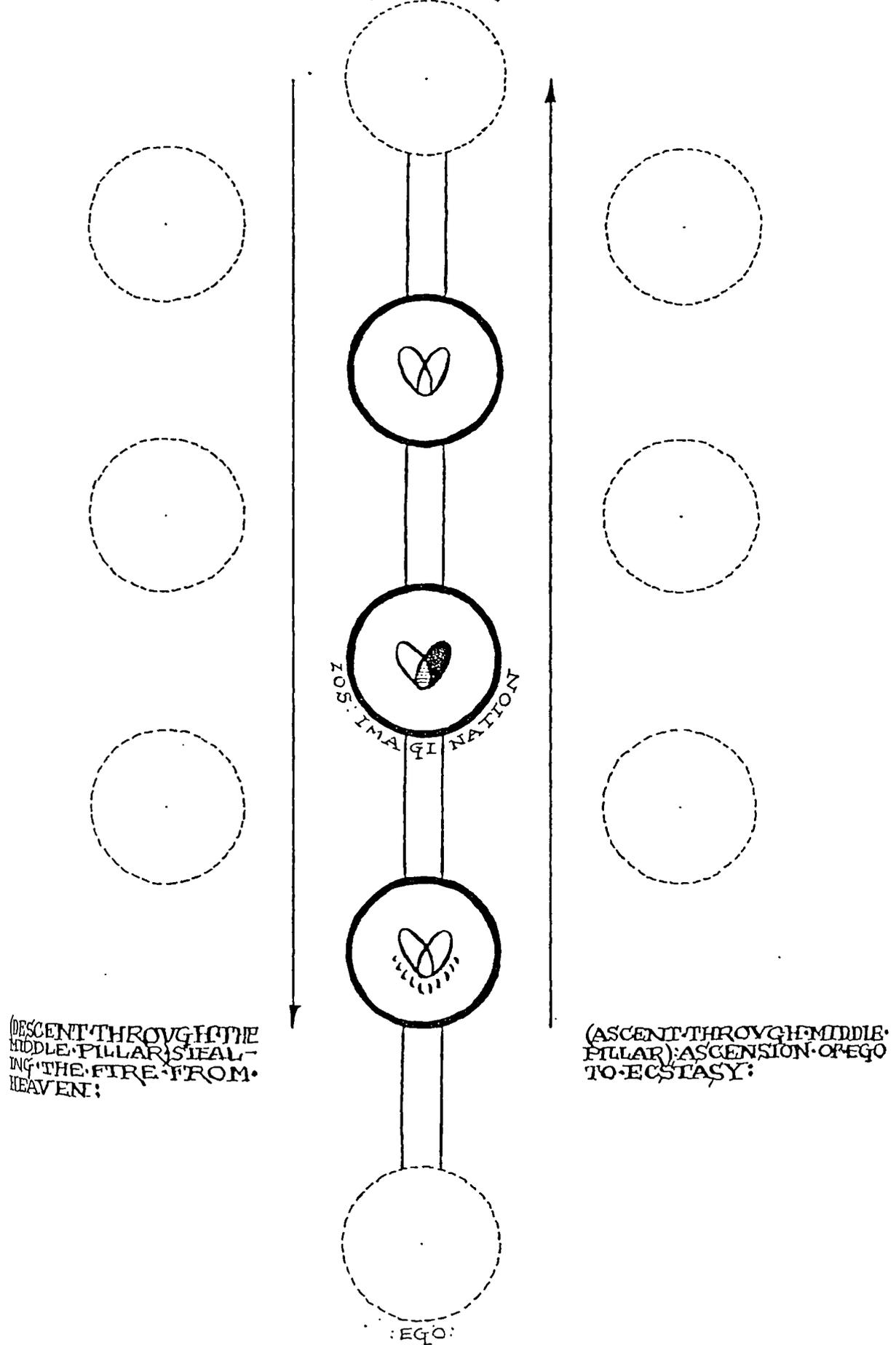
The Alphabet of Desire: The First Letter & Its Permutations: The contention is that the first letter of 'The Alphabet of Desire' has three permutations. The assignment of order (descending) is as follows: The most pristine form is the simple double loop. The second variation expresses differentiation (duality) with one black "wing" and one white, with a grey basal intersection. The third is identical to the first but with vertical strokes beneath signifying plurality.

This letter Spare refers to as the "third letter" (TBOP p.56) which seems to be a deliberate obfuscation. The context of the hypothesis of three permutations in relation to the Kia may be tabulated:

LETTER	<u>TBOP</u> RELEVANT COMMENTS
KIA (NO LETTERS)	Described (<u>TBOP</u> p.7) as vaguely expressible as the "Neither-Neither", or unmodified "I". Also as the unmodified sex-principle, (which) refracted through the dual principle gives infinite variety (ramifications) of emotions or sexualities.
1st Version of Letter Illus. pp. 7, 8, 15, 18, 35 45 & 53	Attributed as the first permutation for reasons of its formal simplicity. Also, given by Spare as 1st letter obtained by gazing into a mirror (<u>TBOP</u> p.18). Interpreted as the "symbolized Kia" (<u>TBOP</u> p.7) also as the Self as "Neither-Neither" and Duality (<u>TBOP</u> p.33).
2nd Version of Letter Illus. p.33	Attributed because of distinctive pictorial dual polarization (black/white). Interpreted as the "Double Refraction" of <u>TBOP</u> p.33. Also as "He, Lightening the Ego" and "Guest at the Feast of Supersensualists". (<u>TBOP</u> p.33).
3rd Version of Letter Illus. pp.7 & 56	Given by Spare as the "third letter" (<u>TBOP</u> p.56). As the Dual principle or conceptive faculty, and as modifications.

The first permutation is that which emerges in the mirror when the sense of identity is lost (TBOP.p.18). The second permutation, with its two black/white wings is consistent with the two aspects of the Microprosopus,

KIA: (WILL)
THE NEITHER-NEITHER
(NO LETTER)



(DESCENT THROUGH THE
MIDDLE PILLAR) SEAL-
ING THE FIRE FROM
HEAVEN:

(ASCENT THROUGH MIDDLE
PILLAR) ASCENSION OF EGO
TO ECSTASY:

: EGO:

THE THREE PERMUTATIONS OF THE FIRST LETTER
OF SPARE'S 'ALPHABET OF DESIRE' ATTRIBUTED TO
THE TREE OF LIFE:

the Adamantine Hermaphrodite located in Tiphareth, and a symbolic form of the allegorical Hermaphrodite of 'The Despair' (EI p.19) and 'Fashion' of ABOS.

The third permutation symbolizes multiple refraction or plurality. These three permutations may be said to be symbolic (functional) counterparts of the allegorical 'Sikah', 'Ikkah', and 'Myself' of EI and of the three Mirrors successively reflecting the Kia. As evidence, Spare actually uses descriptive language in relation to these permutations. He speaks of the Kia as "refracted" (TBOP p.7) through the dual principle. By using this analogy Spare implies the function of permutation of one letter by refraction.

These permutations are the means by which the Kia progressively reveals itself along the Middle Pillar of the Tree of Life. Spare recalls the quaternity of EI (p.13) by describing the fourfold form of the first letter as: "one form made by two, that is three-fold and having four directions" (TBOP p.8). Thus each letter expresses the concept of a quaternity within itself.

As symbolic keys to the Middle Pillar the three permutations do originate all other letters in the sense of embodying the "backbone" of the Kabbalistic cosmogony which Spare considered generated them.

The Alphabet of Desire: Other Influences & Functions: It is possible to compare the Enochian alphabet to a Rosetta Stone in relation to Spare's Alphabet of Desire. Enochian is the basis for infinite formal and plastic variations, which seem to be influenced by other alphabets. These include the Egyptian (pictographic), Greek and Hebrew, both capable of numerical interpretation according to Gematria and other forms of Kabbalistic exegesis. These three alphabets also recall earlier emphasis in EI and ABOS of mythological inventions of alphabets: Thoth, Adam, and Prometheus.

The most prominent and visible influence is Greek, although several Enochian letters themselves resemble Greek characters; "P" (Mals) to the Greek Omega, and others. The drawing which exemplifies Greek syncretism is 'The Death Posture in Action' (TBOP p.54). Here the "text" of the Alphabet includes several letters of a manifest Greek cast. Another letter corresponds closely to the Hebrew letter Ayin, meaning 'an eye'. 'Thought Body and its Sigil' (TBOP p.53) contains a letter similar to the Hebrew letter Aleph, which also appears in shadowy form at the top of the drawing.

The Egyptian content pervades TBOP both overtly and covertly. The likeliest source for Spare of the alphabet would have been Budge's Egyptian Language. Evidence of this occurs in 'The Thumb Concentration' (TBOP p.34). The text includes the phrase "Not shall be fettered my hand". This sentence surrounds a head of the Egyptian god Set. The first two words of the sentence are structured in an identical manner to an English transliteration of two Egyptian hieroglyphs comprising an: "Not shall", an example occurs in Egyptian Language (p.100).

Budge's book lists hieroglyphics under separate headings including men, women, gods and goddesses, members of the body, animals, members of animals, birds, fish and the like. Such categorization would assist Spare in aligning his alphabet even more closely with the body as somaglyph, or to a totemic, theriomorphic idea, or to posture and gesture.

Spare favoured Egyptian hieroglyphs because they were pictographic and therefore more closely allied to the subconscious mind; and because of the implicit idea of sacredness:

The Egyptians, for example, were a subconscious race, Artistic as opposed to our scientific. To them the Darwinian was no new theory; they were in possession of the "Vital" knowledge that Man had evolved from animals, from the lower forms of life. They symbolised this knowledge in one great symbol the Sphinx (hence its importance) which is pictorially Man evolving from animal existence. Their numerous Gods all partly Animal, Bird, Fish etc., etc., prove the completeness of that knowledge.

(Spare. TBOP pp.52-53)

Hieroglyphs appear throughout TBOP. Some are used side by side with the Alphabet as in the drawing 'In Coming out of the Self and Becoming a 'Ka'' (TBOP p.15). Here, a stylized form of the hieroglyph for 'a' can be seen.

The last letter in 'The Thumb Concentration' (TBOP p.35) can be attributed to the Enochian letter 'A' (Un). Its termination or "tail", and its upright but inclined slant causes it to resemble the hieroglyph ara ('serpent', 'goddess'), given in Budge's Egyptian Language (p.68).

The Egyptian alphabet represents the body, its parts, posture and gesture. This also provided Spare with an analogue for asana (posture) and mudra (gesture). The theriomorphic content provided an analogue for expressing the re-incarnation of a totemic "karma" from subconsciousness into human consciousness. This rationale also explains the part theriomorphic allegorical figures within TBOP.

Hand-gestures (mudra) are of considerable importance to TBOP. Spare would

have been aware that Mathers (KU pp.34-35) equated the Hebrew letter Yod 'the hand', as the first letter of the Tetragrammaton with Atziloth and the Chiah. Thus, in TBOP, the hand equates with Kia, and as such various depictions of hand-gesture occur in TBOP as metaphors for both letters, and differentiations of the Kia. An example occurs in 'The Thumb Concentration' (TBOP p.35). Here, a hand is fixed in a gesture with a letter next to it, which formally corresponds extremely closely. It is most likely to be a variant of the Enochian 'R' (Don). The base of the wrist contains a head, seemingly a metaphor of the yogic practice of concentrating consciousness into one bodily part. This interpretation is borne out by the text to 'Projection' (TBOP p.19): "The process of projecting the consciousness into one part".

Spare's Hand and Eye motifs also occur as embellishments of letters, as in 'The Death Posture: Second Position'. The letter in question is either 'L' (Ur) or 'N' (Drux). The rationale is seemingly that of the flesh participating in vision, as the text reads: "Of Vision by the sense of touch.... the process of stealing the fire from heaven". This again consolidates Promethean association with the Alphabet.

A further talismanic content and use must now be considered.

The Alphabet of Desire: The Goetia: Spare certainly knew Crowley's 1904 translation and commentaries of The Book of the Goetia of Solomon the King. A late letter of 16th February 1951 counselling F.W. Letchford in his approach to it describes the volume scathingly:

Also, such books as the 'Goetia' (of Solomon) are only of the novelty class & read as awful jargon: one is certainly no wiser.

Spare may have become disenchanted with the Medievalisms of the book, but it was recommended reading within Crowley's yoga-orientated Liber E vel Exercitorium,. Its likely application to the Death Posture, Spare's automatism and the iconography of TBOP must be considered.

The Goetia contains several conjurations in Enochian for practical use. The book also constitutes the likeliest source of general derivation for Spare's methods and his perception of the hierarchical nature of the subconscious within a Kabbalistic frame of reference. So far it has been hypothesized that the Death Posture and use of the Alphabet as its adjunct served to unite the senses of the artist, induce trance, and enable automatic drawing.

It was contended that the letters were used for visual meditation, verbal intonation as mantra, and as determinants upon posture and gesture. Further, that the object of this was to acquire both general and specific control over an area of the subconscious mind as Spare understood it. Crowley's prefatory essay to The Goetia: 'The Initiated Interpretation of Ceremonial Magic' deals with like issues:

Magical phenomena, however, come under a special sub-class since they are willed, and their cause is the series of "real" phenomena called the operations of ceremonial Magic. These consist of:

- (1) Sight
The circle, square, triangle, vessels, lamps, robes, implements, etc.
- (2) Sound
The invocations
- (3) Smell
The perfumes
- (4) Taste
The Sacraments
- (5) Touch
As under (1)
- (6) Mind
The combination of all these and reflection upon their significance.

These unusual impressions (1-5) produce unusual brain-changes; hence their summary (6) is of unusual kind. Its projection back to the phenomenal world is therefore unusual.

Herein then consists the reality of the operations and effects of ceremonial magic.....even to ecstasy on the one hand and death or madness on the other.

But can any of the effect described in this our book Goetia be obtained, and if so, can you give a rational explanation of the circumstances? Say you so?

I can, and will.

The spirits of the Goetia are portions of the human brain.

(Crowley. The Goetia pp. 2-3)

Crowley describes the purpose of the seals of the Goetia spirits to stimulate visually. The Names of God establish general control of the brain, then, the rank of Spirit establishes detailed control, and the name of the spirit controls a specific portion. This is consistent with interpretation of Spare's use of the Alphabet, designed to achieve what Crowley describes as "one-pointedness" (The Goetia p.3).

Spare's objection was to the degree of paraphernalia required, which he denounced in TBOP (pp.2-3). Crowley and Spare agree on method, result, and the object of magnifying certain subconscious faculties. Crowley describes this by example:

"The Spirit Cimieries teaches logic,"

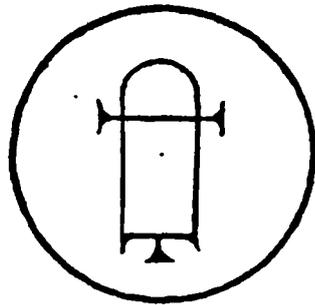
What I mean is:

"Those portions of my brain which subserve the logical faculty may be stimulated and developed by following out the processes called 'The Invocation of Cimieries'"

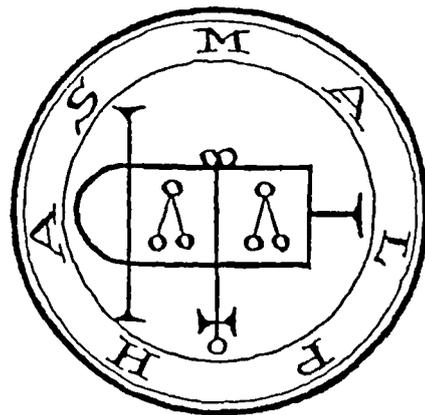
(Crowley. The Goetia pp. 3)

Crowley interprets this as "bringing up facts from sub-consciousness" (The

THE ISOLATED LETTER FROM THE
DRAWING 'THE DEATH POSTVRE'
SECOND POSITION AFTER SEARF.
T.B.O.P. (1913) P5:



THE SEAL OF MALPHAS FROM THE
GOETIA OF SOLOMON P.12 AFTER
CROWLEY (1904):



Goetia p.4). In Spare's drawings, 'The Death Posture' (TBOP p.16), 'Realization of Karma' (TBOP p.41) and 'The Dwellers on the Threshold' (TBOP p.45) he uses irregular circling line enclosing symbolic figures and often terminating with a Maltese cross, a device featuring heavily in The Goetia.

Evidence of direct use of a Goetia seal occurs in 'The Death Posture: Second Position' (TBOP p.5). Here, Spare has drawn an Alphabet-letter within a circle. The letter can be attributed to the Enochian 'Z' (Ceph). The letter is conspicuously isolated and strongly resembles a simplified version of the seal of Malphas within a circle. Crowley describes this spirit:

MALPHAS - The Thirty-Ninth Spirit is Malphas. He appeareth at first like a Crow, but after he will put on Human Shape at the request of the Exorcist, and speak with a hoarse voice. He is a Mighty President and powerful. He can build Houses and High Towers, and can bring to thy Knowledge Enemies' Desires and Thoughts, and that which they have done. He giveth good Familiars. If thou makest a Sacrifice unto him he will receive it kindly and willingly, but he will deceive him that doeth it. He governeth 40 Legions of Spirits, and his Seal is this; etc.

(Crowley. The Goetia pp. 22-23)

If Spare is utilizing this Goetic seal as a letter of especial significance, its purpose would have been to bring to knowledge enemies' desires and thoughts. This would most likely have meant Spare's attempt to locate areas of obstruction and resistance within his own subconscious which impede occult and automatic practices and activities. TBOP indicates that this might be the case:

The Dwellers on the Threshold of the sub-consciousness, in their suffering, literally the conscience or live morality. Hence all automatic drawing in its beginning, is sentimental or morbid: their plausibility must not be feared, otherwise you express nothing better than your own displeasure.

(Spare. TBOP p.55)

Thus, the talismanic letter of TBOP p.5 may have served to circumvent this problem.

(x)

The Sigils of TBOP: The Sigils are psychograms; they are spoken of much more freely than the Alphabet, and their method of construction is given in the chapter 'Sigils: Belief with Protection': (Magical Obsession):

Sigils are made combining the letters of the alphabet simplified.... The idea being to obtain a simplified form which can be easily visualized at will, and has not too much pictorial relation to the desire.

(Spare. TBOP p.50)

In this way the sentence expressing desire is reduced to the symbolic diagrammatic form of English letters. The purpose of it is to penetrate subconsciousness:

Now by virtue of this sigil you are able to send your desire into the subconsciousness (which contains all strength); that having happened, it is the desire's realization by the manifestation of the knowledge or power necessary.

(Spare. TBOP p.51)

Spare defines sigils as "the art of believing" (TBOP p.44). Their success depends on mental quiescence:

First, all consciousness except of the Sigil has to be annulled... Vacuity is obtained by exhausting the mind and body by some means or another. A personal or traditional means serves equally well, depending on temperament... Mantras and Posture, Women and Wine, Tennis and the playing of Patience, or by walking and concentration on the Sigil... If the Sigil is made an obsession by continual apprehension, its realization may happen at any moment, in the form of inspiration... By the Ego conceiving only the Sigil, and not being able to conceive anything from it, all energy is focussed through it, the desire for identification carries it to the corresponding sub-conscious stratum, its destination..... Hence the mind, by Sigils, depending upon the intensity of desire, is illuminated or obsessed (knowledge or power) from that particular Karma (the sub-conscious stratum, a particular existence and knowledge gained by it) relative to the desire, but not from a memory or experience which was recent. Knowledge is obtained by the sensation, resulting from the unity of the desire and Karma. Power by its "actual" vitalization and resurrection.

(Spare. TBOP p.51)

The "karmas" mentioned pre-date individual memory. These are iconographically expressed in TBOP as the theriomorphs and hybrids,

ancestral memory composite with human consciousness; Spare asserts:

By Sigils and the acquirement of vacuity, any past incarnation, experience, etc., can be summoned to consciousness. It may even happen in sleep in the form of dreams but this means is very difficult.

(Spare. TBOP p.48)

This inherent ancestral wisdom maintains that humanity is not a tabula rasa at birth. These archaic incarnations Spare views as containing the potential to endow with limitless wisdom due to their experience acquired in ancestral bodies. Obsession by them augments human consciousness:

Know the subconsciousness to be an epitome of all experience and wisdom, past incarnations as men, animals, birds, vegetable life, etc., etc., everything that exists, has, and ever will exist.

(Spare. TBOP p.47)

This knowledge of past, present and determination of future can be interpreted as a development of the function of the Ikkah (as Aker) of EI. This form of evolution is given a Nietzschean cast in TBOP. Evidence of Nietzsche's influence occurs in TBOP (p.53), when Spare uses the sphinx as a metaphor of the summation of totemic and ancestral knowledge. He speaks of it as a paraphrase of Nietzsche's Will to Power:

This haunting Sphinx teaches us the value of the "will to anything"?

(Spare. TBOP p.14)

The sigils, in their power to revise the parameters of human consciousness, are analogous to a means of transvaluing values. This also comprehends a moral dimension with regard to Self-Love:

Total vacuity is difficult and unsafe for those governed by morality, complexes, i.e. whose belief is not entirely self-love. Hence this desideratum of Sigils, etc.

(Spare. TBOP p.48)

In terms of application to human evolution, morality and method, Spare is using contemporary philosophy and psychologism to frame his concepts.

Despite this it is contended that the ethos and praxis of sigils emanate from the Kabbalah and its cosmogony. Spare supplies a significant cachet:

There are six methods of Sigils employed in this book, each corresponding to a different strata. The one shown here is illustrative and the fundamental idea of them all, from which anyone can evolve his own system. Conditions, etc., of necessity subsequently evolve themselves. Also a person has more power of creation and originality with a limited means of expression.

(Spare. TBOP p.50)

Sigils are all constructed in an identical manner and are formally similar. There must be therefore be some other qualitative criterion for emphasis upon "six methods of sigils". The key appears to be within former allegories of EI and ABOS in which the role of the Microprosopus was highlighted. In its extended sense, the Microprosopus comprehends the six Sephiroth below Da'ath (excluding Malkuth) on the Tree of Life.

Tiphareth is the hub of the sigular ambit with action upon its satellite Sephiroth. Thus, the sigils are designed for the immediate purpose of referring a conscious desire to its appropriate Sephira. They do not perform a function as profoundly transcendent as the Alphabet of Desire. Support for this lies in Spare's further use of the number six in TBOP:

Duality being unity is time, the complex of conception, the eternal refluction to the primaeval reality in freedom, being trinity of dualities, is the six senses, the five facets of sex.

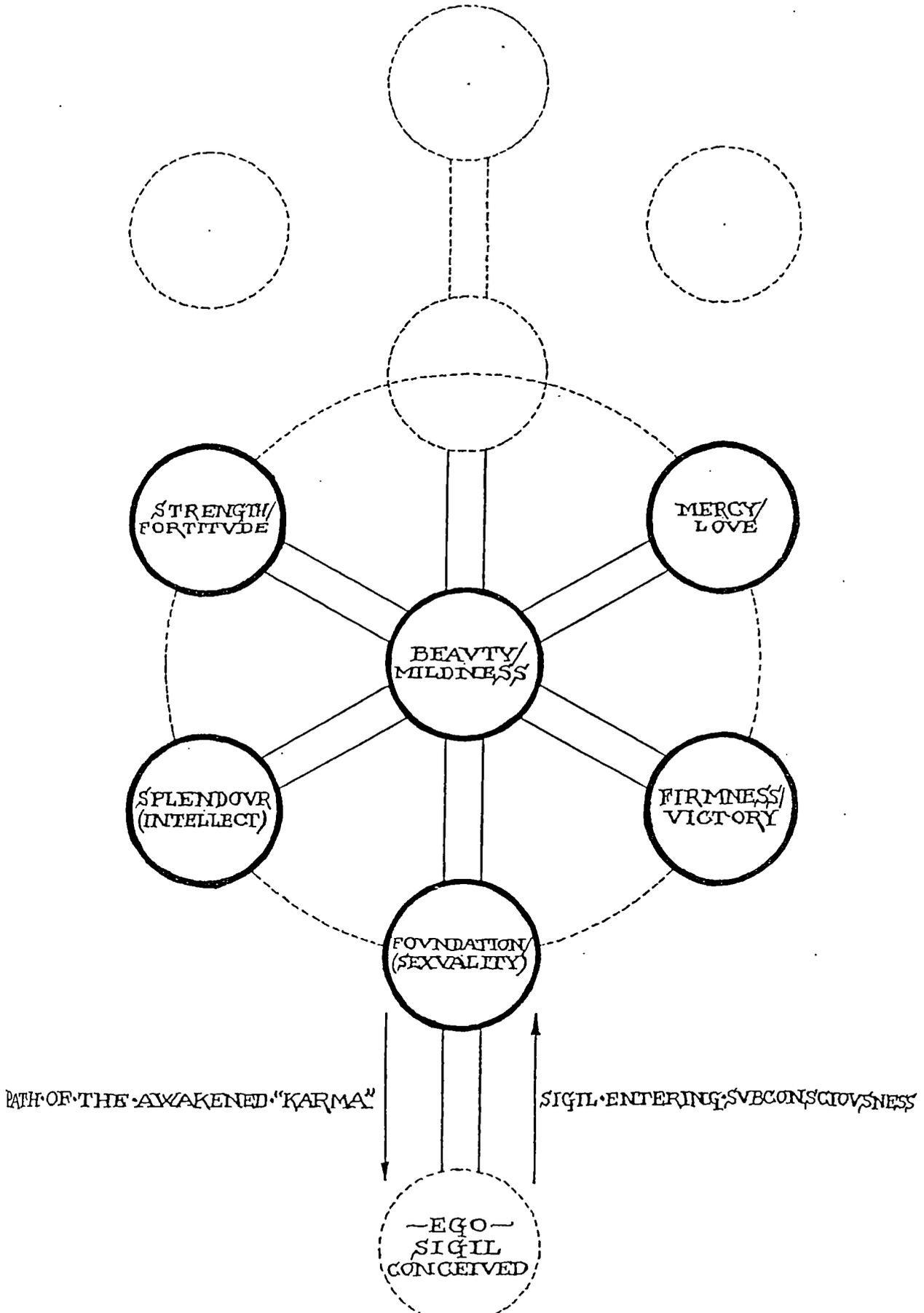
(Spare. TBOP p.7)

Thus the primaeval sex can be interpreted as differentiations of the self, the quinary focussed around Tiphareth: again Spare states:

Let us be honest! Thou art "that" supreme in freedom, most desirable, beyond desire, untouched by the six stupefiers. The sexuality labours, so Death may harvest by Desire.

(Spare. TBOP p.25)

Death as harvester recalls the function of Sikah in EI with his Urizenic attributes; he is also an allegory of Da'ath. Spare's use of "that" in this context is similar to Crowley's in The Book of Lies, indicating a



INTERPRETATION OF SPARE'S "SIX METHODS OF SIGILS" (C.B.O.P. p. 50): THE SIGILAR AMBIT ATTRIBUTED TO THE HEXAD ON THE TREE OF LIFE WITH THE TRADITIONAL QUALITIES OF THE SEPHIROTH:

numinous connotation.

Therefore, the "six stupefiers" appear to be averse aspects of the Sephiroth below Da'ath. Use of the Alphabet and sigils together in TBOP may point to the use of the latter as evocative preliminaries to the more devotional Alphabet of Desire.

Egyptian Influence within TBOP: In EI Egyptian influence was traced to Budge's BOD. Within ABOS there was some suggestion in the boar motifs of 'The Church' and 'Politics' that Spare was invoking the mythic contention between Osiris and Set as a subsidiary theme. Motifs appropriate to these two gods appear in TBOP. The god Set is drawn several times: (TBOP pp.15, 23, & 35) and in 'The Death Posture' (TBOP p.15) he is seen full-length next to a singular representation of Osiris. The tet pillar of Osiris occurs as a vignette on the 'Definitions' page and again in TBOP p.51, and alongside the sigils and Alphabet in 'Realization of Karma' (TBOP p.4) and 'The Dwellers on the Threshold' (TBOP p.45).

The Egyptian content of TBOP is so overt that Spare uses hieroglyphics directly in two small vignettes. These may be entirely deciphered by use of Budge's Egyptian Language:

VIGNETTE: TBOP (DEFINITIONS p.)	
Budge: <u>Egyptian Language</u>	Order of hieroglyphs in vignette: with phonetic values and meanings according to Budge
pp.26, 31	Alphabet letter KH
p.55	<u>mer</u> , <u>maa ari</u> : The right eye, to see, to look after something to do
p.57	<u>Ka</u> (inverted by Spare): The breast and arms of a man, the double
p.92	<u>ta</u> (inverted by Spare): to give
p.82	<u>tet</u> The tree-trunk that held the body of Osiris; <u>stability</u>

Spare's inclusion of the first hieroglyph is obscure. Mer seems to refer to 'Vision', whilst Ka and Ta are inverted. This possibly means the reversal of the usual "flow" of consciousness and the offering to a god. The tet probably denotes the Death Posture. The general sense can be

rendered as: "Visionary endowment by the Death Posture".

Budge (BOD p.lix) translates Ka as "double" and equivalent to the Greek eidolon, an abstract individuality, or personality with the attributes of the dead man.

The tet pillar in conjunction with Ka occurs again in TBOP p.41, contained by a triangle, apex upward. In TBOP p.51 another vignette appears which can be analysed as follows:

VIGNETTE. TBOP P.51	
Budge: <u>Egyptian Language</u>	Order of hieroglyphs in vignette with phonetic values and meanings according to Budge
p. 61	Variation by Spare on the hieroglyph for <u>set</u> : The god Set, what is bad, death, etc.
p. 58	<u>tet</u> : hand
p. 82	(Double) <u>tet</u> : the tree-trunk that held the dead body of Osiris, stability

Spare seems to have incorporated a pun by use of the last two characters, providing an ancillary meaning which implies an association of meaning of the hand (as Will) with the Tree trunk or pillar (signifying Death). The double tet in this case may also relate iconographically to the flanking pillars of the Tree of Life, Jakin and Boaz.

Set occurs in 'The Death Posture' (TBOP p.16) gesturing with right arm raised, this was the sign of the Zelator grade of the Argentum Astrum. To the bottom right of the drawing there is a triangle containing a pair of wings surrounding a point with two interlaced circles. This motif is consistent with representations of Hadit, one of the three persons of Crowley's theogony.

Set occurs in a sigil-vignette of TBOP p.23. His head occupies the apex of a triangle, and the top of the sigil. This sigil is virtually identical to that which forms the sigil-body of Osiris in 'The Death Posture' (TBOP

p.16). This sigil may have three ancillary functions as pictorially descriptive:

1. Osiris as the body of a god.
2. Osiris as the body of the Perfected Man.
3. The sigil as an analogue to the three pillars of the Tree of Life.

Within the sigil-vignette of TBOP p.23 the Hand and Eye motifs occur separately at the two extreme corners. These motifs conjoined occur periodically throughout TBOP. In 'And I' (TBOP p.27), Spare has adapted the hieroglyph of utat, (the right eye of Ra) with the hieroglyph of Tet, the hand.

A synonymous motif occurs in the frontispiece 'The Death Posture'. Spare has adapted an Egyptian cult-object, a pair of ivory clappers, in the form of hands surmounted by the head of the goddess Hathor. Spare is representing the hand as Will, whilst Hathor, as the Egyptian Love-goddess stands in lieu of the Eye; masculine and feminine motifs respectively. This seems also to be a reference to the Crowleyan dictum "Love under Will" (Liber Al vel Legis I 57).

The head of Set occurs in 'The Thumb Concentration' (TBOP p.34). Beneath his nemyss is a scorpion-tail, associated with the goddess Serqet or Selket. Spare is probably alluding to the Death-Posture as self-annihilation or immolation later verbalized in FOL (p.29): "The Alpha and Omega of my wisdom is - glad suicide". In TBOP (p.16) Set is standing on the Greek letters Alpha and Omega.

In 'The Thumb Concentration' the ears of Set are composed of the first letter of the Alphabet. This tends to identify Set as the successor of Sikah as god of Death. Crowley identified Set with Had the point concentrating space, as opposed to the goddess Nuit as Infinite Space. Within 'The Death Posture in Action' (TBOP p.54), two hieroglyphic bird-

forms appear. The lower bird is a reversal of mut, ner (cf. Budge: Egyptian Language p.65). Mut as goddess is cited by Budge (BOD p.627) as the mother who gave birth to the gods. In the same drawing occurs a woman encircled by a serpent. This may be a coincidence of motifs, Mut as divine progenitor, and birth by the agency of a god in totemic (serpentine) form. The metaphor may be to the subconscious as a womb incubating transcendental vision.

To the top of the drawing occurs a hieroglyph similar to ur, 'a swallow' meaning "great" (cf. Budge: Egyptian Language p.67). A swallow occurs in BOD p.275 perched on a tomb. In Chapter LXXXVI of BOD, it is the explorer of the underworld whilst the perishable body lies in the grave. This may be another metaphor for the goal of the Death Posture. Mut and ur may thus express a tomb and womb concept; death and rebirth.

Automatism within The Book of Pleasure: This chapter is partly a corollary to those on the Alphabet of Desire and Sigils. Spare's desire to locate a specific area of subconsciousness tends to exclude what he perceived as arbitrary and passive forms of Automatism such as mediumism. This is made clear in TBOP:

This is not the passivity of mediumism which opens the mind to what is called external influences or disembodied energy, usually having no better purpose than rap-tables. There are many means of attaining this state of vacuity. I mention the most simple, there is no need for crucifixion. Drugs are useless. Smoking and laziness the most difficult.

(Spare. TBOP p.51)

The "vacuity" in question is the receptivity of the mind to the sigil. Spare states that sigils are the beginnings of Automatic drawing:

Automatic drawing is a vital means of expressing what is at the back of your mind (the dream-man). Automatic drawing is obtained by the Sigil formula simplified (first make the desire to draw organic) and is a means of acquiring sub-conscious activity pictorially expressed: it is the easiest of Psychic Phenomena. (36)

(Spare. TBOP p.55)

Spare's comments on mediumism hint that he may have considered it, perhaps witnessed, and then discarded it. Comments by Grace E. Rogers in the Lefevre Gallery catalogue of 1929 largely confirm this:

Moreover the meaning is not conscious nor definitely apprehended by the artist himself, and communicable only by subtle suggestion and symbol in the sense of expressing immediate, instinctive experience. This would be Mr Spare's only claim to automatism rather than what is commonly described as "supernatural" agency, and to which his severely ascetic habits of life may have contributed not a little.

(G.E. Rogers. Lefevre Gallery Catalogue 1929)

Spare's other major comment on Automatism was 'Automatic Drawing' an article co-written with Frederick Carter for Form I.1 of April 1916. Here Spare acknowledges the influence of Da Vinci in his method of perceiving

landscapes, battles and clouds from a stained wall. Accompanying the text are three drawings from TBOP, the title page drawing, and 'Ecstasy from a Bird Karma' (TBOP p.56) and on the following page, part of 'Realization of Karma' (TBOP p.42).

In a letter to John Lane of 21st June 1910 Spare mentions setting off on a visit to Father Benson. Benson was intensely interested in spiritualism; Martindale, in his The Life of Monsignor Robert Hugh Benson (I.p.90) comments that whilst he was at Cambridge, Benson "turned with zest to spiritualism" but "more as a sport than out of any real psychical necessity." Benson also appears to have become interested in Dr John Dee whilst at Trinity College. All of these matters could have been discussed between Spare and Benson whilst TBOP was being conceived. Benson could have been influential in dissuading Spare from mediumism and spiritualism. Martindale comments in his biography of Benson (II. pp.291-292) on the passage in The Necromancers which chillingly details a boy medium's entrance into trance.

Spare distinguishes between passive mediumism and what he considers active exaltation of consciousness by magical means equating with heroism:

Genius, like heroism, is a matter of bravery - you have to forget fear or incapacity somehow.....hence its expression is always spontaneous.

(Spare. TBOP p.47)

Spare is extending his definition of the artist as hero; in exceeding the usual boundaries of human consciousness. The role of hero is united with a quasi-Nietzschean concept of self-overcoming.

The Influence of Goethe within TBOP: Consideration must be given of the putative influence of the general themes of Faust upon TBOP and FOL, and the more specific influence upon the iconography.

Spare did not speak German, so that knowledge of the works of Goethe (1749-1832) was through English translation. A letter from Spare to F.W. Letchford (28th August 1954) reveals that Spare's friend of the TBOP period, John Gray, unsuccessfully attempted to teach Spare German and made translations for him from Goethe.

The character of Dr. Faust is one who is blinded by his own ego, who seeks power through knowledge, an obsession which is his undoing. He is blinded to spiritual wisdom, but finally discovers it and becomes transformed. In this process, there are parallels with Spare's themes from EI onwards. In EI the blindness of humanity is redressed by the awakened 'Universal Woman' (cf. EI p.9). In Faust, a goddess-like woman, the Mater Gloriosa, is the liberator. The Transformed Faust becomes Dr. Marianus; with recovered vision he lies prostrate before the Mater Gloriosa. The Chorus Mysticus sings:

All things corruptible
Are but a parable
Earth's insufficiency
Here finds fulfilment;
Here the ineffable
Wins life through love;
Eternal Womanhood
Leads us above.

(Wayne. Goethe's Faust Part II p.288)

The process of Faust's transformation is almost a parallel to the alchemical opus. Goethe, at 20, studied Paracelsian alchemy, and uses alchemical terms in the scene outside the city gate in Faust I:

From countless secret recipes these sirs
Concocted fearful things of foulest brew
Then a red lion, eager his love to claim,
Was mated to the lily, warmly brewed,
And both, subjected to the open flame,
From bridal to fresh bridal-bower pursued.
They thereupon in dazzling hues, descried
The queen of beauty, in their glass immured.

(Wayne. Goethe's Faust Part I p.65)

It will be seen that this alchemical allegory of the Red Lion and the "queen of beauty" strongly parallels the sleeping lion and woman of 'The Dwellers at the Gate of Silent Memory' (TBOP p.46) which will be specifically interpreted as an alchemical allegory. Goethe uses the metaphor of the conjugal uniting of the lily and lion as exemplars of the Reconciliation of Opposites, which is also thematically consistent with TBOP in terms of the transience of duality (as conceptual).

Goethe gives further evidence of his knowledge of occult texts in the night scene in Faust's study in Faust I. After the appearance of Mephistopheles, Faust debates whether the apparition can be controlled with The Key of Solomon. It will be suggested that Spare has used this scene as derivation for the frontispiece to TBOP: 'The Death Posture'. This will be interpreted as partly Spare's self-characterization as Dr. Faust in his study, in the Melancholic posture prior to the repudiation of knowledge and the dawn of spiritual vision.

Another drawing putatively interpreted as Faustian in derivation is 'The Self in Ecstasy' (TBOP p.31). This presents an image of magical invocation and apparition. Spare, in Faustian form, is in the company of two women, to be interpreted as the youthful and aged dancing witches of the Walpurgis night scene in Faust I. It will be contended that this passage recurs again as an influence upon certain drawings of FOL.

A major theme in both TBOP and FOL can be interpreted as emanating from the fifth of Goethe's Roman Elegies. In TBOP, Spare uses the Hand and Eye

motifs and implies their interplay by title: 'Vision through the sense of touch' (TBOP p. 24). Spare expands this in text to: "Provoke consciousness in touch, ecstasy in vision" (TBOP p.9). The preoccupation continues in FOL: "All desire is for unity: thus my vision seeth through mine ears" (FOL p.27). The relevant part from Goethe reads:

Half of my scholarship's lost, yet I have double the fun
And is not this education, to study the shape of her lovely
Breasts, and down over her hip slide my adventuring hand?
Marble comes doubly alive for me then, as I ponder, comparing.
Seeing with vision that feels, feeling with fingers that see.
What if my darling deprive me of some few hours of daytime?
Hours of night as a rich recompense she can bestow

(Luke. Goethe's Roman Elegies p.41)

If this was Spare's conceptual derivation; it conditions the ethos of the Hand-Eye motif. Scholarship is perceived as insufficient, Spare is stating that Vision can awaken sensation evocative of ancestral experience. Goethe's sexual metaphor is in alignment with Spare's view of sexuality as a means of ekstasis and transformation.

Alchemical content within The Book of Pleasure: Alchemical allegory within TBOP can be seen as a logical extension of the "rule of four" and the elemental themes of EI and ABOS. They also increase the diversity of Spare's syncretistic allegories and substantiate the evolving Faustian heroic stance.

Both John Dee and Goethe were fascinated by alchemy. Goethe researched the Kabbalists, Rosicrucians, and alchemists, and even assembled his own laboratory, working there between 1768 and 1770, encouraged by Suzanne von Klettenberg. Goethe later found a synthesis of his alchemical researches in the Jewish Pantheist philosopher Benedict Spinoza (1632-1677).

Paracelsus (1894) is the likeliest direct alchemical putative influence on Spare. Paracelsian writings would have been available to him through A.E. Waite's translation: The Hermetic and Alchemical Writings of Paracelsus (1894). Spare was probably aware, as early as the EI period, of Dante's esteem for Aristotle. In The Hermetic and Alchemical Writings (II p.249n.) Waite explains that Paracelsus's address to the Athenians referred to the followers of Aristotle. Within TBOP there is evidence that Spare may be extending an Aristotelian elemental theme from earlier books along Paracelsian alchemical lines.

In 'The Dwellers on the Threshold' (EI p.23) the mirror-figures were construed as elementals, consistent with exegetical comments made by Blavatsky (IU I.p.285). In 'Intemperance' (ABOS), the argument was that knowledge of elemental beings had been enhanced through Levi's Transcendental Magic.

For the Paracelsian development in TBOP, one recurrent motif will be taken

as a test-case. In the drawings 'Stealing the Fire from Heaven' (TBOP p.36) and 'The Instant of Obsession' (TBOP p.40) two characters appear, they are human above, and fish or serpent-tailed below. The first is female, and the second, male.

In the female this can be interpreted as the alchemical figure of Melusina, virgin above, serpent or fish below. In Paracelsian alchemy she is a form of psychic force, whose seat is the watery part of the blood; an anima vegetativa, or vegetative soul.

Paracelsus describes the appropriate elemental beings as possessing watery and airy elemental qualities. Spare's masculine version has a bird-wing (air) growing from his head. The female of 'Stealing the Fire from Heaven' (TBOP p.36) has feathers sprouting from an arm-stump. This airy aspect of the melosinia are described by Paracelsus in Text XIX of his Hermetic writings:

The element of air contains within itself a large number of procreations which nevertheless, are all merely air...it melosiniates - if I may so say. If the melosinia be from the air it is air, nothing else. Still, a conjunction takes place with some other element for here conjunction can be made from air to form a human being.
(Waite. The Hermetic & Alchemical Writings of Paracelsus II p.257-8)

Despite the Paracelsian archaisms, Spare could have adapted the allegory as the union of subconscious (water), with intellect or consciousness (air), and the united pairing being borne upward in ekstasis. The result being the 'magical obsession' Spare describes in TBOP (pp.50-51).

The female allegorical equivalent in 'Stealing the Fire from Heaven' (TBOP p.36), may be construed as ascending to the primal fire of Kia. This can be interpreted as the plurality of human consciousness as body (physis) desiring re-unification with the monadic Kia, as the Great Mystery. Paracelsus can be interpreted in this context:

Now, after the element had in this way withdrawn from the Great Mystery, there were forthwith distributed from it fates,

impressions, incantations, superstitions, evil deeds, dreams, divinations, lots, visions, apparitions, fatacesti, melosinae, spirits, diemeae, durdales, and neufareni.... A separation of them was made of this kind. The neufareni dwell in the air of the earth or in the pores of the earth. The melosinae took up their abode in human blood. The separation of them was made out of the air into bodies and flesh. The spirits were distributed into the air, which is in chaos.

(Waite. The Hermetic & Alchemical Writings of Paracelsus II. p.254)

Spare could thus have wished to represent both the nexus between consciousness and subconsciousness, and refracted human consciousness in its chaotic form, with human flesh as the metaphor and signifying motif, and using these three Paracelsian forms, the air of earth, blood, and the air in chaos. The neufareni also seem to have their iconographic counterparts in 'Stealing the Fire from Heaven' (TBOP p.36), and 'The Ascension of the Ego from Ecstasy to Ecstasy' (TBOP p.6). In 'The Ascension of the Ego', the goat-headed woman with one wing is being borne upward. In occult tradition the goat signifies capricornus and could therefore be a metaphor for Earth, making the identity with one of the neufareni more plausible. In 'Stealing the Fire from Heaven' (TBOP p.36), a woman with two wings is seen bearing a severed goat's head upward suggesting that approach to unity is more advanced in this drawing. Elemental coalescence (coagula) has commenced.

The most striking alchemical allegory of TBOP is 'The Dwellers at the Gate of Silent Memory' (TBOP p.46). Here, Spare has used the verbal metaphor of the gate and the visual metaphor of the lion in common with Goethe. The reclining woman has two skulls beside her, one human, and one a stag. A dead or sleeping lion lies on her lap. Nearby is a lizard or salamander.

From the woman's head projects the stylized trunk and branches of a tree. In the boughs perch an owl and two birds of prey. Amongst the branches the skull of a foetus can be seen. The drawing appears to combine several alchemical allegories.

A 14th century drawing corresponding to this occurs in a manuscript, the Miscellanea d'Alchimia, presently housed at the Biblioteca Medicea - Laurenziana, Florence. It cannot be ascertained whether Spare knew this particular drawing, or one of a similar kind, but the fundamental imagery is the same.

In both cases the woman is covered by a white cloth around her midriff leaving her breasts exposed. In both pictures a tree grows from the top of her head. The medieval drawing has the woman (Eve) pointing at a caput mortuum, (skull) a device which occurs in Spare's picture. In the medieval allegory there are no birds in the tree and no lion.

'The Dwellers at the Threshold of Silent Memory' (TBOP p.46) may be construed as the mortificatio of Eve, the feminine part of the prima materia. Spare, by including the lion is adding another common alchemical motif. In Goethe the lion is red, here, Spare may also be alluding to the Green Lion lying in the lap of a virgin with a wound in his side, also a Paracelsian device. On one level this may also be a satirical reference to the dead Christ, and vicarious sacrifice.

Spare is appropriating and re-presenting alchemical allegory, and translating it into a contemporary idiom analogous to psychological and mystical processes.

THE BOOK OF PLEASURE

PART TWO: THE PICTURES OF THE BOOK OF PLEASURE

(i)

TITLE PAGE: The drawing is mainly of the automatic type, but above is a more contrived image, possibly added later. These are outspread wings, similar to depictions of the god Hadit of Crowley's pantheon. Within the wings is a solar disc and beneath, two interlaced circles forming a vesica piscis. Below is a diagonal cross, an inverted triangle and six crescents.

The automatic figure is suggestive of an adult and child; this may have some affinity with images of Egyptian goddess Isis suckling Horus. From the figure two cornuted projections appear resembling the first letter of the Alphabet of Desire. In place of the left arm is a bird's wing. This may indicate consanguinity with Paracelsian elemental types appearing in the more consciously contrived allegorical drawings. A row of sacred letters below is accompanied by Spare's sigillized monogram.

The cross and triangle may represent male and female potencies, and the six crescents to the sephiroth responsive to sigils.

(ii)

THE DEATH POSTURE (frontispiece): Spare provides a visual prefiguration of the book and its methods. In the top left background a curtain has been drawn aside, as if to describe the allegorically unveiling path chartered throughout TBOP.

Spare is seated in the Death Posture. A winged skull rests on his head, whilst a cobra coils around his body, possibly signifying the letter Un. Spare's right hand covers his nostrils. The artist's left hand is drawn as if writing, but clasps around the phallic neck of a bird whose wings are visible. By the right elbow rests a naturalistic mask with wings, perhaps as Thanatos, god of Death.

The artist leans on a writing-board upon which is a scroll on which is written: "Austin Osman Spare: 1912", and a list of titles including TBOP, ABOS, FOL and 'The Modern World', the title of the 1911 Baillie Gallery exhibition. He is seated behind a large, circular table containing drawers; in the centre foreground a visible table-leg is capped by a satyr-mask.

The table carries several potential meanings. Its circularity recalls the visual metaphors of EI and ABOS, and is probably also representative of the Kabbalist Sephira Malkuth. The table is crowded with objects, antique statues, masks, idols, and other items. These suggest the Kia in its diversified pluralized form refracted into consciousness. Spare himself is conspicuously seated furthest from the viewer in the role of scribe. This posture and role indicate reception of mystical vision. The veil, which in EI and ABOS represented Urizenic blindness, has been torn aside.

Simultaneously, Spare is communicating the necessary heroism concomitant to this; he gazes outward to the viewer, and thereby establishes the

intensity and volition of the act.

At this point, identification of Spare's posture with Melancholia crystallizes. Spare included a drawing of this title in the 1912 Baillie exhibition (item 34). Spare must have understood it as the intellectual disenchantment which precedes vision which has a direct parallel in the prologue of Faust I. Here, Faust ponders in disconsolate fashion what little true gain years of learning and accumulated knowledge have profited him. Faust conjures an earth-spirit but cannot detain him, and brooding again, he desires death. In Goethe's account the Easter bells prevent Faust from suicide.

At this point Spare's allegory verges on satire. He has rejected the idea of vicarious sacrifice and atonement, and dealt with the Easter theme in the Dantean content of EI, and with the canonical Passion in ABOS. Unlike Faust, Spare embraces symbolic death as a volitional act, but like Faust repudiates the vanity of knowledge. Spare progresses from this general basis to the particular by the connotations of the objects on the table.

A candlestick to the right with extinct candle is emblematic of death, around the stick twine two catfish with an animal skull and two naked women, linking sex and death as two interrelated facets of mortality.

To the left is a Dionysian pole-mask as in 'Existence' (ABOS), indicating resurrection. Beneath this mask are four others, probably the elements; the top mask is a satyr from whose right eye an arrowhead emerges. This is a likely metaphor for vision penetrating into consciousness and the world. Moon and love-goddesses also appear; a statue of Astarte or Ishtar, and Hathor decorating a pair of ivory clappers; a reclining figure has possibly similar connotations.

Other objects are more obscure; several bronze figures, a multi-breasted

being. A central animal-skull from which the antlers have been removed perhaps signifies the yogic dissolution of duality.

In alchemical terms, Spare may be allegorizing the nigredo stage of the Magnum Opus at the commencement of which a separation (separatio) of the elements occurs. The skulls point to an emphasis upon the mortificatio.

Collectively, these images indicate the transformation of the ego in a yogic sense.

(iii)

THE DEATH POSTURE: SECOND POSITION (p.5): Within the drawing three lines form a subtitle: "Of vision by the sense of touch. The process of stealing the fire from heaven." Here, Goethe's 5th Roman Elegy is seemingly aligned with the heroic Promethean act. The vehicle of the fire is the Sacred Alphabet, and the letters include a compound letter as a hand-eye motif; the drawing also includes the letter identified as the simplified Seal of Malphas from the Goetia.

The automatic drawing resembles a profile torso with left arm pointing downward. In place of the head, a female torso arises marked by a six-pointed star. The hand formulates into a small head or mask bearing out the substance of the subtitle. The six-pointed star may refer to the acquisition of sense through vision, those of the endowments characterized by the "six methods of sigils" (TBOP p.50n.). The attribution of the six-fold star to the sigils is rendered more plausible by the appearance of the same motif in 'The Death Posture: Preliminary Sensation Symbolized' (TBOP p.58). Here, the star covers the heart of the figure, approximating to the focal Sephira Tiphareth.

The body emerging from the head of the figure is female. This accords with the motif at the breast of the figure. Beneath two inverted "v"'s are representations of sol and luna, probably denoting ecstatic union of Ego and Self; Spare states:

Now let him imagine an union takes place between himself (the mystic union of the Ego and Absolute). The nectar emitted let him drink slowly, again and again. After this astonishing experience his passion is incomparable, there is nothing in the world he will desire; unless he wills... The ecstasy in emotion is omnigenous. Know it as the nectar of life, the Syllabub of Sun and Moon.

(Spare. TBOP p.38)

In the drawing, an initial automatic figure seems to have been consciously embellished and particularized motifs associated with it.

THE ASCENSION OF THE EGO FROM ECSTASY TO ECSTASY (p.6): The drawing contains no background detail, the allegorical figures float upwards in close conjunction with one-another.

At the bottom left a young, naked woman is bowed over with her head to the left, and her right arm half extended, gazing at the viewer. Above her is a goat-headed woman. Her abdomen and torso culminate in Art-Nouveauesque arabesques and tendrils of black and white resembling a fish-tail. Her right arm is extended behind her and instead of a left arm a wing has begun to bud. She is borne aloft by Spare's self-portrait head with goat's ears, and the right eye turned inward; the head is winged. Above is the skull of a stag, the tines of the antlers burgeon into tiny grotesque heads and arms.

The woman of the bottom left probably represents earth or mundane consciousness. Spare's head is iconographically similar to depictions of Thanatos, the Greek god of death. It is possible that Spare is also identifying with the winged Hadit, spoken of in Liber Al vel Legis II.6, as both life and the knowledge of death. In Crowley's system Hadit is the Ego.

The drawing is seemingly a depiction of the results of the Death Posture as successful praxis; the Ego "dies" and is swept up in ecstasy:

The death posture is its inevitability accelerated, through it we escape our unending delay - by its attachment, the Ego is swept up as a leaf in a fierce gale.

(Spare. TBOP p.18)

With the Ego, the desire is also carried into subconsciousness. This is presumably personified by the goat-headed woman, possibly one of the Paracelsian neufareni. The ekstasis progresses towards a stag's skull; seemingly a metaphor for the death of duality, with the budding heads and

arms as renewed vision and sensation, and spiritual fructification through death. Spare considered this sufficiently important to carry through to FOL:

When ecstasy is transcended by ecstasy, the I becomes atmospheric there is no place for sensuous objects to conceive differently and react.

(Spare. FOL p.44)

The differentiated conscious desire is thus reduced to simple form through symbolism and the Death Posture praxis.

In conclusion it is noteworthy that Spare's letterhead of 1909-1910 was of a goat's head with female breasts beneath; this may have been derived from Levi's drawing of the Sabbatic Goat (Transcendental Magic p.186). A Spare book plate depicting a goat-headed woman appears in The Golden Hind Vol.I. No.4. p.6 of July 1923.

THE EYE OF ECSTASY (p.9): An automatic drawing, seemingly prepared in haste; the first line of sacred letters and two sigils are inked, but an inset drawing and other symbols remain in pencil draft. The date 1903, could refer to an earlier experiment in automatism.

The image itself is loosely anthropomorphic; the head has eight eyes. These are set in a roughly cruciform fashion in the midst of the bounding line, which formulates another head at the top right-hand corner, descending to a slight drawing of a foot. To the left, the main eight-eyed head appears supported by an arm, creating the general impression of the Death Posture as it occurs in the frontispiece.

The eyes are arranged with three pairs above one another; the other two being above and below the main group. This may refer to an ekstasis involving a separatio of the four elements, or a Kabbalistic allusion of the number eight. More precise interpretation is elusive.

(vi)

EMANATIONS OF THE EGO (p.10): An allegorical drawing with no background detail, and a comparatively shallow perspectival depth rendering an almost two dimensional appearance to the images.

At the bottom of the picture runs a sward of grass; to the left, in profile, is an hermaphroditic centaur. Beneath the feet of this being is a skull, with the foramen magnum uptilted, bearing Spare's initials and the date, 1912 on the occipital bone. To the right, three hands emerge from the earth fingers outspread. The other images are winged heads, in both cases double headed, one parallel to the centaur, and one above it.

In the lower example, the two heads lie on top of one another and resemble self-portraits. Their wings are outspread and the lower face bears a twisted smile, and their eyes are upturned. The head has goat's ears. Projecting from the heads are two distorted hands, left and right, but counterchanged in position. This device may signify illusion or deceit pertaining to the legerdemain of knowledge within the province of the Ego. The head above has its left eye erased, whilst the right is fixed on the centaur; a serpent encircles its brow.

The higher winged heads are connected to the centaur's head by an uprush of flame. The two heads here lie side by side and are partly merged. One head is dark, and the other light, the left eye of the dark head and the right eye of its companion are closed. They share a common, merged central eye which is open. The significance is seemingly that when duality is merging toward unity, vision is rehabilitated. Behind them a shadowy wing echoes the form of their own wings.

These two versions of the dual head can be construed as the Ego at progressively more unified points of ascent on the Middle Pillar of the Tree of Life. In the lower pair, individuality still obtains expressed as self-

portraiture, above a more archetypal form manifests. These allegorical heads can be interpreted as direct analogies to symbols which correspond. These are, the third and second versions of the 'First Letter' of the Alphabet of Desire. There is strong resemblance at a formal level with the "wings" of the letters. The lowermost dual head, as the third, can be interpreted as plurality. The higher dual head as the second form of the letter by its division into black and white with the central merged area with the open eye.

To follow the Kabbalist analogy, the lower heads (differentiated Ego) act as in the Sephira Yesod. The hermaphrodite centaur implies union of two sexes, and the union of human consciousness (intellect) conjoined with beast (instinct and sensation).

The skull indicates that the allegorized mutations of the Ego are occurring under the aegeis of the Death Posture. The hands emerging from the ground are traditionally grouped with motifs signifying transformation through death. In Papus's The Tarot of the Bohemians (1892), the 13th Trump is described:

The ideas expressed by this arcanum are those of destruction preceding or following regeneration.

A skeleton mows down heads in a field, from which hands and feet spring up on all sides as the scythe pursues its work. The works of the head (conception) become immortal as soon as they are realized (hands and feet).

(Papus. The Tarot of the Bohemians. p.159)

Thus, the skull may be interpreted as a severed head (conception) replaced by instinct, the hands and the centaur.

The uppermost dual head is not a self-portrait. The dark and light heads are appropriate to the two heads of the Microprosopus, the Supernal Adam and the focus of the Hexad. In the present drawing the transformations of the Ego along the Middle Pillar have progressed as far as Tiphareth, as an allegorical correspondent to Da'ath and the first form of the First Letter of the Alphabet of Desire does not appear.

(vii)

IN COMING OUT OF THE SELF AND BECOMING A 'KA' (p.15): At first glance, a purely automatically inspired drawing. The main image is seemingly of a distorted head surrounded by a mass of black hair, with the title, sacred letters and sigils beneath.

Most of these are still in their pencil-draft, but amongst the inked characters are a beaked "Kia-bird" of which isolated examples occur as tailpieces throughout TBOP. There is also a naturalistic Hand-Eye motif; the cupped hand receiving a double lightening-flash. The first form of the first letter of the Alphabet of Desire also appears.

The head possesses a certain ambiguity. In form it bears strong similarity to 'The Thumb Posture of the Hand' (TBOP p.28). This analogue is presumably deliberate, in that Spare is communicating the juxtaposition of head and hand or intellect and sensation. The similarity of the head to the first letter of the Alphabet of Desire also suggests the idea of unified sensation.

This concatenation of meaning is curious in a drawing which purports by appearance to be automatic in origin.

THE DEATH POSTURE (p.17): This drawing is split into almost equal halves lengthwise. The left hand is grey, and the right, black. In the right half is drawn a figure, with his head abstracted and extended down the centre of his body, his arms extended upward, and one foot crooked behind the other. Beneath him is a triangle, apex upward, containing a pair of wings of the "Hadit" type surmounting a sacred letter. This is flanked by two birds, these may latter-day equivalent of the Zos-Kias and Zod-Kias of E.I. The right half of the drawing, (without the triangle) is identical to that reproduced later in FOL (p.30), on which page, Death is described as:

Death is named the great unknown. Assuredly, death is the great chance. An adventure in will that translates into body..... Without doubt all shall experience the 'rushing winds' that blow from within, the body beyond perspective, into cosmic dust - till consciousness again develops. Death is a transformation of life, an inversion, a reversion of the consciousness to parentage..... A continuation of evolution. The coming forth of the suppressed.

(Spare. FOL p.30)

The left-hand panel of the present drawing bears the figures of the Egyptian gods, Set, Ra-Hoor-Khuit, and Nuit in inverted form, and Osiris in the form of a sigil. There are two versions of the Hand-Eye motif, one, at each "arm" of the sigillized Osiris, and another amidst the sigils and sacred letters, within a triple vesica piscis. This vesica piscis is also formed by the two interlaced circles beneath the Hadit-wings to the right. The Hand-Eye within the vesica may allude to the sexual dimension of Spare's mysticism.

The right-hand figure could be either upright or supine. On balance it may be one of the recumbent asanas; it also resembles certain Tarotic representations of Trump XII. the 'Hanged Man'. One of Crowley's yogic instructions provides strong consistencies in its metaphorical language with the iconography of the drawing. This is Liber HHH (section AAA) describing death and divine activation of the senses followed by

revelation: the posture recommended by Crowley is shavasana; "corpse-posture":

2. Continue this practice until death is complete; follow the corpse through the stages of embalming, wrapping, and burial.
3. Now imagine a divine breath entering the nostrils.
4. Next, imagine a divine light enlightening the eyes.
5. Next, imagine a divine voice awakening the ears.
6. Next, imagine a divine Kiss imprinted on the lips.
7. Next, imagine a divine energy informing the nerves and muscles of the body.....

(Crowley. Gems from the Equinox p.219)

A descent into blackness follows, until the consciousness of the mediator arises in the East as a metaphorical sun at the cry of a hawk. Crowley then advises emerging from the vision as Osiris enthroned. This vision is described as conferring power over death, but warns of the Samadhi loosening the control of the practitioner. Crowley also warns of the danger of acute melancholia at the outset of the meditation.

PROJECTION (p.19): The title of the drawing is given beneath the accompanying text below the image. Immediately above this is a virtual subtitle "The process of projecting the consciousness into one part". It is likely that here again, the hand represents both the Will (as its executor and instrument) and signifies instinct.

The main drawing itself is of automatic type and similar to that of 'In coming out of the Self and becoming a 'Ka'' (TBOP p.15). The difference is that there is no black nimbus of hair in the present drawing, and the general impression is that of a grotesque head. There are two other subsidiary drawings. These appear amidst the sacred letters, the one sigil one hand-eye motif, and what appear to be several Geomantic figures which comprise the "text". The outline drawing to the left is amorphous and difficult to identify. The drawing on the extreme right of the text is a black silhouette, also elusive of interpretation. However, it may represent one half of the hieroglyph xerefu or akeru which represents the Lions of Yesterday and Today, as given in Budge's Egyptian Language (p.61). If this is the case, it would imply a retrospective glance by Spare to a major theme of EI. In context, it would also tend to suggest the concept of the introversion of Vision to the past 'Yesterday'. The closest approximation of the yoga implied by the drawing in terms of the isolation of consciousness, its projection, and implied sensory control is found in the Equinox manual Liber Yod. In this book, the 'Second Method' deals with the withdrawal of consciousness from its usual channels into the highest caktra, the Sahasrara Caktra. The 'Third Method' deals with complete yogic control of the senses and the ability to redirect them.

(x)

THE SELF'S VISION OF ENLIGHTENMENT (p.20): One of the allegorical drawings, it seems to have been hastily drafted and is not as finished as others.

In the foreground a figure sits to the left of what a vaguely suggested circular table. To the extreme left is an extinct candle. This figure wears an elaborate, multi-pocketed jacket, perhaps as a lighthearted metaphor for the categorization and codification concomitant to mundane consciousness. His left hand (with a ring on the index-finger) lies flat on the table, whilst his right hand with a thumb-ring has the index-finger placed in his mouth. The head of this man is shaped like the first letter of the Alphabet of Desire, indicating consciousness and duality; his right eye is open whilst the left eye is part-closed and inturned.

To the right, in the middle ground, is a seated woman with a cloth around her abdomen; her face is averted and her eyes closed. Beneath her a bird, or its wings enfold the pillar upon which she sits. Hovering in the centre of the drawing in an inverted triangle of light is a long animal skull from which four hands project, signifying a possible elemental connotation.

The picture can be interpreted almost wholly in a Crowleyan sense. In the Equinox text, An Account of A.A., a photograph appears of a hooded figure with a finger placed to his lips; this is the 'Sign of Harpocrates'.

Crowley's 1909 tables of correspondences, 777, give comparative equivalent concepts for this god. In column xx. he is equated with the regions beyond Kether, the Ain Soph Aur, the Ain Soph, and the Ain. In col. xxii Harpocrates equates with the Hindu syllable AUM, and in col. xxxiv with the Greek god, Pan.

The general trend of metaphor favours the likelihood that the figure of the drawing in the posture of Harpocrates, is the Self gaining a vision or insight of its own potential. Spare may have intended the sign of Harpocrates as a variation of the repertoire of the Death Posture. The hovering skull is also appropriate to death or silence, and the hands emerging from it as awakened potentialities of the Self. The woman can be interpreted according to ideas progressively associated with the woman as initiatrix from EI onwards.

VISION THROUGH THE SENSE OF TOUCH (p.24): Once more the emphasis is upon the Roman Elegies of Goethe; above the drawing is a cognate subtitle: "Of Projecting the Consciousness into the Hand". Above the main drawing is a parti-coloured (black and white) Kia bird, which has formerly been identified with the differentiated Kia, or Kia in action intruding into mundane consciousness. Beneath this is the subsidiary title and main image, this is a long black vertical rectangle outlining a drawing within of the automatic type. The rectangle has ruled borders of closely drawn lines.

The automatic image commences at the top with a stylized hand, running downwards there are other hands, heads, a female body, and an animal skull. This almost ectoplasmic projection culminates in a grotesque head of the "winged", "first letter" form. Beneath a barbed and looped automatic line runs horizontally. Under this is a block of sacred letters and to each side irregular silhouettes. These seem to consist of heads or masks conjoined with arched, beast-like bodies.

These images are consistent with Spare's view of the Kia as the repository of all ancestral knowledge, human and pre-human acquired in their respective bodies as past "incarnations". Spare presents this knowledge as attainable, these ancestral endowments acquired in body present themselves in vision. This illumination occurs in the Death Posture and conveys itself to consciousness.

The vertical outpourings of automatic imagery are consistent with a Kabbalistic interpretation. Spare is apparently presenting the path of the awakened vision-sensation downwards through the Middle Pillar of the Tree of Life. This being so, the flanking silhouettes may be equivalent to the

Zos-Kias and Zod-Kias of EI (pp.21 & 22).

Spare may also have emphasized the sense of touch through early familiarity with Blake and Tharmas in particular. Yeats, in TWWB (I. p.258), describes Tharmas as elemental water, "the rough demon of the waters" because of his mission to divide and scatter; Yeats also identifies Tharmas with the sense of touch. This is consistent with Spare's use of alchemical metaphor. If Spare is using elemental water as an analogue for subconsciousness, then a similar trope can be intended; the diversity of ancestral tactile experience scattered or released to inform the Ego or consciousness.

AND I (p.27): This must constitute the title of the drawing, the first part of the text at the bottom of the picture, which reads: "And I (sacred letter) Alone in the dominion of (sigils): Never shall I become (sacred letters)". The drawing is small and ruled into a square.

This automatic drawing, of a grotesque head and hands (they are both left hands) is in what appears to be a variant Death-Posture, and is set against a half black (upper) and half white (lower) background. There is a subsidiary, (but unclear) drawing to the lower right.

The fact that both hands are left hands is reminiscent of the two left feet of the "incomplete" Adam of 'Blindness Unmasked' of EI (p.5). His condition can be interpreted as that of alienation from the "Universal Woman" of 'Earth' (EI p.9). By using this device, the present drawing may refer to the regenerate Adam, and explain the vehement affirmation of the text.

In relation to a Faustian theme within TBOP it would be in alignment with the unregenerate Faust blind to the "Eternal Woman".

THE THUMB POSTURE OF THE HAND (p.28); A simple automatically-originated drawings; it represents the palm and extended thumb of the right hand without the four fingers. On the palm a grotesque face is drawn with three eyes. Two rows of sacred letters appear beneath with the title.

Considering touch as well as gesture as implied factor it is possible that Spare is augmenting the Death Posture with the yogic practice of nyasa, touching the sensory-awareness zones of the body, accompanied by a mantra (the sacred letters). If Spare was following Crowley's instructions in Liber Yod, using mantra, mudra and nyasa, he would have become familiar with the basic principles of kundalini-yoga, involving the arousal of the latent "serpent power" (kundalini). This is rendered plausible by use of the serpent-motif in TBOP; particularly the frontispiece: 'The Death Posture'.

The third eye in the present drawing could correspond to the Ajna-cakakra, the "third eye", one of the sacred power-zones co-extensive with points on the spinal column. In the 'Third Method' of Liber Yod, Crowley specifically deals with pranayama in relation to the Ajna:

Try to transfer all bodily sensations to the Ajna....."The Ajna is aware," etc..... (In this meditation Ajna is the Holy of Holies, but it is dark and empty)..... Beware of thinking of "my Ajna". In these meditations and practices, Ajna does not belong to you; Ajna is the master and worker, you are the wooden monkey.

(Crowley. Gems from the Equinox pp. 239-240)

This is consistent with the iconography of the present drawing. If interpreted as dealing with the praxis of the Death Posture, the "third eye" (Ajna) becomes the seat of the Will, the hand being the motif Spare uses to represent the Will (cf. TBOP p.45).

THE SELF IN ECSTASY (p.32): The drawing is dated 1909-11. In the bottom foreground is a table-top sweeping in a strong diagonal up to the right; the items upon it are more apparitions than objects per se. These three items correspond in position to the three main protagonists who stand behind the table in the middle ground. From left to right there is a swan, with possible "Leda" associations with the younger of the two women. Next is a composite image, a sphinx with a horned animal-skull above it from which a serpent emanates and stretches toward the older woman who recoils from it in horror; the snake is surrounded by a nimbus. The third object stands within a triangular diagram marked upon the table. This is a composite statuette or cult-object consisting of a circular base supported by four animal heads, upon which stands an object shaped like a capital "I" (possibly denoting the Ego); from this a group of animal heads and human breasts arise, surmounted by the skull of a beast.

The three figures, corresponding in position are (from the left), a young naked woman, behind whom and over whose eyes a curtain falls. Next to her, and dressed in a full coat is the older woman recoiling from the serpent, which extends towards and beyond her in the direction of Spare's self-portrait. Around this woman's neck another serpent is coiled which shrinks from the serpent-apparition. A smaller snake is looped around her right hand and another around her left wrist; her left hand is covered in rings. This combination of unclothed and clothed female figures is reminiscent of 'The Despair' (EI p.19) and 'Fashion' of ABOS, but here there are further allegorical innovations.

To the right and behind the older woman is Spare's self-portrait, dressed in a suit and scarf. His right hand is placed on his left shoulder and his left eye is upturned; his face bears an expression of alarm. There is no

background detail except a little shading.

Spare seems to have joined two narrative sequences from Faust to frame his allegory. Firstly there are the two witches of the Walpurgis Night scene. Secondly, the title, 'The Self in Ecstasy' indicates the active and dynamic character of the Self as an intrusive force reminiscent of Spare's later comment in FOL (p.27): "The I thinks, the Self doth." The present drawing may embody a precursor to this text. There is a clear parallel to this in Faust in the second scene in Faust's study, where he muses:

'Tis writ, 'In the beginning was the Word'.
I pause, to wonder what is here inferred.
The Word I cannot set supremely high.
A new translation I will try.
I read, if by the spirit I am taught,
This sense: 'In the beginning was the Thought'
This opening I need to weigh again.
Or sense may suffer from a hasty pen.
Does Thought create, and work, and rule the hour?
'Twere best: 'In the beginning was the Power.'
Yet, while the pen is urged with willing fingers
A sense of doubt and hesitancy lingers.
The spirit comes to guide me in my need,
I write, 'In the beginning was the Deed'.

(Wayne. Goethe's Faust Part I p.71)

This concept of the active power of creation precedes the scene when Faust attempts to control Mephistopheles by invoking the four elements, which Goethe lists as: Salamander, Sylphide, Undine and Incubus. This elemental quaternary coincides both with Spare's image of the four animal heads, and with the sphinx itself.

In the frontispiece of TBOP 'The Death Posture' Spare appears in his first Faustian guise in the preliminary melancholic phase in his study. In the present drawing, a confrontation is in process. In place of the poodle which becomes Mephistopheles there is the Sphinx, a more traditional method of representing the combined elements. It is contended that the fusion of the two Faustian narratives, the study and the Walpurgis Night, serve to bring forward the allegorical components which are the raw

material for Spare's own allegory, thus:

1. The two witches (Walpurgis Night)
2. Creative Motivation as deed
3. Stress upon the elements
4. Magical phenomena

Spare's development of these Faustian components can be interpreted as a specifically magical parable of a Crowleyan type. One motif alone serves to consolidate and coordinate the concatenations of meaning within the drawing; the diagram on the table.

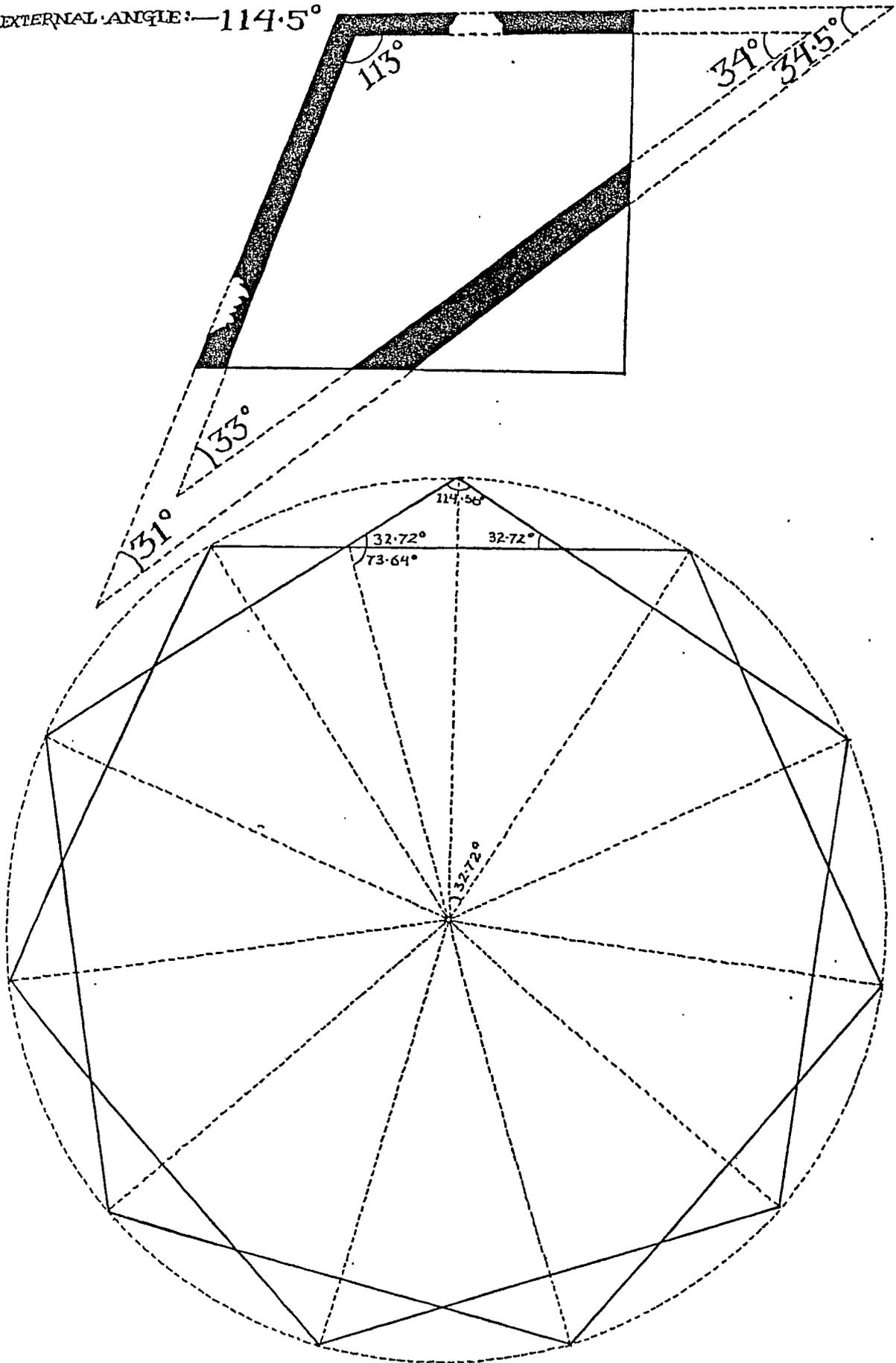
Here, Spare has presented an optical illusion which shifts the allegory to a deeper plane of meaning. The triangular diagram appears to obey the perspective assigned to it. Spare achieves this in two ways; firstly by narrowing the lines to give the appearance of perspectival recession into the background, and secondly, by truncating the triangle to disguise its true form.

In contrast, if the triangle is considered as a two-dimensional figure, a different result is obtained. This is achieved by extending the triangle beyond the margins which truncate it to reveal its complete form. Spare has actually presented the viewer with a regular isosceles triangle. Within this triangle Spare has placed his "cult" object. The artist was familiar with Crowley's Goetia of 1904 and would have known that the magical Triangle of Manifestation given facing the title page was equilateral, and not isosceles. There is another solution and explanation.

The only regular figure which can be generated by further extension of this triangle is a hendecogram. This is highly significant to Crowley's system. In Liber Al vel Legis (I.60) Nuit proclaims: "my number is 11, as all their numbers who are of us....."

Although post-dating 'The Self in Ecstasy', Crowley's 1912 commentary to Liber Al vel Legis III.I. makes clear that the elevenfold word

EXTERNAL ANGLE:— 114.5°



THE GEOMETRICAL FRAGMENT FROM 'THE SELF IN ECSTASY' —
 (T.B.O.P. p.32) INTERPRETED INTO A HENDECOGRAM: —

"Abrahamadabra" is a blending of the numbers 5 and 6, expressing the nature of Ra-hoor-khuit as both Horus and Ra, emblems of the totality of the Great Work, and the combining of divine and human consciousness, the conjunction of the Pentagram and Hexagram, or Macroprosopus and Microprosopus. This may be interpreted as the nature of the ekstasis assigned to the Self (as divine) of the drawing title. Also, in the drawing, Spare has one eye upturned; formerly interpreted as an analogue of the upturning of the eye of Microprosopus to the Macroprosopus.

The division of eleven into five and six also creates a direct putative thematic link of 'The Self in Ecstasy' with 'The Dwellers on the Threshold' (TBOP p.45). Crowley's essay Gematria, published in The Equinox I.5. contains in its third section of An Essay upon Number, the attributions of the numbers 5 and 6 to Will and Imagination respectively. These are precisely the attributes given to the Kia and the Zos in 'The Dwellers on the Threshold' (TBOP p.45). Therefore, the concealed hendecogram of the present drawing can be construed as the divine consciousness of Kia conjoined in ekstasis with Zos, or the Divine and human in conjunction. Crowley's An Essay upon Number continues on the number eleven:

11. The great magical number, as uniting the antithesis of 5 and 6 etc. AVD the magic force itself.
(Regardie. The Qabalah of Aleister Crowley p.43)

Crowley's term, AVD, is a Kabbalistic variant of 'Od', which is dealt with by Madame Blavatsky in IU (I.pp.146, 158 & 169) and by Eliphas Levi in Transcendental Magic (74n.), where the 'Od' is identified with the "Astral Light". According to Crowley in Gematria, the opposing force is AVB:

9. Most Evil, because of its stability. AVB, witchcraft, the false moon of the sorceress.
(Regardie. The Qabalah of Aleister Crowley p.43)

The correspondent in Blavatsky and Levi is 'Ob'. In Blavatsky (IU I.p.158)

the 'Ob' and 'Od' are discussed in conjunction with their reconciler 'Aour'. This is the same passage which contains Blavatsky's description of the 'Dweller on the Threshold' of Bulwer Lytton's Zanoni. The same grouping of 'Od', 'Ob' and 'Aour' occurs in Levi's Transcendental Magic (p.194n.). The vital iconographic feature in relation to 'The Self in Ecstasy' is that the 'Od' or AVD, and 'Ob' or AVB are represented by serpents.

This concatenation leads full circle back to the woman of the drawing, interpreted as Walpurgis' Night witches. The serpent around the neck of the elder witch recoiling from the counterpart can be interpreted as the AVB. The serpent arising from the Triangle (hendecogram) can be construed as the AVD.

Thematically, 'The Self in Ecstasy' thereby falls into developmental sequence with several preceding drawings from EI and ABOS. Blavatsky (IU I.p.158) identified the 'Ob' with the 'Dwellers on the Threshold'. It was contended that Spare actively used this passage in formulating the drawing of the same title in EI (p.23). The serpent as signifier of 'Ob' or AVB may extend as far back as 'The Despair' of EI (p.19). A possible connotation occurs in relation to the serpent of 'The Church' (ABOS). Noteworthy is that the serpent does not appear in the thematically analogous 'Intemperance' of ABOS.

The cat-like creature touching the triangle has been interpreted as a sphinx because of its formal similarity to Spare's sphinx from 'The Riddle of Oedipus' in Grindrod's Songs from the Classics (1907). In TBOP (p.7) the sphinx is linked with the ancestral sex-principle; in TBOP (pp.52 & 53) the sphinx is associated with ancestral and totemic heritage. In context with the drawing, the sphinx is made the foundation whereby, upon death (the skull) the power of realization (the serpent as AVD) becomes manifest.

THE THUMB CONCENTRATION (p.35): This is similar in format to 'In coming out of the Self' (TBOP p.15). The principal motif is a grotesque head with a nimbus of black hair imparting a phallic appearance to the face. The sigil on the forehead is also phallic in form and presumably represents the symbolized desire to be submitted to subconsciousness.

Beneath the head are more sigils and ancillary drawings. One is of a hand in the mudra alluded to by the title, with a face combined, maintaining the theme of vision and touch. Of two other drawings, one bears the date '01, possibly referring to an early experiment in automatism. Beneath this is the phrase "Of entering the store-house of memory and slaying the gods", then a line of sacred letters followed by: "May I emerge from the most ancient one: change shall come not on my belief. Not shall be fettered my hand."

This sentence surrounds the head of the god Set, a scorpion-tail protrudes from his nemyss, and his ears are formed from the first letter of the sacred alphabet. The scorpion-tail probably denotes voluntary "death". The sexual allusions in the drawing indicate the psycho-sexual component in Spare's mysticism.

STEALING FIRE FROM HEAVEN (p.36): A Promethean allegory of upward ascent of consciousness and the descent of divine fire, dated 1911-12. There are three ascending female figures set against a shallow perspective and with no background detail. Only the back, shoulders and wings of the lowermost woman can be seen. Her right wing is naturalistic, whilst the left is an Art-Nouveauesque linking almost umbilically with the belly of the uppermost woman.

The second woman is fish-tailed and coiled in a form resembling Ged, the Enochian "G". She has one developed breast and her right arm terminates in a stump from which a wing burgeons. Her face is averted and covered with hair; she wears an earring. Lapping the top of her head is a stylized coil from the tail of the woman above. She is in left profile with two full wings and her left arm visible, in this she carries a severed goat's head, and in her right, lightning flashes appropriate to Zeus.. To her right is a young man bearing a skull; from the teeth-sockets feathers protrude; behind, a disembodied head blows a horn encircled by a snake.

The descent of Promethean fire is here in the apparent guise of alchemical allegory of an elemental nature. The images are also reminiscent of the classical Walpurgis Night in Faust II, and may represent the the scenes in the Pharsalian Fields and the Upper Peneus.

OBSESSIONS INCARNATING (p.39): Again, a drawing of a grotesque head of familiar type surmounting a series of Sacred Letters, sigils and several smaller ancillary drawings.

Beneath the head is a single line of Sacred Letters followed by a sigil to the left and a silhouette to the right. Beneath these are more letters and sigils. Occupying a central position is a vesica piscis with a hand motif within it surmounting two interlinked circles. This might be a metaphor for sexual congress, and give some indication of the meaning of "incarnating" of the title. This is the subconscious commitment of a desire chosen by Spare coinciding with a physical act in the form of both concentration and consecration. Beneath are three small automatic drawings and the title.

THE INSTANT OF OBSESSION (p.41): This drawing of 1909-1911 has little background detail. There are three main protagonists in the foreground, spreading diagonally from the bottom left.

The lowermost figure is a naked woman seen from the waist up. Her head and right hand are visible above the leg of the man who sits upon her shoulders. Her left arm is extended back and her thumb and forefinger are crossed in ritual gesture. The man on her shoulders is being lifted skywards; he has some hircine characteristics, his left thigh is covered in thick, goatish hair, and his head is winged; he is bearded, and his arms are held upwards. The belly of this man is marked or tattooed with scrollery in a manner reminiscent of the youth of 'Youth Unmasks' EI (p.11). A significant motif is a ring of eleven loops over his left breast.

The being who supports him is drawn with muscular arms, the left hand is large but human, the right hand is taloned. Around his shoulders is a quilted collar hung with elaborate ornaments. From his left shoulder, a dolphin pendant is discernible; his ears are goat-like.

Above this group a rainbow or arc appears with two almost visionary figures hovering within it. One is a headless torso, the other a head peering from behind three wings with two female breasts.

The main scene bears strong similarities to the episode in Faust II set in the rocky inlets of the Aegean. Before the hermaphroditic homunculus mounts on the back of Proteus (who transforms into a dolphin). Proteus addresses him:

The great god-images they cherished,
Recast by earthquake, long have perished
Broken, melted, scattered wide.
Toils on earth, whate'er they be,
Amount to plaguey drudgery.

The waves give life more growth and ease:
Come now to the eternal seas
With Dolphin-Proteus.

(Wayne: Goethe's Faust II p.150)

If this is the literary source for Spare's images, the analogy is probably cast as a condemnation of "gods" as conceptualizations, contrasted with the shape-shifting and multifarious Proteus; the "eternal seas" would be appropriate as an epithet of Kia. On the first page of TBOP Spare employs a strikingly similar trope (of the Kiaist): "Riding the Shark of his desire he crosses the ocean of the dual principle and engages himself in self-love" (TBOP p.1).

In Faust II Proteus then continues his discussion with Thales, and later Proteus is approached across the waves by Galatea, who may correspond to the woman in 'The Instant of Obsession'. The second act closes with all voices in concert:

Hail light airs now floating free!
Hail earth's caves of mystery!
Held in honour evermore
Be the elemental four!

(Wayne: Goethe's Faust II p.156)

The headless vision of the drawing may be a graphic precursor of the FOL text:

When Aaos awoke, he muttered to himself: "Beyond time there is a sensation as of awakening from the utmost impossibility of existence, from the mad dreams we call reality; the stupidities we call will. Assuredly One would have sense minus the head"
(Spare. FOL P.41)

Spare has notably italicized the last phrase, it appears to be a mocking reference to Nietzsche's ninth aphorism in Human, All Too Human available to Spare by 1909. Nietzsche dismisses a metaphysical world as an unproven being-other, questioning what would remain of the world if the head were cut off.

Spare's apparent rejoinder is that when intellect passes into abeyance, another reality obtains. The cessation of conceptualization releases the protean potentialities of subconsciousness. Thus, 'The Instant of Obsession' may be construed as the moment of its apprehension.

Another possibility is that Spare is alluding to the Crowleyan adaption of the term the "headless one" (akephalon) mentioned by C.W. Goodwin in A Fragment of a Graeco-Egyptian Work on Magic (1852). Crowley substituted "bornless" for "headless" (cf. The Book of the Goetia of Solomon the King pp.vii-ix).

The triple-winged figure could be Spare's Kabbalistic expression of an alchemical idea. Levi's Transcendental Magic (p.60) gives a formula which could equate; that of Salt, Sulphur, and Mercury with Azoth. Levi aligns this with the Macroprosopus, Microprosopus and the "two mothers". The three wings of Spare's drawing could correspond to the three elements, and the masculine head to Azoth, whilst the two breasts would correspond to Binah and Malkuth. Levi compares this quaternity "hieroglyphically" with the four beasts of Revelation and Ezekiel's Vision. This is plausible due to Spare's own elemental interest and by the elemental culmination of Act 2 of Faust II. The hendecogram on the breast of the homunculus-figure can also be construed as a glyph of the conjunction of Macroprosopus and Microprosopus.

REALIZATION OF KARMA (p.42): An undated automatic-style drawing. The subject is a head, in which the eyes, nose and mouth are heavily delineated, possibly to emphasize them as organs of sense; they loosely resemble letters of the Alphabet of Desire. The hair is drawn ambiguously, it is simultaneously a bird arising with wings outspread. Beneath, Sacred Letters and sigils intermingle with a silhouette, some Egyptian hieroglyphics (including an inverted Ka and a Tet pillar) and one of the Kia "birds". There are three bands of black between the drawing and the main body of Sacred Letters. The silhouette is virtually a mirror-image of that in 'Obsessions Incarnating' (TBOP p.39).

The bird can be interpreted as a phoenix, a motif which was also construed within 'Youth Unmasks' EI (p.11). Here a phoenix appears to express subconscious resurgence or recurrence implied by the title. Spare may have derived the impetus for the fully developed drawing from Liber XLIV: The Mass of the Phoenix; the 44th chapter of The Book of Lies. The text is a ritual and deals with the significance of the number eleven multiplied by four; the resultant 44 being considered by Crowley as a special number of Horus. Crowley's commentary for this chapter maintains that its significance is explained by the 62nd. This chapter is consistent with Spare's insistent emphasis on the organs of sense:

The phoenix hath a Bell for Sound;
Fire for Sight; a Knife for Touch;
two cakes, one for taste, the other
for smell.....
The first cake, burnt, illustrates
the profit drawn from the scheme
of incarnation.
The second, mixt with his life's
blood and eaten, illustrates the
use of the lower life to feed the higher
life.....
Burning up in the Flame of his
Prayer, and born again - the Phoenix!
(Crowley. The Book of Lies chap.62. p.134)

This concept of willed immolation followed by resurrection may have been perceived by Spare as a parallel to the Death Posture, and the redirection of sense to a mystical goal. Iconographically, Spare may also have been reflecting back upon Ellis and Yeats's tabulations in TWWB (I.p.260) of eyes, nostrils, tongue and ears with the various Blakean atmospheres, Zoas, elements and cardinal points.

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THE DWELLERS ON THE THRESHOLD (p.45): This title is derived from the script at the bottom left of the drawing; it is followed by: "Of giving birth to the magical wish". The drawing is virtually square and features an amorphous head surrounded by a black area contained by a horizontal looped line which meanders across the picture creating a dark area roughly one-third the total. The rest of the drawing is devoted to Sacred Letters, hieroglyphics, sigils, and small symbolic drawings.

This drawing presents the Hand and Eye as the polarized Kia (Will) and Zos (Imagination), the ramifications of which were discussed in the analysis of 'The Self in Ecstasy' (TBOP p.32). Within the drawing Spare writes of Zos: "The body considered as a whole I call ZOS". In accordance with former interpretation this would equate this specialized use of the term "body" with the Microprosopus, the "body" in this sense as Adamantine. This also tends to synthesize a Kabbalistic concept with Blake, to whom man's eternal body was the Imagination.

THE DWELLERS AT THE GATE OF SILENT MEMORY (p.47): This drawing has already been described and interpreted. Remark has been made of the consistencies of the iconography with the alchemical opus described in the scene outside the city gate in Faust I; also, the deeper alchemical content and its putative Paracelsian dimension.

Three birds are perched within the Arbor Philosophia which grows from the head of Eve. It is contended that these birds allegorically connote speech in several respects. If "silent memory" equates with subconsciousness or ancestral memory in its dormant or unresurged condition, then its eruption by automatic or other means into consciousness could be metaphorically expressed as "speech" in the sense of articulation. The birds are, from left to right, an owl, a hawk or eagle, and another bird which may represent the phoenix. All are represented hieroglyphically in Budge's Egyptian Language (pp.64-66). The linkage of these birds with letters or phonetic values would be consistent with the quasi-hieroglyphic birds portrayed in 'The Death Posture in Action' (TBOP p.54).

In a more specialized occult vein, Chapter 2 of The Book of Lies (p.14) is 'The Cry of the Hawk'. Crowley identifies the voice of the Hawk as Mercuric and not Solar. There is also discussion of the fourfold nature of Horus, which, with its elemental significance may have influenced Spare in resolving the iconography of the drawing.

The final motif for consideration is the winged, triple head within the loop of the Arbor Philosophia. This may be a parallel to the triple wing within 'The Instant of Obsession' (TBOP p.40).

MANIFESTATION OF KARMA (p.49): A simple automatic drawing without bounding margins and appearing beneath a section of text. There are no sigils or Sacred Letters, and the title in capitals is given beneath, without date or signature.

The subject is a grotesque head with projections to right and left, and a vertical flood of forms, human (female) animal, and (seemingly) vegetable. The drawing would seem to be a representation of the visionary apprehension of primaeval knowledge.

THOUGHT-BODY AND ITS SIGIL (p.53): The drawing itself is a simple, automatic form. Above the drawing is a large sigil with the Hand-Eye to the left of it with the hand directed downwards. Beneath the drawing to the left is another complex sigil with a Hand-Eye next to it, the hand has two fingers and a thumb pointing upwards; to the right of these are three rows of Sacred Letters.

The drawing itself seems to incorporate both an erect phallus and a phoenix arising from the flames. Such an idea of the phoenix as a sexual analogue had existed since at least the drawing of 'Youth Unmasks' (EI p.11). The basis of the parallel is that the phallus is the vehicle for ancestral knowledge in incarnate form, whilst the phoenix represents cyclic resurrection in new form. Collectively this signifies the recurrence of ancestral knowledge into human consciousness by usage of a mysticism involving psycho-sexual methods. Spare was to make the active role of sex and its importance to his mystical enterprise even more explicit in FOL.

The appearance of the two hand-eye motifs tends to sustain this interpretation. In the upper Hand-Eye, the Hand of Will is directed downwards, whilst in the lower, the hand in the posture of blessing is directed upwards. This tends to support the ithyphallic connotation of the drawing, as well as indicating the re-direction of will and the use of sexuality as an adjunct to Spare's mysticism.

THE DEATH POSTURE IN ACTION (p.54): This drawing, of which the automatic component occupies the upper part of the picture is entitled (to the right) as 'The Preliminary Sensation' and thus can be classified as an expression of sensation as experienced in the Death Posture. The immediate automatic drawing has been executed in pencil with some evidence of later intention to accentuate the forms and give them spatial clarity by more conscious diagonal shading. Certain motifs are more precisely limned out. These include the two formerly discussed bird hieroglyphs of a swallow and vulture, in close proximity to two sketchily drawn Sacred Letters, which hover over the heads of the two figures which constitute the protagonists of the drawing.

It is possible that this particular drawing has been left in pencil draft and vague in definition because of a degree of sexual content, one motif may be interpreted as an erect phallus, whilst there is the suggestion of a vulva appearing on one of the interlocked figures. Perhaps Spare has used the more precisely limned ink-drawing of a woman surrounded by a snake to endorse such a meaning in less explicit form, and relate it allegorically to classical accounts of impregnation of women by serpents or gods in theriomorphic disguise. The serpent's tail points indicatively up towards the automatic drawing.

The encircled woman is kneeling in yogic posture. Her arms have been replaced by two eyes (sense and vision); on her head, she bears a crest of Sacred Letters, including the first form of the first letter. Below, a silhouette entitled 'The Posture', which can be interpreted as the Sign of Pan is echoed in shape by a nearby heavily emphasized Sacred Letter. Beneath the drawing a line of sigils extends across the page, and beneath four rows of The Alphabet of Desire.

Within the drawing, the Sacred Letter corresponding to the heads of the (seemingly) conjoined couple can be interpreted as Gal (Enochian 'D') and the letter below as Na (Enochian 'H'). It is not clear why these have been placed in such close proximity to the swallow hieroglyph (ur) and the vulture (mut_ner) excepting that use of these Alphabet letters embodies a ritual function allied or similar in meaning to the mystical result implied in the title of 'Ecstasy from a Bird Karma' (TBOP p.57)

ECSTASY FROM A BIRD KARMA (p.57): An automatic drawing of a grotesque figure seated in yogic posture. Spare seems to have consciously elaborated upon his initial automatic impulse, as the drawing of an oddly positioned but well-draughted left hand emerging from the phallic-like torso demonstrates. Further ithyphallic metaphor is supplied by a bird with outspread wings which arises from the abdominal or genital region of the figure. The picture is signed by a monogram and two lines of Sacred Letters appear beneath.

The phoenix-theme seems to apply here. Despite its automatic origins the drawing does display evidence of a line of consanguinity with the youth of 'Youth Unmasks' of EI (p.11).

THE DEATH POSTURE: PRELIMINARY SENSATIONS VISUALIZED (p.58); The drawing is subtitled 'Of the Whole Body Becoming a "Ka" in thePosture. The lacuna is filled in the drawing by an inverted First Letter in its third form, which precisely echoes the posture of the figure above it. Beneath the subtitle, two rows of sigils and Sacred Letters are given.

The body itself is drawn in a simple linear manner in a yogic posture. The face, with its eyes blank, nose emphatically drawn and tongue protruding is represented as it on the breast of the figure. Emphasis is placed strongly upon sensation and its organs, the protruding tongue indicating that taste is also a sense engaged in the "preliminary sensation". Upon the breast is a six-rayed star which can be interpreted as emblematic of the Microprosopus. The right hand noticeably coincides with the genitals, which points to the Hand (of the Hand-Eye motif) as a synonym of the phallus.

To each side of the figure a letter of the Alphabet of Desire can be seen. These are possibly Spare's evolved cyphers for the Zos-Kias and Zod-Kias of EI, reduced to a single glyph. The drawing is signed by monogram beneath the left hand of the figure.

THE BOOK OF PLEASURE

PART THREE: CONCLUSIONS

The drawings of TBOP have evolved markedly from their predecessors in ABOS. The complexity of some of the occult and alchemical allegories necessitated on one hand, greater attention to technical detail and composition, and precise draughtsmanship. On the other hand, an absence of a defined satirical component or historical and canonical narrative reduced the necessity for background detail.

In TBOP drawings the background detail is frequently minimal. Attention is fully focussed upon the motifs and their loaded significance and their intimate relationships with one another. In ABOS background detail provided a key to the four strata and their contemporary, historical and mythical contexts. In TBOP many of the themes of the earlier books are repeated, but without satire and the references to Christ's passion. The emphasis has changed from critical satire to affirmation and explanation. Spare focusses upon the roles of his protagonists in an occult sense with the didactic purpose of explaining their relationship to a fully developed mystical system.

If there is any satire, it is oblique, whilst his Faustian stance is critical of the accumulation of knowledge as the hall mark of ultimate human progress. It is his own role which the artist is most anxious to establish at the outset of his book. In the frontispiece he appears, in his Faustian persona, melancholic, and disillusioned, and on the brink of becoming a seeker of revelation and rebirth, and transformative initiation. The allegorical drawings hover between this celebration of the artist's heroic mystical identity and their expression of the ordeals and experiences of the quest through the characters of the various allegorical beings, and the subversion of rationalism by the Witche's Sabbat, a likely

analogue for the subconsciousness.

The allegorical drawings have revealed an indebtedness at this period to his mentor, Aleister Crowley, by the quantity of graphic references to the latter's teachings and writings. Nonetheless, Spare tends to emphasize such parts of Crowley's teaching which augment and extend the mysticism which Spare had been synthetically developing. The Faustian persona still carries resonances of doubt, circumspection and melancholic introspection. There is tangible evidence that Spare did not wish to espouse Crowley's viewpoint completely or uncritically. On the contrary, he adopted what was sufficient to extend his understanding and continued to articulate a mysticism and its functioning in his own language.

The automatic drawings within TBOP represent such a personal affirmation. Spare has attempted to do two things. Firstly, to personalize his symbolic system as much as possible and to adapt it to his own particular requirements; for the purposes of automatism and the like. On the other hand, Spare has based his alphabet on that of John Dee, and thereby seems to attribute a type of platonic authenticity to it. The evidence indicates that this was based in Spare's perception, that Dee's Angelic Language was subconscious in origin, and that this was the source of its authority, its validity not diminished by the passage of time. Spare seems to have perceived it as emanating from beyond the time-bound Ego, and thus utilized it as the matrix of his Alphabet of Desire. Similarly, he viewed Egyptian hieroglyphs emerging from the same source, and exemplifying the embodiment of ancestral and pre-human experience and knowledge. Spare's priority once again was the development of the most efficient synthesis for his particular purposes.

The argument was that the Alphabet of Desire (as well as the sigils) were used in conjunction with a wide variety of simplified ritualistic methods

in order to produce spontaneous creative expression in the form of automatic drawing. Also, that this automatism differed radically from a mediumistic type. The drawings indicate that the initial automatic impulse was later channelled into identifiable images as several of these demonstrably link thematically with drawings in his earlier books.

Spare had now developed his use of allegory as far as he required, and had fully formulated a symbolic method and automatic technique which he would utilize for the remainder of his life.

In his fourth book, FOL, the Alphabet of Desire and the sigils do not appear, except in fleeting textual references (FOL pp.7 & 35). Likewise, Spare also divests himself of all Crowleyan trappings within the drawings. 'The Death Posture' (TBOP p.16), appears again in FOL (p.30) but the left hand panel with its Crowleyan association is deleted, and the triangle beneath the figure has been obliterated. This does not mean that the doctrine of TBOP had been repudiated. It will be seen that in FOL emphasis on pictorial allegory is much reduced, although it will be interpreted as still heavily influenced by Faust. Spare's attention within the text switches to far more dramatic narrative.

THE FOCUS OF LIFE (1921)

Thou wilt shew me the path of life
(Psalms 16:11)

INTRODUCTION

Spare's opening words of Aphorism I of FOL paraphrase those of Christ in Matthew 10:34, sending not peace but a sword. There is a tone of aggression and militancy, even of vituperation, which carries through into AZ. There is also more than a hint of Dionysian iconoclasm, Nietzsche as the philosopher with a hammer, and Spare, in his idealized heroic form of Aaos, wielding a sword. Spare expresses his pessimism:

And in this living nightmare where all is cannibalism. Why dost thou deny thyself? Verily, man resembles his creator, in that he consumes himself in much filth.

(Spare FOL p.7)

Spare describes the effective mitigation for life without meaning as Kia-mysticism, for just prior to the above he laments the ignorance of individuality where "I" and "Self" are separated and existence becomes a "ghastly struggle" (FOL p.7).

This estrangement of the Self from the Ego and its perturbations is the fulcrum of the book's concerns, the Ego is life's focus:

This focus 'I' called consciousness is unaware of its entire living embodiments but alternates and epitomizes their personalities.

(Spare FOL p.19)

It is necessary to consider the historical context as a vital prerequisite to the interpretation of the form and presentation of FOL. This book, which emphasizes the transience of the Ego and the immortality and superabundance of the Self, was set against the background of a recent devastating world war, and its aftermath of turmoil and the breakdown of many institutions and values in all sectors of society and on a global scale. Spare's view is that the isolation and over-emphasis on the Ego within humanity was disastrous, but that this alienation of Ego and Self could be healed, and that the resultant effects could only be beneficial. Spare seems to be remarking on both individual human error and the

collective effects of recent events, together with his own formula for hope, when he writes:

Knowledge and all evil wars react from previous existences that are now fragmentary to the body and operate as disembodied astrals. The more distant the creature that governs our functions the more unusual is our manifestation of phenomena, which are but living their physical peculiarities by a mechanism. Retrogress to the point where knowledge ceases, in that law becomes its own spontaneity and is freedom.

(Spare FOL p.13)

The predominant emphasis in FOL is upon the text, in which Spare dwells upon the dilemmas of the human condition. Since TBOP the synthesis of his ideas has become more integrated, and invested with a more personalized complexion. This is because the problems to which they are applied have been drawn into sharp context by historical contingency and generated by a personal response to immediate and perhaps almost overwhelming circumstances of a great war and its ensuing difficulties. Contemporaries noted the variety of possible influences within the book. One astute commentator was Aleister Crowley, who wrote on the front endpaper of his presentation copy:

My belief he has learnt much from the Book of the Law; for the rest, he has drawn food from the Book of Lies and William Blake, also Nietzsche and Tao Teh King.

(Yorke Collection. Warburg Inst. UCL.)

Later, in 1923, Crowley made a further reading, and notes beneath his first comment that the book was better and deeper than he had thought at first. Crowley has made a perceptive assessment of the syncretistic text although several other putative influences could be cited, and he tends to imply a centrality to imputed influence of his own work. Crowley also makes no attempt to interpret the drawings, possibly because they are problematic even to their exact identification. Crowley does remark on this confusion and draws attention to the incorrect pagination. The list with Crowley's tentative corrigenda can be tabulated as follows:

<u>FOL</u> LIST OF ILLUSTRATIONS		CROWLEY ANNOT.
"Now for Reality" <u>Frontispiece</u>		
"Aaos" recovers from the Death Posture"	<u>Title page</u>	
1."Nature is more atrocious"	To face page 6	?4
2."O Zos, thou art fallen into.... the incarnating ideas of women	" " 8	?9
3."The soul <u>is</u> the ancestral animals"	" " 8	?11
4."Which are but Living Their..... peculiarities by a mechanism"	" " 13	
5." <u>All</u> things are possible even in nightmares"	" " 19	?16
6."Abandon this haunted mortuary in a blind turning".	" " 19	?18
7."Laughing aloud, Aaos answered".	" " 27	
8."...Something that has resurrected from an archetype".	" " 28	
9."Once again to earth"	" " 31	
10."Aaos was watching the waters"	" " 34	
11."Tzula"	" " 39	38

Crowley adds on the illustrations page:

All these seem mixed up - and I find it impossible to connect the pictures with the titles.

The order is haphazard. Crowley has followed the sequential order of the drawings and has attempted a revised pagination. However, if examination of the disputed titles and drawings is made, it can be seen that the imagery does not correspond convincingly. For example, the drawing which faces p.11 portrays the back view of a woman with a pre-Columbian mask and does not seem consistent with the title 'The Soul is the Ancestral Animals', and this phrase occurs on p.8 of the FOL text. A likelier candidate for this title is the drawing which faces p.9, of a woman surrounded by various beasts. Whereas, No.6, which faces FOL p.18 is titled according to a sequence of text in FOL p.19, yet the imagery exhibits little overt or tangible connection to the title.

It may be that FOL was rushed at some stage of its production, and that the proofs were improperly read. The book does use pre-existing drawings,

for they were borrowed by Spare with permission from their owners Desmond Coke and Pickford Waller, two of the artist's long-standing friends. What is evident is that the pagination given in the list of illustrations refers not to the position of the drawings but to the appearance of the quotations within the text which Spare wished to use as titles. The true and intended matchings Spare wished to make of quotation-titles with suitable drawings must remain speculative.

It will be argued that the drawings in themselves were not randomly or casually selected by Spare, but contain very consistent thematic elements.

In his comments Crowley referred only to putative influence within the text. The contention will be that the drawings of FOL develop the Faustian theme which surfaced in TBOP, and even repeats Spare's rendition of certain key points in Goethe's narrative. The two most overtly Faustian drawings in TBOP were identified as the Frontispiece, and 'The Self in Ecstasy' (TBOP p.32) which specifically inaugurated a concern with firstly, the "unregenerate" Faust/Spare in his study, followed by the Walpurgisnacht sequence on the Brocken with the two witches and Faust/Spare as witness.

At the same time it is suggested that the intensity of allegorical complexity has been reduced, and that the relationship between text and drawings is much more fluid, despite the derivation of titles from the text. Demonstration will be essayed of the anatomy of a work which, textually and pictorially, functions much more emotively and seems an attempt to sustain its own doctrine against a contemporary background of doubt, upheaval and uncertainty. Thus, the reiteration of the "Faustian" Spare, on one hand attempting to remain an objective, cerebral observer of the chaos in the established order, but also concerned with the maintenance and continuity of his mystical preoccupations.

THE FOCUS OF LIFE

PART ONE: THE GENERAL BACKGROUND

(i)

The Biographical Context

Several drawings within FOL are dated 1920, but a theme bearing this name, and applied to a series of pictures had existed since at least 1911. The catalogue for Spare's Baillie Gallery exhibition of that year gives, as items 17-23 'The Focus of Life Series'. Of these, one drawing is subtitled 'The Dweller on the Threshold', one 'Obsession' and two as 'Chaos'. In addition, the title 'The Focus of Life' appears on the scroll before the self-portrait in the frontispiece 'The Death Posture' of TBOP dated 1912. If there was an intention to publish a book under this title prior to 1914, this was overtaken by the outbreak of war in the August of that year, and by Spare's preoccupation with other projects.

By the summer of 1914 Spare seems to have been infused with some awareness of, and interest in, Freud, as three drawings in the Baillie Catalogue of June-July 1914 are entitled 'The Interpretation of Dreams'. Although there are some resonances of TBOP in some of the titles, little indication is given of persistence in developing a 'Focus of Life' theme further.

Spare did not enlist in the army immediately, but continued working, his illustrations adorning J.C.Squire's Twelve Poems of 1916 and the capital letters of the same poet's The Gold Tree of the following year. John Lane had avoided publishing both the abortive full-length TBOP and its heavily edited successor, but the two men were still in contact. With Lane's blessing Spare, and his co-editor, Frederick Carter introduced the first number of the sumptuous magazine Form in April 1916. This issue contained a highly significant lithograph by Spare - 'Holocaust' (Form I.1.pp.12-13), which is similar, in its emotive force to some of the later drawings

of FOL. In this lithograph a man in cruciform posture is flanked by the figures of two women whose heads are not visible. This places the psychological focus centrally upon the male figure and simultaneously invokes a visual paraphrase of Christ and the thieves. A fallen male torso lies beneath a series of heads, whilst a mask, almost identical to that in the FOL drawing (facing p.11) hovers above the body in sinister fashion.

'Holocaust', with its anguished imagery seems to echo the contemporary event of war and mass sacrifice, whilst the nakedness of the figures transform it into a timeless expression of the recurrence of human suffering. The drawing appears to reflect compassion, but at the same time there is an implicit indictment of the human condition which permits such suffering, a precursor of the "evil wars" spoken of in FOL (p.13). 'Holocaust' dwells on the subject of the blood-sacrifice, ideas which are textually explored in certain passages of 'The Dreams of Aaos' (FOL pp.34-44), and in the title of the 'Abandon this haunted mortuary in a blind turning'. In another Form lithograph of April 1917 (Form I.2.pp.50-51) 'Nemesis', a female figure to the top left of the picture is in identical posture to the woman in the same relative position in a drawing of FOL (facing p.4). The difference in the earlier Form drawing is that only the lower part of the woman's face is visible, and her feet cannot be seen. Again the drawing is appropriate to human catastrophe, Nemesis being the Greek goddess who exacted divine vengeance for breach of taboo. The original Greek goddess carried in her hand a wheel, a metaphor of recurrence and the inevitability of the fate awaiting the transgressor.

Form I.2 for April 1917 (pp.38-39) re-published an old drawing of 1911-1912 'Stealing the Fire from Heaven' as it appeared in TBOP (p.38).

Throughout the summer and autumn of 1916 Spare was conducting a fervent correspondence with John Lane and his lieutenant Mr Willet. Spare's main

objective was to drum up as many subscribers to Form as possible. By the December of 1916, Spare was in contact with the Morland Press, the future publishers of FOL.

By 11th March 1917, Form I.2 was at the proof stage, delayed by Spare's own ill-health and exacerbated (in his opinion) by the tardiness of the contributors and the vacillation of the paper-makers. At this point Spare's life was to change radically.

By 19th May 1917 Spare was a private in the Royal Army Medical Corps, with 'Z' Company at the training centre, No. 1 camp at Squire's Gate near Blackpool. In a letter of this date Spare informs Lane that his mislaying of his call-up notice had resulted in his sudden enlistment. Even by 17th September 1917 Spare was writing to Lane in the hope of publishing Form I.3 and speaking optimistically of a speedy transfer out of the army. This was not to be, and Spare was sent to work at the King George's Hospital in Stamford St. S.E. London, but still maintained hopes for Form as late as September 29th 1917.

Meanwhile, Spare was not confined to medical duties: at about this time he was given work on camouflage design under the aegis of Solomon J. Solomon, and gradually attained the status of official war artist. In order to produce drawings of the R.A.M.C. in action Spare left England for France on May 13th 1919. The guns had been silent for six months although the evidence of the resultant drawings indicates that the battle-sites which Spare probably visited were more than sufficiently evocative of the carnage and chaos of action and death.

In the Boroughs Wellcome Collection are several relatively large drawings which display action scenes which Spare could not have witnessed at first hand. Examples of this type in the Imperial War Museum Collection include his large pastel of Red Cross ambulances at Ypres in 1915, and R.A.M.C.

orderlies at Messines in 1916, when Spare was still a civilian. The contention is that the horror inspired in re-creating these scenes profoundly affected him, and in sublimated form transmitted a more evocative mood of anxiety and disturbance into the text and drawings of FOL. Spare was demobilized on the 28th November 1919, and it is known that work on several of the drawings of FOL commenced in the following year.

Perhaps whilst on leave at 298 Kennington Park Road on 6th September 1919 Spare was again in contact with Lane, offering plans for a new quarterly. None of this came to fruition, and by 19th April 1921, Spare, now living at 52, Becket House on the Tabard Estate, Southwark, was writing to Lane of his plans to revive Form.

By July 1921 Spare's correspondence to Lane was letterheaded with the Form address of 190 Ebury St. London, in reality the site of its publishers, The Morland Press. The first number of the revived Form appeared in October 1921, co-edited with the Welsh poet W.H.Davies.

In Form I.1 (p.31) Spare published 'Aaos Waking', the drawing is identical to the title-page of FOL which was entitled in the book 'Aaos recovers from the Death Posture'. The drawing is a self-portrait (as a satyr) at about the age of 34.

Spare still preserved contact with some of his former occult associates of the Argenteum Astrum. In Form I.2. (p.51) beneath Spare's illustration 'Arethusa' is J.F.C. Fuller's article 'The Black Arts'. On p.59, within the article, is Spare's 'Satyr and Dead Baccha', cut on wood by W.M.R. Quick. It is not impossible that Spare discussed his new book with Fuller, with its Walpurgisnacht imagery, for Fuller writes:

Witchcraft of the above type was, in its day, a reality, a power which, through horror, accomplished what the priest should have accomplished through charity. Witchcraft was the grating of the file of truth against the ecclesiastical chains which shackled the reason, it was also a hissing acid which ate into and rotted convention.

(Fuller: 'The Black Arts Form I.2.p.63)

The emphasis in Fuller's words finds strong parallels within both text and drawings of FOL. In the drawings of FOL Spare presents the living nightmare with a reaction against convention through the subconscious forces which he perceives acts to subvert it. The witch becomes a potent Faustian protagonist and cypher of abandonment, and a signifier of criticism and reaction against a contemporary world which at that time seemed in chaos, with prevailing ideas and standards shaken.

FOL was both printed and published by the Morland Press. A first edition copy in the British Library is bound in oatmeal coloured boards with a cream buckram spine and the title alone in black capitals. The book is dedicated to the as yet unidentified L.C.O'C.S. and the foreword, by Francis Marsden is entitled 'Iconostasis', an ecclesiastical term for the screen concealing the ritual in Byzantine and Orthodox churches. It may refer to the dramatic nature of the book as a mask for the methods of Spare's mysticism. The book was the fully matured articulation of the artist's philosophy.

(ii)

General remarks upon the drawings of FOL: Appearance indicates that FOL is the most emotionally charged of Spare's books. Spare was stoical and controlled in character, as his surviving friends consistently testify. In FOL this control seems to manifest in the emphasis upon draughtsmanship, and a technical approach reminiscent of Durer. This is in keeping with the artist's emotional restraint, but other features seem to reveal an attempt to sublimate or deflect inner stress and anxiety.

If the drawings are examined on the level of content rather than form it can be seen that all the protagonists are naked, effectively removing them from any temporal context. This feature alone causes them to differ completely from any of the full sequences of drawings within the artist's preceding books, all of which include clothed figures at some stage. Here, it is possible to furnish two interrelated interpretations for this departure from his customary practice.

If Spare was struggling to deal with the recent crisis of war and its aftermath, then this highly-charged content could be permitted to emerge within the drawings without directly divulging an individual reaction to a personal and contemporary context of war-experience. Secondly, in displaying both male and female figures, the implication could be much as in his earlier books. The recapturing of an Adamantine world of harmony, and an ideal to which humanity may strive following the calamity of the Fall.

It is possible that the Edenic Fall could have been used as a metaphor for the descent into the deadly chaos of world war; an additional dimension to its previous meanings. There is also evidence within FOL that Spare was, on a personal level, attempting to invoke the memory of a happier and more balanced phase of his life. Within FOL Spare once more introduces some of the characters who peopled EI. Aphorism II (FOL p.11) commences with the

sub-title: 'Zos speaks of Ikkah', whilst Aphorism II (FOL p.15) is sub-headed 'Ikkah speaks of himself'. This last occurs in a chapter headed 'The Chaos of the Normal'.

Within the text can be found continual alternation between a striving for unity and optimism, juxtaposed with passages of sheer horror. These refer to the psychological malaise of humanity, but couched in the metaphor of butchery and mass slaughter:

You who stink like a butcher's shambles - what is your daily menu?
Become less carnivorous. If the food is wholesome, the body shall
not suffer.

(Spare FOL p.16)

And again, in a section entitled 'The Butcher of those who Follow':

In a dream, Aaos one day crossed the borderline and wandered into the flat country towards what seemed, in the half-rain, a deserted heap of ruins. Arriving closer to the city, there issued from it a dreadful stench accompanying agonizing groans. Entering the gates Aaos found it a vast slaughterer's abattoir; an endless shambles of dying bodies tied in sacks. The black mud of the streets was streaming blood, the charnel houses bespattered, - the very atmosphere pulsating agony; the grey sky reflecting its red. Holding his nose and stopping his ears Aaos walked on... Then he paused and his frightened eyes watched the work of slaughter and he observed that every victim was already beheaded, but not dead, that they were sheep being bled to death. As he watched the mass of writhing corpses in that foul Bedlam of death groans....the scene became more vast, more heathenly impossible....

(Spare FOL pp.40-41)

Spare represents himself in his Blakeanized mystic alter-ego as Aaos. Only Aaos emerges from the slaughterhouse of beheaded sheep. It is this passage which precedes the Nietzschean paraphrase: "Assuredly One would have sense minus the head" (FOL p.41). Humanity is represented by the metaphor "sheep", and Spare is remarking upon his dissociation from this mass, an anticipation of his identification with Zos the Goatherd in AZ. In the slaughterhouse scene Spare is comparing the mass of humanity sunk in spiritual exile and trapped by convention, with the seeker of Unity of Being, horrified by the carnage, physical, psychological and spiritual.

This parable of ovine behaviour as mass or herd action is used again:

I have incarnated that which I - need to rationalize: Verily not the ever present portraiture of experience to satisfy the ovine.

(Spare FOL p.34)

Spare, as Aaos, emphasizes his dissociation from ovine humanity on the same page:

My utility has been - my pleasure - that alone is my service to man and to heaven, in that I am the Goat.

(Spare FOL p.34)

His dissociation is from mankind governed externally by mass activity, and internally by habit and belief. Spare is unfavourably paraphrasing the parable of the sheep and the goats of Matthew 25:32. In Aphorism I of FOL, it is the followers who are beheaded and slaughtered by the butcher.

In this way Spare is attempting to cling to objectivity and distance himself from victims of disastrous mass-psychology. During the war he was obliged to portray the victims, the wounded and dying, after attempting to avoid being caught up in the mass movement as long as possible. By the time of FOL this can be interpreted as emotional turmoil, as the convulsion beneath the accomplished draughtsmanship of the drawings. Despite this, the "Walpurgisnacht" drawings within FOL possess dissociated perspective and present a kaleidoscope vision of illusion and the friability of the governing powers of reason, and the ease by which control can easily descend into chaos.

Aaos announces himself as the Goat. The antithesis of the Christian desideratum and the foundations upon which Western civilization is built. The goat is also the animal of the witches sabbat, and by this Spare once again seizes on a theme he had commenced with the Faustian witches in 'The Self in Ecstasy' (TBOP p.32). As in Fuller's account in Form I.2 the witch is the reactive acid which corrodes convention, which, as Spare seems to

be indicating, has led to grief. Thus, in FOL a beginning can be made in positing several categories of interest within the drawings:

1. Adamantine. (Optimism: the desideratum).
2. Walpurgisnight. (The witch, on a personal level, the key to a Faustian rebirth, on a collective level, the amoral force of the irrational; reaction to convention).
3. Woman as divine or as initiatrix: (resuming themes of earlier books)
4. Classical subjects: (resonances of the fourth stratum of ABOS).

The supreme example of the first category is the frontispiece: 'Now for Reality', taking its title from the last sentence within FOL, perhaps a cryptic reference to the Alpha and Omega theme; the end, the beginning, and the cycle. Examples of categories 2 and 3 are scattered throughout the series. The classical subjects (complementing a classical content within the text), are borne out in the depiction of Aaos as a satyr on the title page; thus resuming Tragedy as a component within the book, others will be dealt with. These categories will serve as the basic frame of reference for interpretation.

(iii)

Identification and attribution of the drawings of FOL: As has been remarked, the page numbers applied to the illustrations refer only to the location in the text where the phrases used as titles occur.

To add to the confusion that this engendered, there is an extra drawing not otherwise accounted for in the list of illustrations. This list accounts for thirteen pictures, but an extra drawing appears between the columns of text in FOL p.30. This picture is a heavily cropped and edited version of the 'Death Posture' drawing formerly published in TBOP p.16. At this stage it is possible to construct a comparative table of the original list of titles in their order according to textual occurrence and compare this with the actual facing pages on which drawings occur:

Number as <u>FOL</u>	Titles as <u>FOL</u>	Original Pagination	Actual Occurrence of drawings
-	'Now for Reality'	Frontis.	Frontis.
-	'Aaos recovers from the Death Posture'	Title p.	Title p.
1.	'Nature is more Atrocious'	facing p.6	facing p.4
2.	'O Zos, thou art fallen into.....the Incarnating ideas of women'	" p.7	" p.9
3.	'The Soul is the Ancestral animals''	" p.8	" p.11
4.	'Which are but living their peculiarities by a mechanism'	" p.13	" p.13
5.	' <u>All</u> things are possible even in nightmares''	" p.19	" p.16
6.	'Abandon this haunted mortuary in a blind turning'	" p.19	" p.18
7.	'Laughing aloud Aaos answered'	" p.27	" p.20
8.	'Something that has resurrected from an archetype'	" p.28	" p.23
9.	'Once again to earth'	" p.31	" p.26
	Untitled and unlisted 'Death Posture' subject		Between text p.30
10.	'Aaos was watching the waters'	" p.34	" p.35
11.	'Tzula'	" p.39	" p.38

Clearly, both the frontispiece and the title-page drawing are in their correct positions. The rest cannot be said to be. One piece of evidence suggests that the erroneously published pagination of illustrations was never intended as such. It would be impossible for both 'All things are possible even in nightmares' and 'Abandon this haunted mortuary in a blind turning' to face p.19.

This presents a situation in which illustrations have been inserted arbitrarily, possibly not just in terms of page-attribution but perhaps in confused order.

An example of this concerns the tenth numbered drawing, this should be 'Aaos was watching the waters', a quotation which does occur on FOL p.34. However, the tenth drawing (facing FOL p.35) does not depict a male head, but a woman looking upwards.

The difficulty is compounded by considering another problematic question. If the order of drawings has become confused and is arbitrary, can the correct order in relation to the title be deduced from the iconography? The analyses will indicate that there is no reliable or evident correlation between the interpreted conceptual content of the drawings to any titling derived from the text. This tends to indicate the possibility that the drawings constituted a more generalized but independent 'Focus of Life' series (as with the 1911 series), and were pressed into service to illustrate a text finalized later.

FOL differs radically from a book such as ABOS in which the titles relate very strongly to the satirical purport of the drawings. Such a linkage in FOL would have assisted identification, but Spare has been at pains to remove any contemporary context from the drawings which would provide more immediate and accessible reading. If the title-captions were to be removed from ABOS it would not be difficult to commence by identifying central

pictures such as 'Politics' and 'The Church'.

The situation is very different in FOL. If 'Aaos was watching' is taken as an example, a much more likely candidate for this title occurs facing FOL p.23. Perhaps the most convincing drawing in terms of likely correct positioning is 'Tzula' (facing FOL p.38). Tzula has been previously identified from the text as the feminine aspect of the Microprosopus. The iconography of the corresponding drawing tends to favour this. A young woman is seen near two skulls, one, a two-horned rhinoceros skull, the other a stag. These could represent duality and plurality respectively, as metaphors of human consciousness, but with its totemic origin.

Bearing these difficulties in mind, the method throughout the analysis of each picture will be to retain the order of titles. Numbers 1-11 will be queried because of doubtful attribution. Also given will be the revised pagination according to the actual incidence of the drawings within FOL.

THE FOCUS OF LIFE

PART TWO: THE PICTURES OF THE FOCUS OF LIFE

(i)

NOW FOR REALITY (Frontispiece): The drawing is executed in minute detail and carefully draughted. The picture is dominated by a full-length nude self-portrait seen frontally with arms upraised and legs spread in a somewhat Vitruvian posture. The head of Aaos is thrown backward so that he gazes directly upward, the sun in full radiance is behind him, in a position corresponding with the centre of his heart. Aaos is winged, and his genitals are covered by the unfurling pages of a book. His feet are placed on slabs of rock; under his right foot is, seemingly, the blade of his sword, whilst on his left foot an owl is perched, and the stone bears the date: 1920.

The top half of the drawing is uncluttered, only Aaos and the sun appear; but the lower region, commencing with the day rolling back to reveal night, is darker in overall tone, and crowded with objects and animals. Behind Aaos and glancing at the viewer from between his legs, is a stooping woman; she reaches down to touch the ground with her right hand.

Behind her the daylight rolls back like a wave to reveal night, a crescent moon and the legs and thighs of another person standing. Around Aaos on the ground may be seen various animals, reptiles, the owl, and various types of mushrooms and toadstools, and to the left, two Japanese noh masks, those of a woman and a horned demon.

Aaos is the most central and imposing figure of the composition because of his scale, reaching from the top of the drawing to the ground plane, and because he forms an axis of symmetry both vertically, and (almost) horizontally, cutting the picture space with the dynamic diagonals formed by his

outstretched limbs. His upward gaze and arms raised in supplication or celebration betoken a preoccupation with spiritual aspiration. The other figures are far less intrusive, but appear to balance and complement each other, one within the daylight, the other within the night. These factors may provide the key to their identities in this most allegorical of the FOL drawings.

By his nakedness and the correspondence of the sun with the heart of Aaos, his identification with Adam is strongly suggested. The sun and heart indicate the Kabbalist Sephira Tiphareth as the heart of the Microprosopus, whilst his head gazes upwards, presumably to the Macroprosopus. This provides the meaning of the drawing: Kether as the "Reality" of the title. The depiction of Aaos in Adamantine form here is significant, in that the next drawing on the title-page, Aaos is presented differently. In the second drawing he is horned as a satyr, in keeping with the identification of Aaos with goats in the text.

This is revealing. Whilst Spare is not pictorially formulating a fourfold strata of allegory as he did in ABOS, he is carrying forward an emphasis on Kabbalah and Greek Tragedy, the two deepest of the strata. Together with textual criticism of the contemporary human condition (although veiled), and periodic biblical paraphrase, it may be said that vestiges of the first two strata remain, but generally external to the drawings. Spare is also permitting his central characters to adopt characteristics culled from heterogeneous sources. Aaos can be Adam and/or satyr when required.

In the present picture Aaos is in Adamantine "mode" and either unfallen or restored, because of his nakedness. The latter is most likely as the title occurs at the end of the book after all the tribulations of Aaos have been successfully negotiated.

Instead of the biblical state of shameful nakedness, the sexuality of Aaos

is celebrated, in keeping with the tenor of the text of FOL. The unfurled book over the genitalia of Aaos suggests Spare's linking of sexual potency with a form of logos (as totality of ancestral and future wisdom). In Spare's view the language of the Self operates through sexuality. Hence, several aphorisms of FOL concern themselves with language:

The language of fools - is words. In the labyrinth of the alphabet the truth is hidden.

(Spare FOL p.7)

Sexuality is aligned with realization:

Let thy highest virtue be: "Insatiety of desire, brave self-indulgence and primeval sexualism. Realization is not by the mere utterance of the words 'I am I' nor by self-abuse, but by the living act.

(Spare FOL p.9)

By emphasis on the act there are echoes of Goethe's dictum from Faust. The deed is given by Spare as the true means of creation and realization. In the drawing, Spare has conspicuously emphasized the limbs of Aaos. This could have a parallel in the Kabbalah:

This piece alludes to the Tetragrammaton itself, showing the hieroglyphic form of a man: the I = head, H = head, V = body and H = legs
(Mathers KU p.87)

If Spare is drawing attention to this, it could be that Aaos of the drawing is the direct spiritual descendant of the earlier, more rudimentary figure of the 'Portrait of Hissself' (EI p.13). Certain other iconographic features recur. In both cases, the central figure is accompanied by a woman. In an abstract sense both figures are presented to epitomize heroism and creativity with Adamantine ramifications. By comparison, the remote ancestry of Aaos in the Blakean figures of Los and Albion can be perceived.

Both Aaos of the present drawing and his putative predecessor in EI allude to alphabets in a specialized sense. The alphabet was of utmost importance

to Spare in the form presented in TBOP. It has been seen that Spare would probably have known from Mathers (cf. KU p.119) of the Hebrew alphabet ascribed to a divine source and transmitted and revealed to Adam. It has been commented that by the time of ABOS Spare had formulated an apparent allegorical link between the roles of Adam and Prometheus, probably via Blavatsky's comments on the topic in IU (I.p.298).

Unlike ABOS in which each character possesses a particular role in the context of the stratum, the characters of FOL are fully synthesized. Aaos does not become Adam or Prometheus as such but is a summation of their cardinal values, and can articulate them textually in his own right; as he says:

Verily these senses have a further purpose beyond their own: thus shall thou steal the fire from Heaven. All things return to their earliest functions.

(Spare FOL p.27)

In this way distinct allegorical strata mediated through the drawings are not presented, but Aaos represents complete assimilation, appropriation, and syncretism. They are personalized for Spare's purpose, as the name of his central character suggests.

The two other figures also extend the Adamantine meanings of the drawing.

The drawing contains no background detail, the allegorical figures float upwards in close conjunction with one-another.

At the bottom left a young, naked woman is bowed over with her head to the left, and her right arm half extended, gazing at the viewer. Above her is a goat-headed woman. Her abdomen and torso culminate in Art-Nouveauesque arabesques and tendrils of black and white resembling a fish-tail. Her right arm is extended behind her a gesture of touching the earth. As for Lilith, Spare could have encountered her through Blavatsky:

Lilith was Adam's first wife "before he married Eve", of whom he begat nothing but devils.

(Blavatsky IU II, p.445n.)

Lilith is also particularly associated by Goethe with witchcraft:

FAUST. But who comes here?

MEPHISTOPHELES. 'Tis Lilith.

FAUST. Who?

MEPHISTOPHELES Ay, she?

First wife to Adam, mark her carefully,
Her, Lilith, with her dangerous lovely tresses.
Of this her sole adornment, best beware,
For virile youth, when taken in that snare,
Will come not lightly off from her caresses.

(Wayne. Goethe's Faust I p.177)

It is at this point that Faust notices the old and young witch formerly interpreted as the two women appearing in 'The Self in Ecstasy' (TBOP p.31). In both cases Spare's self-portrait appears. It may be that Spare wished to allude to the preceding episode in Faust, and include another version of himself, unclothed and atemporal, in the heroic form of Aaos, as a form of "reborn" Faust.

The two wives of Adam, Eve and Lilith, may partly explain Spare's frequent use of the metaphorical analogy of marriage throughout the FOL text. Lilith's vampiric nature may also explain mention of vampires in FOL p.32, as well as the motif of the demon-mask in the present drawing.

The several animals in the picture seem to express the general idea of the harmony of the ancestral soul. There are six reptiles to be seen; these seem to have a quite specific connotation, as does the reptile in the drawing facing p.9 of FOL. It is contended that the reptile here is synonymous with the soul in both its "good" and "evil" aspects, and that the motif may have derived from Mathers:

It is written, Gen.I.20: "Let the waters bring forth the reptile of a living soul" (Ch-IH, Chiah, living creature is to be here noted).

(Mathers KU.p.83)

If this is the case, Spare is representing the human heritage embodied by

the ancestral soul in all its diversity as the personalized form of the Kia. In Mathers account (KU p.84) he describes all things reproducing their kind at one and the same time - from the waters of good and the waters of evil, a theme which was considered in analysis of EI.

Spare mentions good and evil in a Nietzschean context several times, but its coincidence in the Kabbalah in relation to the soul may have prompted his comment:

For mine I is worthy of the Self; and alone knows what is righteousness. Verily, I tell you good and evil are one and the same.

(Spare FOL p.14)

To interpret, the 'I' (Ego) is the recipient of the Wisdom of the Self (Kia), composed of all potentialities (for good or ill). This questioning of moral relativity may be iconographically translated into the division of the drawing into light and darkness, and the diurnal Eve and nocturnal Lilith. Pictorially it also seems to be a repetition of Spare's preoccupation with the Taoist Yin-Yang theme of ABOS. The drawing is the most allegorical in content of the series as it is the closest to an attempt to summarize the philosophy of FOL.

(ii)

AAOS RECOVERS FROM THE DEATH POSTURE: (Title-page): The drawing is unlike all others in FOL in that it is not a collotype but a wood-engraving cut by W.M.R. Quick, whose initials appear to the bottom right.

Aaos is depicted in the act of stretching. The drawing again derives its strengths from the dynamic use of diagonals, as the central axis of the body runs from the top left to the bottom right-hand corner. The arms create the opposing diagonal, the right arm is directed down to the left and culminates in a clenched fist at the bottom left corner. The left arm follows this diagonal upwards and then sweeps horizontally to the left by the bend of the elbow. The legs, drawn astride, echo the angle formed by the body and left arm. The plain background is formed by a curtain.

Aaos is here in his horned satyr-form, although distinctively humanized, and not visibly drawn as a goat from the waist down. A concession to contemporary mores is provided by the leaf which covers his genitals - perhaps a visual pun on the "leaves" of the book in the frontispiece. Aaos is recovering from the Death Posture in a stance which emphasizes diagonals as does 'Now for reality'. It may be that both postures are intentional somaglyphs of a letter of the Alphabet of Desire, continuing the practice from TBOP. The closest approximations that can be made in both cases would be variations on the Enochian 'D' (Gal). The appearance of Aaos in the context of the Death Posture is consistent with the text where the posture is referred to several times. In FOL p.18 the metaphor of sleep is used in relation to it:

By the 'death posture' (not for subjection of mind, body or longevity nor any thing as such) the Body is allowed to manifest spontaneously and is arbitrary and impervious to reaction. Only he who is unconscious of his actions has courage beyond good and evil: and is pure in this wisdom of sound sleep.

(Spare FOL p.18)

The Death Posture is in one sense, a state of consciousness in which all moral differentiations are transcended. If the terms "good" and "evil" can be construed as transcended as the beatific consciousness of a unitary soul, the undifferentiated Kia. Spare is using a Nietzschean idiom to refer to Unity of Being, which is precisely what the satyr embodies in Greek Tragedy, hence this alternative iconographic form of Aaos. For Spare, sexuality, as a Dionysian attribute, once more takes primacy, for the footnote to the above definition of the Death Posture gives:

A simulation of death by the utter negation of thought, i.e. the prevention of desire from belief and the functioning of all consciousness through the sexuality.

(Spare FOL p.18n.)

By the methods Spare describes in TBOP, the desire symbolically eludes consciousness. Spare is using the term "Body" in the sense in which the word appears in the drawing 'The Dwellers on the Threshold' (TBOP p.45), it is equivalent to Zos, or the body considered as a whole; the Imagination. Spare is synthesizing and developing the Blakean idea of the Imagination as the Eternal Body of man.

This provides a clue to the iconography of the present drawing. In FOL p.8 the body is described as the accumulated knowledge of the ancestral animals which constitute the soul. That is, that the soul is the totality of this primaeval knowledge, formerly acquired by their bodies. This ancestral knowledge would translate with iconographic logic, into a human figure exhibiting certain theriomorphic features, as Spare had done with TBOP.

(iii)

1. NATURE IS MORE ATROCIOUS (?) (facing FOL p.4): The drawing contains no background detail. Within the picture to the left is a standing woman whose right arm is visible to the elbow. Her left arm is outstretched. Next to her is a seated, winged woman, the left wing directed up and the right down. By the feet of the left-hand figure is a swan with wings folded and neck coiled; above the swan and behind the standing woman are two freshly burgeoning saplings. On the extreme right of the drawing is a dead tree-trunk, indicating the twin forces of life and death, or life emerging from death.

In this drawing there is a lessening of a sense of dynamism. Although the left-hand woman is walking towards the viewer, the overall effect is of quiescence and stasis. The left-hand figure may still represent Nemesis, as with the near-identical woman of that drawing in Form I.1 (pp.50-51). The right-hand woman with wings can be interpreted as Leda and the swan as her companion; Zeus in theriomorphic guise.

This seems to continue a preoccupation with Zeus in a variety of animal forms from ABOS. But here there is a likely purport which is wholly Sparean. Unlike many other depictions of the mythic couple Leda is also winged, this is consistent with Spare's view of atavistic endowment of human consciousness by union with the "totemic god" or ancestral soul. Spare has also previously referred to the theriomorphic properties of Egyptian gods in TBOP (pp.52-53).

2. O ZOS, THOU ART FALLEN INTO... THE INCARNATING IDEAS OF WOMEN (?)

(facing FOL p.9): The title derives from the text:

O Zos, thou art fallen into the involuntary accident of birth and rebirth into the incarnating ideas of women.

(Spare FOL p.7)

The drawing is distinctive because of its curious perspective. At the bottom of the picture there is an intricately drawn mound of earth rising upwards to the right which is seen frontally. The mound is overgrown with grass and a minutely drawn tree-stump can be seen to the right. It is a mosaic of varied line and texture, with finely observed and drawn objects, including two sea-shells, and to their right, a Renaissance parade-helmet embossed with an allegorical figure. This piece of ornament depicts a mythical beast similar to a wyvern, but with a woman's torso and head above the animal body. Alternatively, she could be a sphinx, perhaps conveying the same meaning as the sphinx described in TBOP p.53. Three animals also appear; a goat-kid. a large lizard and a bird to the left strongly reminiscent of the Egyptian Bennu as it is drawn in the vignette of Budge's BOD p.94. The bird is more plausibly identifiable as the Bennu by the re-appearance of the allegorical character of Ikkah in the text of FOL. The Bennu of BOD p.94 appears next to the twin Akeru lion-gods.

Just behind the feet of the central, standing woman, a pair of horns can be seen silhouetted against the sky. In contrast to the ground upon which the imposing figure of the woman stands, the top three quarters of the drawing is devoid of detail. The woman's body soars up diagonally toward the top left corner, and her face is fixed intently upwards. The upper part of her body is seen as if the viewer is much closer to her feet and looking up at her from this low vantage point; her feet and legs are seen more or less frontally. This creates the impression that she is greater

than human scale, an effect here created with greater skill than the woman of 'Earth' of EI (p.9). The lightness of the shaded areas on her body make it almost diaphanous, enhancing the soaring, magisterial quality, contrasting markedly from the almost palpable rendering of the objects and animals, and the ground itself. The drawing is dated 1920 beneath the helmet.

Collectively the iconography provides several possibilities for interpretation. The military helmet could indicate the identity of the woman as Nike, or more probably Athena in the context of Wisdom. As Athena she would be appropriate to the continuing Promethean role of Aaos. The goat-kid too points to Greek Tragedy. One epithet of Dionysos (as a goat-kid) was Dionysos Eriphos. Spare may have known of the Athenian festival of the Lenea, the 'Festival of the Wild Women' at which a kid was sacramentally eaten.

The presence of the Bennu-like bird strongly indicates that a major theme of the drawing is recurrence and periodic rebirth. This could tend to favour identification of drawing and title, but other motifs seem to contest this. The appearance of the lizard as a reptile could indicate the ancestral soul or differentiated Kia. The drawing could also be 'The soul is the ancestral animals'. This is plausible due to the greater proximity of the drawing to that title-quotation on FOL p.8.

(v)

3. THE SOUL IS THE ANCESTRAL ANIMALS (?) (facing FOL p.11): The drawing consists mainly of the back view of the torso and buttocks of a woman; her head is averted, and her pendulous left breast is visible. She is positioned to the left of centre of the picture amidst a nebulous grey haze. The only other motif is a Pre-Columbian mask to the bottom right, emitting a vapour from its mouth. A scroll next to the mask proclaims: "And men are more than gods: AOS 1920".

This statement is approximated by a quotation almost suitable to a Miltonic Satan on the facing page:

This is the new atavism I would teach: Demand of God equality -
usurp!

(Spare FOL p.11)

The drawing seems to bear little manifest relationship to the title given in sequence. One point may be made, in terms of posture the woman is very similar to her seated counterpart in the 'Portrait of Hissself' (EI p.13). This may or may not provide some clue to her identity which is otherwise unsupported by the attendant iconography. The features of the drawing are too vague to provide further reliable interpretation.

4. WHICH ARE BUT LIVING THEIR....PECULIARITIES BY A MECHANISM (?) (facing FOL p.13): This drawing does face the page in which the title-text appears, but it is not certain that it was the drawing intended for this page.

The main feature of the picture is a seated female nude in a similar posture to that of the last drawing, but positioned right of centre against a granular, nebulous background. She is seated on a finely drawn bank of stylized grass, flowers and shrubs. At the bottom right of the drawing an owl appears.

The owl could connect the woman with Lilith by the positioning of the owl in the frontispiece: 'Now for reality'. Alternatively, the owl could refer to Athena as Wisdom. Once more, the iconography is too vague for explicit interpretation.

5. ALL THINGS ARE POSSIBLE EVEN IN NIGHTMARES (?) (facing FOL p.16): The text of the title appears on FOL p.19. This drawing, which is fifth in numbered succession, occurs much earlier, and seems to be a totally random insertion.

As with all in the series, there are strong similarities to the work of Albrecht Durer. The drawing consists of four figures, one man and three women, who float in a haze with only barely suggested ground-planes.

The composition is once again rendered coherent through diagnosis by the alignment of the bodies of the protagonists. The two foreground figures are contained in an area which could be bounded by a diagonal imagined from top left to bottom right. The other two figures occupy a middle distance in the upper "triangle", where they are drawn with lighter lines and more delicate shading.

The man and the woman in the foreground are drawn with greater emphasis. The male emerges (also diagonally) from the bottom left and is visible from his hips upward. He is catching up a young, smiling woman in his left arm which passes behind her right knee. She is leaning toward him with her left arm on his chest and her long hair completely obscuring his face. His right arm forms a powerful vertical, held aloft: the hand is not visible but the arm is terminated by an oversized human skull.

The two women in the upper right walk side by side through a dream-like mist, seemingly unconscious of the figures below them. They appear to float, and are reminiscent of the drifting figures of EI but are much more skilfully conceived and executed.

The spatial relationship between the figures is still conventionally suggested by scale, position, and emphasis of line. This is not the case

(as shall be seen) in later drawings of the sequence (facing FOL pp.23 & 26).

In this case, the iconography of the drawing is sufficiently explicit to attempt an interpretation. This picture can be construed as an extension of one of the themes of the frontispiece. In the analysis of this drawing remark was made upon the allegorical consistency of one of the women with the identity of Lilith, possibly derived from Faust Part I.

In this drawing all the necessary iconographic constituents of this episode of the Walpurgisnacht scene are present. In Faust Mephistopheles warns Faust not to be ensnared by Lilith's "lovely tresses". In the present drawing it is the hair of the woman which masks the face of the man who pursues her. Following this appearance of Lilith in Faust, the two dancing witches appear. Likewise, in the present drawing, two women appear in the background. It may be that this drawing, with the Frontispiece, is the completion and extension of the Walpurgisnacht theme which first appeared in 'The Self in Ecstasy' of TBOP p.32.

In the present drawing, the depiction of the male figure suggests that Spare is merging an heroic Faustian role with that of Adam. In FOL the image of woman is emerging both as a means to the restoration of Vision, and as a signifier of supreme illusion; as Eve or Lilith.

6. ABANDON THIS HAUNTED MORTUARY IN A BLIND TURNING(?) (facing FOL p.18):
The relevant text for the title occurs on FOL p.19. The drawing features a standing woman on the left-hand side in a somewhat classical posture. She looks to the right, whilst her arms culminate in blurs of light set against the darkness in which she stands. Her feet are not visible and she is posed in a foreground position.

This dark haze lightens as the eye travels to the right. Beside the woman, in the light, is either an uprush or downward flow of lightly drawn totemic forms and skulls.

This female figure may exemplify any one of the allegorical forms and functions assigned to women which appear in the book. The uprush of totemic motifs may suggest that she has much in common with the "Universal Woman" of EI p.9. Here, the woman of 'Earth' was represented as the exiled Eve, half of the Microprosopus which jointly comprises the restored Adam. The drawing 'Portrait of Hissself' (EI p.13) was the first which suggested that all women were images of the Eve which completed the visionary Adam.

Thus the present drawing tends to complete the meanings presented in the pictures facing FOL p.16. Spare has introduced Lilith as the counterpart, the capacity for humanity to immerse itself further in error. Eve restores to vision, and the higher paths of the Tree of Life, of Imagination and "the extent of the body" (FOL p.45). The text of FOL heavily advocates sexuality in a mystical and consecrated sense, each woman as a refracted embodiment of desire, as well as Eve, promoting desire to Vision. When women are realized in this capacity unity and vision are restored:

Fortunate is he who absorbs his female bodies - ever projecting -
for he acquires the extent of his body.

(Spare FOL p.19)

Spare later adds the corollary:

...and he who calls, pronouncing the word fearlessly, the entire creation of women shall rush into him.

(Spare FOL p.19)

This state of restoration, the completion of the Microprosopus is referred to by Spare as the "complete" or "unmodified" sexuality (cf. FOL pp.28 & 29).

Lilith has been introduced into FOL as a metaphor for the failure and blindness of man to perceive in woman the means to restoration, a veritable "blind turning". Spare has depicted this in Faustian form as Lilith, blinding man with the flowing tresses of her hair as she does in FOL (facing p.16). Lilith can be interpreted as a metaphor for unregenerate, partial, or common sexuality, serving to reinforce humanity's fallen condition.

In this respect the women of FOL extend back in allegorical pattern to their earliest manifestations in EI.

4. LAUGHING ALOUD AAOS ANSWERED (?) (facing FOL p.20): The text for the title occurs on FOL p.27. At this point, Aaos has been contemplating stealing the fire from heaven. He laughs aloud upon hearing a voice ask the question: "Hast thou no fear" (FOL p.27). There seems to be little within the text at this point to align it to the picture which is seventh in the sequence.

The prominent feature of the drawing is a female figure from the thighs upwards, drawn just left of centre. Her left thigh is brought forward, and her right hand has been thrown back and straight upwards, creating another diagonal format which dominates the composition from top right to bottom left corner. The shading on her body is delicate, but her torso, legs and arms are more heavily outlined. Two more female forms may be seen dimly in the background.

Above her head and her upraised arm is an ascending arc, seemingly spangled with stars, whilst a crescent moon may be seen encircling her belly. This contrasts with the sun behind the heart of Aaos in the frontispiece, and may indicate that this woman has strong associations with the Kabbalistic Sephira Yesod, or that she is Lilith.

Other motifs in the drawing are not incompatible with such an identity. Outside the arc to the top left corner can be seen a cascade of lightly-drawn motifs. These include a satyr-head, lightning flashes, and a head vomiting serpents, (the metaphor of vomiting is used in FOL p.27).

Precise and detailed interpretation is not possible, but the reappearance of a triple female seems to carry lunar associations.

(x)

6. SOMETHING THAT HAS RESURRECTED FROM AN ARCHETYPE (?) (facing FOL p.23):
The title occurs in quotation on FOL p.28. The drawing, although sustained by the familiar diagonal composition, is a departure from all drawings to this point.

There are three protagonists, two are certainly women, and a head and shoulders to the bottom right which could be either male or female. One headless female torso appears to the top right, and a full reclining female nude stretches across the centre of the drawing. A crescent moon shines at the highest point at the top left of the drawing, and beneath the right hand of the central woman lies a cluster of bells, and below these, an indistinctly drawn skull.

The most significant feature of the composition is that it does not obey a single pictorial logic or present a consistent pictorial reality. The figures and objects are arranged kaleidoscopically. One is looking upwards close to the head at the bottom of the drawing, and roughly on eye-level with the central woman. In contrast, the torso to the upper right is seen as if the viewer were at a higher vantage-point.

This absence of spatial rationale is perhaps intended to suggest a corresponding breakdown of customary sensory experience and perception of time in an altered state of consciousness; the dreamlike revelries of the Walpurgisnacht. The presence of the crescent moon suggests the engagement of the subconscious or unconscious mind.

If all three of the protagonists are women the moon may provide a clue to their identities. It, together with the skull, may point to the death-aspect of a Moon-goddess. In this guise, Hecate is a likely candidate. Or, it may be that Spare has been deliberately vague over his characteriz-

ation, to fortuitously combine two derivations for these images.

As has been seen, both in TBOP and FOL, most of the Walpurgisnacht-associated imagery, and those pertaining to Dr Faust in the Melancholic seclusion of his study, emanate from Goethe's Faust I. In Faust II, Spare would have been provided with the ideal opportunity to combine his renewed interest in Greek Tragic themes with a Walpurgisnacht scenario. In Faust II.2, Faust attends a Classical Walpurgisnacht which ranges from the Pharsalian fields to the Upper and Lower Peneus and the inlets of the Aegean. Spare may have synthesized such a source with a revival of the more classical aspects of Dante's Inferno, for certain passages in 'The Dead Body of Aaos' (FOL pp.28-31) bear much in common with Dante's confrontations with the ferryman of Hell.

The most likely passage in Faust II.2 to have influenced the present drawing occurs in the last scene in which the moon (as in the drawing) is lingering in its zenith. Sirens recline on the cliffs about fluting and singing. Spare may have used such characters as the basis of the women of the drawing, as metaphors for illusion, and types of sexuality characteristic of Lilith.

9. ONCE AGAIN TO EARTH(?) (facing FOL p.26): The "kaleidoscopic" method is once more in use, together with the cohesive diagonal composition.

There are three female figures in standing postures: two stand to the foreground and are visible from the knees upward. The back view of the third is set at greater distance high in the upper right corner. The foreground woman on the left is bent over, carrying a coiled chain in her right hand. To her right the other woman leans forward, resting her left hand on the back of a man whose head and shoulders can be seen to the bottom right.

Behind and above the left foreground woman, and drawn much larger than corresponding scale, are a skull, and above it and behind it, the head of a hag. Flashes of light play to their right and descend upon the stooping woman below.

The presentation and imagery once again strongly suggest a Walpurgisnacht or witchcraft scene with three central women protagonists. The head of a hag, and the skull juxtaposed with the bodies of younger women can be interpreted in several ways. The first is that they may be derived from Faust I; the scene in the witch's kitchen. Here, Faust drinks a potion which can transform his perception of any woman, and make her seem a beauty commensurate with Helen of Troy. This occurs in the next act when the plain Margareta is seen by Faust as beautiful.

A likely usage of such a passage by Spare in the context of FOL would be a metaphor for telaesthesia, that is, the "death" of conventional notions of aesthetic beauty according to prescribed principles. What is perceived as ugly can be transformed and seem afresh. Thus, it would equate with a quasi-Nietzschean act of self-overcoming and aesthetic revision.

A second possibility, even intersecting with the first, is that the women are attending the death of Aaos, described in FOL pp.28-31; and of a form of burial, described in FOL p.37. Similar events occur in Faust II, when, in the Burial Scene, the chorus of Lemures attend Mephistopheles at the burial of Faust prior to his "resurrection" as Dr Marianus.

The iconography of the drawing may therefore collectively represent Spare's view of the ability of the Death Posture to create the circumstances for creativity and an aesthetic which transcends conventional norms by means of subconscious associations.

An anecdotal reference in Grant's Images and Oracles of Austin Osman Spare (p.18) maintains that one of the figures of the drawing is of Spare's childhood mentor Mrs. Paterson, purportedly a practising witch. In March 1951 F.W. Letchford transcribed Spare's manuscript Mind to Mind and How: By a Sorcerer. In this ms. Spare referred to being taught cartomancy by a witch, possibly the same woman.

THE DEATH POSTURE (p.30): The drawing reproduces the form of the Death Posture itself as it is given in TBOP p.16. The drawing is placed centrally between two columns of print on the page and extends from top to bottom line.

Possibly the most significant feature of the drawing in relation to its predecessor in TBOP is the removal of all other iconography of an Egyptian and Crowleyan type. This may represent the commencement of a desire by Spare to remove himself from direct linkage with Crowley, although vestiges of Crowley's teaching can be detected directly in FOL, and more expressed in indirect fashion.

(xiii)

10. AAOS WAS WATCHING THE WATERS (?)(facing FOL p.35): The text appears on p.34, but the drawing is unsuitable as a correspondent to the title. There is an indistinct inscription at the bottom left with Spare's signature beneath it.

At the bottom of the drawing, a woman's head, centrally placed, gazes upwards to the left in Raphaelesque manner. Her face is illuminated by a light-source from the left. Above the head of the woman, a variety of dancing figures swirl in a mist of indistinct forms.

The subject may be a witchcraft or Walpurgisnacht scene.

11.TZULA (?)(facing FOL p.38): This drawing (dated 1920) may be that of the title. The composition is dominated by the powerful vertical of the standing frontal pose of a young, naked woman in the foreground to the right. She looks downward, her left hand on her hip, whilst her right caresses the long, slightly curved horn of a rhinoceros skull which lies to the bottom of the drawing, over which a large toad is clambering. The picture is one of the most overtly and consciously erotic within FOL and all the books generally.

Behind the right leg of the woman, a bird stands stretching towards the ground. In the middle-distance a stag-skull is set on a stylized mound, and is seen frontally. The antlers have six tines. Beyond this scene is a blank area, presumably the sky. There is no background detail or suggestion of far distance. All attention is focussed on the woman, animals, and paraphernalia which surrounds them. The powerful verticals of the picture, and the tilt to the left of the woman's body and the phallic curve of the rhinoceros horn, inevitably lead the eye to the woman's sensual caress of it.

Within the analysis of ABOS, the examination of 'Fashion' argued that the standing woman of that drawing was an allegorical representation of the feminine half of the Microprosopus, distinguished by the curl of hair over her forehead as was the woman of 'Despair' of EI (p.19). In the analysis of 'Fashion' it was argued that this woman was a precursor of Tzula. However, this argument was based not on the present drawing, but on the textual references to Tzula from FOL p.39. The woman of the present drawing is seen with her head in profile. There is no distinctive lock of hair.

The question is therefore whether the present drawing displays any

iconographic features which tie it convincingly to the title 'Tzula', and therefore with the feminine aspect of the Microprosopus.

The field of speculation may be reduced by what is not present in the drawing on the basis of the analysis of FOL so far. The drawing does not exhibit any of the nocturnal images which are more readily associable with Walpurgisnacht themes. The woman is represented in a more Adamantine context (although the toad could be construed as a Witch-familiar). This does place her closer to an equation with the masculine aspect of the Microprosopus. It has been seen that Aaos within FOL possesses many Adamantine characteristics: he advises Tzula:

Resist not desire by repression: but transmute desire by changing to the greater object.

(Spare FOL p.39)

The greater object is Self-Love and it is achieved through the Death Posture. The section on Tzula is entitled: 'The Death of Tzula' (FOL p.39), which is described as her absorption in a male incarnation; consistent with re-integration into Adam. The stag-skull may allegorically represent this. The antlers have six tines. This may be Spare's method of indicating the relevant numerology as he had done with various motifs in the past. Two examples are the dice-scores in the drawings 'Introduction' and 'Politics' in ABOS, six being the number germane to Tiphareth and the Microprosopus, whilst the skull connotes death. Spare may also be equating the horn of the rhinoceros with that of the Unicorn, a creature traditionally captured by luring it to a virgin. Tzula's virginity is explicitly mentioned in FOL (p.39).

Despite this, firm attribution of the title 'Tzula' to this drawing cannot be given.

THE FOCUS OF LIFE

PART THREE: CONCLUSIONS

Comparison of the interpretations of ABOS and FOL reveal that the later book is pictorially not as intensively structured and geared for allegory. It is iconographically much less complex than ABOS or the other books which preceded it. The text is, however, highly convoluted.

Certain allegorical trends do still obtain. One component which is elaborated in the drawings is hardly hinted at in the text. This is the debt that clearly exists to Goethe's Faust. Walpurgisnacht themes abound in the drawings, and characters such as Lilith and the dancing witches of Faust I can be interpreted as appearing in fairly direct forms.

Apparent also is the syncretism which has contributed to the complex and compound nature of Aaos. Further, the way that analysis of his pictorial representation as a satyr or Adamantine figure, explains the rationale underlying his acts, speech, and functions within the text. Aaos is a being who exemplifies the totality of human potential (as Adam), and partaking of the Wisdom of Nature (as Satyr). He confronts human dangers but possesses the talismanic wisdom to overcome them. Aaos is the latest and most refined form of an heroic type on a human level, as well as the characterization and personification of a mystical goal. On one level Aaos is a human who has decided to eschew the morass of fallen humanity, and effectively stands outside it:

The waters became murky, then muddy, and movement began. Going nearer, he observed - a phosphorescent morass crowded with restless abortions of humanity and creatures - like struggling mud-worms, aimless and blind: an immense swamp of dissatisfaction; a desire smashed into pieces.

(Spare FOL p.35)

On this human level is reflected the limit of the pessimism of Aaos and his horror at the human condition. This is tempered by his awareness of

his human will as well as the desire to achieve Adamantine Unity and the totemic Ancestral Soul. He is also an ideal, the Microprosopus. Throughout the text of FOL and to some degree in the drawings it is seen that he alternates between human and divine attributes, as he does between pessimism and his optimistic message of Restoration.

He stands between Man and the Divine, and also Man and Beast. In the title-page he is a Satyr, invoking the themes of Greek Tragedy and the Nietzschean slant of FOL. Despite this, Spare has chosen not to emphasize the theriomorphic aspects of the satyr. It could be concluded that Spare wished to retain the viewer's identification with the human attributes of Aaos.

Why might this be? Aaos must confront traumatic contingencies which had actual parallel reflection in historic events. The differences between FOL and TBOP are profound on this level. The allegorical figures of the pre-war TBOP possess their mythical dimensions and functions, but are somehow remote from human immediacy, and are emotionally vague. This cannot be said of either the text or drawings of FOL. Within the frontispiece one can identify with the elation of Aaos, and generally the women of the drawings have an incarnate tangibility. In the text Spare speaks through Aaos of familial and emotional relationships with them, and of loss. Yet, they also represent idealizations and abstractions on another level.

It has been discovered that this was probably intentional. In the drawing FOL p.16 Lilith is represented as a living and sexually desirable woman, a woman that could be encountered at any time. She is also desire in unregenerate form leading away from Unity and Spiritual Vision.

The ultimate message of FOL is that denial of Unity and Vision results in catastrophe. Spare's diagnosis is that humanity becomes the prey of mis-directed belief. The results are collective illusion and the grip of

obsession and subconscious forces out of control and chaotic. This was exemplified by contemporary events. The drawings of FOL display the immediacy of the artist's emotional response, his diagnosis, and the solution in terms of his philosophy. His despair would radiate on into AZ.

THE ANATHEMA OF ZOS (1927)

Behold I set before you this day a blessing and a curse

(Deuteronomy 11:26)

THE ANATHEMA OF ZOS: GENERAL REMARKS

AZ was written in 1924 and published in August 1927. Of it the prospectus states:

Being a diabolic automatic writing by Austin Osman Spare.

The edition was limited to a hundred copies of which fifty were designated "Ordinary Edition", in foolscap, on hand-made paper with an end-piece, and priced six shillings. The Edition-de-Luxe was far more sumptuous; in addition to it being numbered, as in the ordinary edition, it was also signed by Spare and bound in leather. A special frontispiece was advertised as the 'Portrait of Zos' and an original drawing by the artist was tipped in, boosting the price to three guineas. The small original drawings vary in type, but many were of satyr-heads in profile, executed in pencil, and surrounded by bands of coloured pencil, the profile being emphasized in ink. Subscriptions were taken from 58, Blythswood Road, Goodmayes, Essex, although the British Museum copy contains two letters to Desmond Coke giving Spare's address at 52, Becket House. The book was privately published.

As the title intimates, the text of this short, 21-page book is largely a vituperative attack upon humanity in general, and (seemingly) the bourgeoisie in particular; subtitled: 'The Sermon to the Hypocrites'. Here, Spare takes his esoteric identity as 'Zos the Goatherd'.

Despite its professed automatic origin, many of the passages reiterate concerns which had surfaced in previous books. Some of the text seems to be quite consciously and deliberately constructed and edited, and therefore may have originated as the basic or skeletal automatic text, but heavily revised or embellished. An example which exhibits a seeming contrivance is the pastiche of the Lord's Prayer which occurs on AZ p.15. A portion of this also echoes the words of Pilate to Christ, and may have been prompted by Spare's memory of the second stratum of 'Politics' in

ABOS.

AZ carries other resonances from ABOS. In the second stratum of 'The Church' it is possible that Spare was alluding to the Scribes and Pharisees of Matthew 23, wherein Christ refers to them as "hypocrites" and as a "generation of vipers". In the context of the first denunciatory paragraph of AZ it may also be that Spare is indicating Matthew 7:6 wherein Christ warns his disciples not to cast pearls before swine. Spare uses such a metaphor in AZ p.17 when Zos awakes and he noted that the crowd had disappeared: "...only SWINE remained".

In keeping with 'The Church' the drawing on the title-page is of a seemingly tonsured head. This could also carry forward echoes from examples of the damned clergy from Dante's Inferno. The subtitle of AZ: 'The Sermon to the Hypocrites' does tend to suggest the hypocrites of the Inferno XXIII. 58-148, or even the Simoniacal popes of Canto XIX.

Facing the title page is the drawing of a right hand seen in the posture of benediction, but casting a horned demonic shadow. Spare's accompanying signature is in horned demonic form, perhaps implying an identification with Mephistopheles, the agent provocateur of Faust. The whole drawing is derived from Eliphas Levi's Transcendental Magic (p.26) as: "The sign of excommunication". Around Spare's version the "maledictus" seems to be misspelt indicating his unfamiliarity with latin. Spare gives: "Per Benedictionem - Maledidus and Levi's version is "Per Benedictionem IHVH - Maledictus, (then the Tetragrammaton both inverted and reversed) Adumbrator" (with the last "R" reversed). On the upper left of Levi's drawing is a small Yin-Yang symbol.

Within AZ Spare is at his most vitriolic, he adopts an uncompromising and judgemental attitude.

This concludes commentary on AZ.

GENERAL CONCLUSIONS

The analyses consistently indicate that Spare's five books published between 1905 and 1927 do constitute a progressively developing continuum, in terms of themes and conceptual content.

On a technical and formal level the drawings of these books reveal the artist's increasing sophistication and command of draughtsmanship. In turn, these assist to formulate the precise pictorial language necessary to frame the complex allegories the pictures embody.

It has been possible to provide consistent definition of the artist's self-depictions within the pictorial and textual allegories, and therefore an interpretation of his perceptions of his role within them. He alternates continually between inner dilemma, anxiety, and frequent horror at the human condition, and a position of relative detachment and observation, as in EI and ABOS, but which becomes overlain in the later books (FOL and AZ), with anger, contempt and a decidedly judgemental attitude. He seeks to encourage his reader and viewer to approach a point of identification or empathy with his Alter-ego heroic types. Spare becomes progressively more adept at this, by drawing the reader/viewer into the thought-processes and emotional responses of such major protagonists as Zos and Aaos, and thereby unveils his philosophy.

Throughout, Spare's initial and preliminary attitude is one of pessimism, almost nihilism, by his depictions of the abyss into which humanity has fallen. The drawings become indispensable in describing visually the psychological distance the viewer requires to be conducted into the allegorical hells through which the artist guides.

Spare is further anxious to demonstrate the world-view which he is repudiating, and which he seeks to depart from. These are the social and

religious institutions and belief-systems which he considers have become devoid of meaning and have consistently failed humanity. In the first two books these are made pictorially evident. Latterly, Spare tends to avoid direct pictorial reference to the established social and religious order, but textually uses biblical paraphrase to communicate his odium and dissatisfaction. The artist uses Jacobean language which, in the public mind would signify the "sacred", in its established sense, and subverts it to use as a weapon of attack, appropriating its sonorous properties which convey authority and the numinous aura of revelation.

Spare uses self-portraiture with increasing synergic skill to intersect and merge his identity with a range of heroic types. Their qualities and functions range from the artist as challenger of accepted norms through to attributes touching on the mythical and approaching the divine, as with Prometheus. This use of self-portraiture is contradictory, as it questions and denounces the concept of personality as the sum of identity. Ego is merely the persona or mask: behind stand mythic heroes and gods. All the heroic portrait-forms spanning human to divine express either striving or achievement of psychological and spiritual unity, or represent personifications of Unity itself: Adam, Prometheus, the Satyr. These represent repudiation of apathy, and the determination to resolve perennial spiritual doubt and anxiety by action. Exploration is by personal revelation, vision, or gnosis in place of faith. The repetition of these allegorical figures is not meant to be an encouragement to belief, orthodoxy, or intellectual or spiritual reliance.

The drawings within the books attempt to inspire the viewer with Spare's own enthusiasm and ultimate optimism. By the time of TBOP the artist is also demonstrating a symbolism designed to convey his conviction that such extension of human life and its enrichment was possible and achievable. By

the time of FOL "self-overcoming" is advocated as a necessity. Within AZ the message is underlined by exasperation.

Definitions in both text and drawings are relative. Within ABOS, depending on the context, the "sacred" can wear the mask of profanity and vice-versa. The "sacred" is not codified or prescribed nor is the "profane" necessarily banal or superficial. All preconceptions must be discarded in terms of spirituality, which in itself is not expressed as the polar opposite of the material or carnal. The unexpected must therefore be given free play. The development of automatism in TBOP was the result: revelation, direct, uncluttered, expansive and vital, direct from the omniscient subconsciousness as Spare understood it.

In Spare's view it is here that historic precursors (viewed as traditional) and creative spontaneity meet in their derivation from what he perceived as the same source by the phenomenon of "genius" (cf. TBOP p.41).

Spare's books thus anticipate and confront certain key issues which would later concern the 20th century Avant-garde, as well as maintaining and insisting upon the importance of past Art, Literature and philosophy. Their contemporary influence was limited, but their content was far-sighted in terms of its scope, breadth and depth.

GLOSSARY

Aditi: Hindu: The Vedic goddess of space derived from 'a' ('not') and 'diti' ('limited'). Also associated in the Rig-Veda with Earth and Nature. Max Muller in his 'Sacred Books of the East' series: Vedic Hymns (vol.xxxii pp.248ff) considers Aditi in her cosmic context as beyond earth, sky and heaven, but as heaven and earth in their unlimited character. Bhattacharyya, (History of Sakta Religion pp.26-28) identifies Aditi as primarily a mother-goddess.

The Rig Veda (I.89,10) refers to Aditi as All that has been and is yet to be and comprising all the gods. This definition might have caused Spare to conceptually identify this goddess with the Egyptian Nut.

Aethyr/Aire: Enochian: 'Aethyr' is the form favoured by Aleister Crowley. The Aethyrs or Aires consist of 30 strata or spiritual states of increasing rarefication and progressive difficulty of access to the magician, each is watched over by an angelic guardian. These, as the main text reveals, were first described as 'Aires' and discovered by a form of clairvoyance by Dr John Dee (Queen Elizabeth's astrologer) and his assistant or 'skryer' Edward Kelley. Parallel to the reception of knowledge of the Aires and the spiritual beings which peopled them, Dee and Kelley received an Angelic language, 'Enochian'. The alphabet of this language has been interpreted by the present author as the core-matrix of Spare's 'Alphabet of Desire' or 'Sacred Alphabet' illustrated and partly described within TBOP.

Agathodaimon: Greek: The 'Good Daimon' mentioned in classical literature. Pausanias (ix.39) mentions this being and describes the visitor to the place of worship of Trophonios (Earth God) as lodging in a building sacred to the Agathos Daimon and his consort Agathe Tyche (Good Fortune). Trophonios was one of the Chthonioi living in the dark recesses of the earth; the characterization is therefore appropriate to Spare's underworld and Inferno themes.

Agni: Hindu: Fire or (personified) the god of fire. Agni is described mostly by metaphor rather than anthropomorphized description. In the Rig Veda (I.4,5-6) he is butter-backed, butter-faced, seven-tongued, with flaming hair, golden teeth and a thousand eyes. He is inherent in all gods and is the priest of gods, together with other attributes (cf Rig Veda I.31,7., I.39,1., and III.20,3).

Ahania: Blakean: In the poem of this name Ahania is the feminine portion of the desire which tears through the 'Globe of Blood' (the heart); the masculine counterpart is Fuzon (Eternal Fire). Ahania is hidden by Urizen under mountains of jealousy and falls toward the selfish centre, becoming a division of the Shadowy Female in chaos, she is then hidden lust, the matrix of reason. Spare may have perceived her as a "type" of non-affective sexuality and Desire as barren in a similar context to the woman of EI (p.9). The women of 'The Portrait of Hissself' (EI p.13) is more concrete and humanized with apparent aspects of Vala (sexuality) and Enion (passivity).

Ain: Kabbalah: Defined by Mathers (KU p.16) as the "Negatively Existent One" for The Greater Holy Assembly of the Zohar (cf KU p.121), the Ain is expressed as a synonym of Macroprosopus, and in KU 260n. as Kether "an illimitable pastless futureless present". In the context of Spare's cosmology, analogous to the undifferentiated Kia.

Ain Soph: Kabbalah: Given by Mathers (KU p.16) as "The limitless expansion". Further definition (KU p.38) is as "primary cause and governor of the world", and described as both immanent and transcendent, also, as an invisible primary cause. The sephiroth are considered to be the mediators between the Ain Soph and the material world; Kether proceeds from it.

Ain Soph Aur: Kabbalah: The "Illimitable Light". Mathers' exegesis is (KU p.20) "The most holy Ancient One is the origin of Kether in Ain Soph when in the condition of the Ain Soph Aur". The most abstract concept of the divine within Kabbalah.

Aiwass (or Aiwaz): Thelemic: This being was identified by Aleister Crowley as his 'Holy Guardian Angel', and was the agent of transmission of the key work of Thelema and the foundation of Crowley's philosophy: Liber Al vel Legis (The Book of the Law) or Cairo Working in commemoration of its place of reception in 1904. Aiwass is described in the book as "The minister of Hoor-paar-Kraat" (i.e. Harpocrates, the infant Horus). By Gematria Aiwass renders 418 and Aiwaz 93, thus providing (alternatively) a mystical or magical purport to the two variants.

Ajna-cakkra: Hindu: One of the psychic centres of the human body which ascend at periodic intervals from the base of the spine upward, in the path of the awakened Kundalini-shakti (vide infra). The Ajna-cakkra is located between the eyebrows and is iconographically represented by two white petals. The flanking channels to the central Sushumna, Ida and Pingala separate at the Muladhara-cakkra (base of spine) but unite again at the Ajna.

Aker/Akeru (cf. Ikkah): Egyptian: Within the analysis the Aker has been identified as the conceptually as an origin for Spare's Ikkah and as the origination of the nomenclature itself. Ikkah is the third person of Spare's quaternity of EI (p.13) and identified by the present author as corresponding to the solar Sephira Tiphareth.

The Aker was the double lion-god who presided over the sun's course in the night sky (cf. Budge BOD p.169). The Aker is described in Chapter XCIV of BOD as dwelling in Set. Spare may have used this as analogous to subconsciousness. The Akeru lion-gods are equated with 'Yesterday' and 'Today' in chapter LXIV of BOD.

Albion: Blakean: Within the poem America Albion is Fallen or incarnate humanity, darkened Man. He incorporates two regions, England and America or East and West. In this manner, Albion is interpreted within the analysis as equating to various Adamantine types within EI and ABOS, that is, in their Fallen aspects and their antithetical division. An example of this is defined as the Zos-Kias and Zod-Kias in a state of contention within 'Zod Kias Dominion' (EI p.25). Ultimately, Albion regenerates in the final stages of Blake's Jerusalem.

Alla: Blakean: In Ellis and Yeats TWWB (I facing p.280) Alla is the 'Silver Age' of the four ages from Gold to Iron; it corresponds to the children of the Zoas. Alla is further identified (TWWB I.p.261) with the Kabbalist Briah, and in TWWB I.260 with elemental Air and to the heart. The corresponding Zoa is Luvah.

Al-Ulro: Blakean: In Ellis and Yeats' TWWB (I facing p.280), Al-Ulro is the brazen or copper age, and on I p.261 op cit it is identified with the Kabbalistic Yetzirah, on the foregoing page it is equated with elemental Water and to the loins. The corresponding Zoa is Tharmas.

Amen-Ra: Egyptian: Amen, a Theban god, and Ra the supreme god of Heliopolis in synthetic form and gaining ascendancy in Thebes; a Sun-god. In the Book of the Dead of Nesi-Khonsu (Budge BOD p.651) Amen-Ra is Lord of all the gods and Lord of the throne of the two lands, and is described as a primaeval god.

Mathers (KU p.168n) refers to the Egyptian deity Amen (AMN) in a Kabbalist context as Amen-Ra (Ra = light), and as AVR (vide infra) in Hebrew. Mathers equates this with the light of the Macroprosopus and Microprosopus combined. In a Sparean context this would be correspondent to Kia and Ikkah.

Aour/AVR (cf. Ob, Od): Kabbalah: Defined by Levi (Transcendental Magic p.237) as the Equilibrated power of Od and Ob. The three terms are commonly metaphorically expressed as the caduceus of Hermes, with Od and Ob as the right and left hand serpents respectively and Aour as the winged globe surmounting the staff. Aour is the 'Astral Light'.

Asana: Hindu: 'Posture'. Crowley, in Magick (p.12) gives Patanjali's: "Asana is that which is firm but pleasant" and Sankhya's "Posture is that which is steady and easy". The present author in conversation with Gerald Yorke in 1982 discussed Crowley's teaching on asana. Gerald Yorke was a pupil of Crowley's from 1928-1931; recalling that Crowley advocated the maintenance of asana until it became painful. In retrospect Yorke considered this to be erroneous; Spare's view on this specific matter is presently unknown.

Asia (cf. Olahm-Ha-Qliphoth): Kabbalah: KU p.24 gives the Asiatic world as the Olahm-Ha-Asia or World of Action. As the Olahm-Ha-Qliphoth this world is composed of the grosser elements of the higher three. The Qliphoth are the material shells with demonic connotations. These definitions of Asia correspond to Spare's titling of his first book as Earth: Inferno.

Atziloth: Kabbalah: The first of the Kabbalist Worlds or 'World of Emanations'. Here, the Sephiroth were first formed, then repeated in the three successive descending worlds with lessening brightness. Analogous to the Macroprosopus.

Avalokiteshvara: Tibetan Buddhist: 'The Lord who graciously (or compassionately) looks down'. He is one of the five Transcendent Bodhisattras in whose Tantra, the Padmajala his mandala is given. Avalokiteshvara was the most popular Bodhisattra of the Mahayana period, to whom a whole sutra in the Karandavyuha is devoted. A Transcendental Bodhisattra is one who has realized the six perfections (paramita) and attained liberation-wisdom (prajna) and enters active Nirvana as a Mahasattra or 'Great Benj'.

According to Lessing and Wayman (Introduction to the Buddhist Tantric Systems p.121) Avalokiteshvara is a Bodhisattra in the Padma (Lotus) family, but is also included within the mandala of the Tathagata family. The Tathagatas were equated with the five skandhas or personality-aggregates by Adrayavajra (cf. Bharati: The Tantric Tradition p.49). His title, Lokeshvara 'Lord of the World' is also held by the Hindu god Shiva.

It is noteworthy in relation to Spare's iconography within TBOP that the eleven headed form of Avalokiteshvara has an "eye wound" on each of his thousand hands, from which milk flows.

Azoth: Alchemical: Equated by Levi with Od (Transcendental Magic p.67) and described as the great 'Magical Agent' which manifests in four kinds of phenomena. Levi comments (Op cit p.74) that it forms the fourth of the magical elements, of which Salt, Sulphur and Mercury are the others. Likewise, it is equated with Air (Op cit p.75).

More traditionally, Azoth is mentioned as synonymous with twofold Mercury by Vaughan (cf. Waite. The Works of Thomas Vaughan p.196). In addition, Waite (Op cit p.402n) mentions Azoth as a term used by Raymond Lully, Basil Valentine and Paracelsus (Aurora) and that vitrified Azoth is mentioned by Rulandus; here Waite possibly refers to Rulandus' Lexicon alchemiae.

Azoth is the secret name of Mercurius and is therefore a name for the Lapis Philosophorum (vide infra). Azoth is a spiritus animatus (animated spirit). Mention is made of the term as early as the Coptic philosopher Maria the Jewess, and by Olympiodorus in the sixth century and by Geber (Al Djabir) the Arab alchemist of the 8th century. Azoth can also be interpreted as standing for Alpha and Omega; i.e. Zeus or Theos. This is a fact which may have been known to Spare and is a plausible dimension of meaning within 'Politics' of ABOS.

Beni Elohim (cf Hod): Kabbalah: A term derived from Genesis 6:4; the Sons of Gods. In the Kabbalistic world of Yetzirah, the Beni Elohim are an order of angels under the presidency of the Sephira Hod (cf. Mathers KU Plate iv).

Bennu: Egyptian: In Budge's BOD (p.20n), the Bennu is identified with the phoenix, this may have been synthesized further by Spare and also personalized to originate the concepts of resurgence and also the 'New Sexuality' of TBOP and FOL.

In BOD the Bennu enters and leaves Amentet (the Underworld) at will (cf. Budge BOD p.61). The Bennu also possesses knowledge of past and future (cf. Budge BOD p.95).

In terms of the phoenix as an important motif within alchemy, the egg in which it incubated stands for chaos or the prima materia (vide infra) from which the phoenix will arise as the liberated soul (resurrected). Spare might have been aware of George Ripley's 'Emblematicall Scrowle' in the Theatrum Chemicum Britannicum 8,iii (pp.375-379) collected by Elias Ashmole and first published in 1652, in this work the phoenix features prominently.

Binah: Kabbalah: The third sephira of the Tree of Life, feminine and passive, and the counterbalance to the paternal Chokmah. Binah is also called AMA 'mother' and AIMA 'The Great Productive Mother' (cf. Mathers KU p.25). She is the Supernal Mother as distinct from Malkuth, the 'Inferior Mother' or 'Bride'.

Boaz & Jakin: Kabbalah: These were the two pillars at the entrance of Soloman's Temple. Kabbalistically they are interpreted as the two flanking pillars formed by the extreme left and right Sephiroth of the Tree of Life. These pillars represent both antagonism and equilibrium; all antithetical phenomena.

Brahma: Hindu: Masculine form of the neuter Brahman: 'All-pervading, self-existent power'. As the collective powers of Nature, unified Brahman is discussed in the Upanishads and the Rig Veda X.82,6 as an Unity. As a cosmic principle, Brahman is traceable to the Brahmanas and some passages of the Arthava Veda Samhita. In The Laws of Mann (xii,123,125) he is referred to as Agni (vide supra) or Vital Breath.

It is noteworthy that the Tejo-Bindupanishad II.15 refers to samadhi as "The complete forbearance of all functioning by the mind, which is of the form of Brahman" (Subrahmanian Encyclopaedia of the Upanishads p.433).

Briah: Kabbalah: The World of Creation: Olahm-Ha-Briah also called Khorsia: 'The throne' (cf. Mathers KU p.29). It is the second Kabbalist World.

Chaioth-Ha-Qadesh: Kabbalah: According to Mathers (KU p.24) "Holy Living Creatures" the "kerubim or sphinxes of Ezekiel's vision". This is a quaternity which has been interpreted by the present author as of considerable significance to Spare.

Chesed: Kabbalah: The fourth sephira also called Gedulah: 'Greatness' or 'Magnificence' represented by the Divine Name AI and the angelic Chashmalim (cf. Mathers KU p.25). The Chashmalim are identified by Mathers with the 'Scintillating Flames' of Ezekiel 4:4.

Chiah: Kabbalah: Defined by the present author as an etymon for Spare's term Kia. According to Mathers, Spare's probable source (KU plate IV) Chiah is the highest form of the soul in the fourfold hierarchy. Analogous to Macroprosopus and the first letter (Yod) of Tetragrammaton.

Chokmah: Kabbalah: The second sephira: 'Wisdom', an active masculine principle. Represented by the Divine Names IH (Yah) and IHVH, and by the Angelic Host Auphanim, the wheels of Ezekiel 1. Chokmah is also called Ab 'The Father' (cf. Mathers KU p.24).

Daath: Kabbalah: Equated by the present author with the second person of Spare's quaternity: Sikah; Daath is 'Knowledge'. Daath exists not as a sephira per se but as an Abyss below the three supernal Sephiroth of Kether, Chokmah and Binah.

Dakini: Hindu & Buddhist: In a Hindu context the dakinis are quasi-divine or demonic female beings who are the attendants of Kali or Durga (spouse or Shiva), as her fiendish, flesh-eating followers.

The term also occurs in Buddhist Tantrism within Mahayana, e.g. Vajravahni (The 'Diamond Sow'). These dakinis are consorts of the Transcendent Buddhas, i.e. Aksobhya 'The Untroubled One', Ratnasambhava 'Source of Jewels', Amithaba 'Boundless Light', Amoghasiddhi 'unfailing Success' and Vairocana 'The Illuminator'. N.B. daka is the male equivalent.

Dharana: Hindu: lit. 'That by which something is sustained or kept up'. A yogic discipline; the ability to focus the mind upon a single point or object. Crowley states (Magick p.29); "By success in Dharana the object has been made as invariable as the subject".

Dhyana: Hindu: Largely synonymous with the Buddhist Pali term 'Jhana', of which eight are enumerated. To the Hindu it is a lesser form of Samadhi. Through Dharana subject and object are unified and the Ego is annihilated. In his commentary to the Sharadatilaka 25,26 Raghavabhatta mentions vigarbha-dhyana and sagharba-dhyana or, an object with form and an object without form (cf. Gupta Hindu Tantrism p.170). This last indicates the ascent into Samadhi (vide infra).

Dwellers on the Threshold: These are elemental beings mentioned by Sir Edward Bulwer Lytton throughout his supernatural tale Zanoni. Blavatsky (IU I pp.285-286) quotes Zanoni and defines these beings as elementals which are invisible until the aspirant commences to purify his spiritual vision, and as elemental beings devoid of divine spirit. The 'Dwellers' can thus be categorized within a quaternity (as elementals) i.e. sylphs, undines, gnomes and salamanders; (cf. Eliphas Levi: Transcendental Magic p.77).

Elohim: Kabbalah: As a name of god, Elohim is a plural formed of the feminine singular ALH (cf. Mathers KU pp.21-22). Mathers describes it as a female potency allied to a masculine idea; a masculine plural applied to a feminine noun. Elohim is applied as a Diving Name to Binah.

Enitharmon: Blakean: The bride of Los; Enitharmon is described by Ellis and Yeats (TWWB I p.281) as "abstract space" and the "blood globule". She is a more spiritualized female form than the sexual-passionate Vala or the maternal-passive Enion: Ahania is an abstract form becoming more emotionally vital in Vala.

Geburah: Kabbalah: The fifth sephira, a feminine passive potency; epithets include DIN (Deen), Justice, and PChD (Pachad) Fear or Terror. Divine names associated include Elohim Gibor and Eloh (cf. Mathers KU p.25).

Gematria: Kabbalah: First division of the literal Kabbalah; the name is derived from a Greek metathesis. Words of the same numerical value are considered to be explanatory of one-another (cf. Mathers KU p.1).

Golgonooza: Kabbalah: Stated by Ellis and Yeats (TWWB I p.338) to be derived from the name Gelchossa in Ossian. Golgonooza is the New Jerusalem; the City of God, beyond Time. This city is the totality of all human culture and civilization, the conservation of all that is creative and life-enhancing of the past. All creative and imaginative acts, (which are considered by Blake as eternal) are contributing to its fabric. Blake's Golgonooza cannot be overlooked as a possible formative and contributive factor in shaping Spare's conception of the nature of inherent Ancestral Wisdom capable of articulation through creative acts.

Hadit: Thelemic: The second person of the Crowleyan Trinity of Liber Al vel Legis. In the second chapter Hadit refers to himself as the 'Secret Serpent' in a manner reminiscent of the Kundalini-Shakti of Tantrik yoga, a simile confirmed by Crowley in Magick (p.107). Hadit is the Ego, the infinitely small atomic yet omnipresent point, which ascends to unite with Nuit, or Infinite Space (cf. Crowley Magick p.143).

The union of Nuit with Hadit produces Ra-Hoor-Khuit, the Will or their "child". Ra-Hoor-Khuit is the "Unity which includes and heads all things" (Crowley: Magick p.143).

Hathor Egyptian: According to Budge (BOD p.15) the goddess in whose portions of the sky the sun rose and set. In the scene of the weighing of the heart of the deceased (in papyri of the XVIIIth, XIXth and following dynasties), Hathor figures as the Lady of Amenta (Underworld). This may have influenced some of Spare's female characterizations within EI although identity with Hathor is not made explicit.

Heru-Khenti-an-Maati: Egyptian: Glossed by Budge (BOD p.91) as 'Horus in Blindness' and (BOD p.102) as 'Horus the Dweller in Darkness, the Blind Horus'. Here Heru-Khenti-an-Maati is considered as a twin god with Heru-Netch-hra-tef-f. In BOD (p.117) Heru-Khenti-an-Maati is glossed as 'Horus dwelling without eyes'. In Chapter XCVI of BOD this god is one of a quaternity with Maat-atef-f, Kheri-beq-f and Anpu.

Heru-Netch-Hra-Tef-f: Glossed by Budge (BOD p.102) as "Horus the avenger of his father (Osiris)". This god appears in BOD Chapter XVIII (p.112), as one of the great sovereign princes in Tattu (i.e. Mendes), in the exalted company of Osiris, Isis and Nephthys. In the Underworld region of An-aareretef ("the place where nothing grows") he was chief among the assessors.

Hod: Kabbalah; The eighth sephira on the Tree of Life; a feminine passive potency. Hod is 'Splendour' answering to the Divine Name Elohim Tzabaoth, and among the angels to Beni Elohim (cf. Mathers KU p.26).

Ikkah: (cf. Aker/Akeru): Defined by the present author as etymologically derived from the Egyptian Aker and bearing both semantic and conceptual similarities. Ikkah is the third person of Spare's quaternity in EI, also interpreted as the Microprosopus and its central hub, the Sephira Tiphareth in specific circumstances.

Isis: Egyptian: A goddess, the daughter of Nut and wife of Osiris and mother of Horus. In later times the priests of Dendera asserted that their city was the home of Nut and birthplace of Isis in her guise as Khmet-ankhet ('The Lady of Love'). A form of Isis of especial interest to Spare may have been as one of the twin merti with her sister Nephthys (wife of Set). Budge (BOD p.10n) records that they were the "two eyes" in the form of two serpents having their places on the head of the Sun-god. Variants of Isis are legion.

Isis was compared to Malkuth the tenth sephira by Mathers (KU p.233).

Kether: Kabbalah: The first sephira, the 'Crown'. The appropriate Divine Name is 'Eheieh' as in Exodus 3:4, signifying 'Existence'. Under this sephira are classed the Chaioth-Ha-Qadesh for four Holy Living Creatures of Ezekiel and Revelations (cf. Mathers KU p.24).

Kia (cf. Chiah). The definition and identification of Kia as a derivation of Chiah was first made by the present author in The Early Work of Austin Osman Spare (1987). Thus Kia equates to the Kabbalistic Chiah as the highest form of the soul in Atziloth. Spare's term embraces both this concept and that of a Divine principle which has been defined as both abstract and differentiated when intrusive into human consciousness.

Kundalini: (Hindu): Latent energy or the name of the goddess personifying it. The Kundalini in dormant form lies at the Muladhara-cakra (base of spine power-zone) in the form of a coiled serpent (naga-bandha). When awakened by various means including yoga, the Kundalini represents 'liberation' (moksha) and the re-integration of the individual in the Universal Self or Atman. The Kundalini arises through the ascending cakras to the Sahasrara-Cakra or 'Thousand-petalled-lotus' to achieve union with Shiva.

Lapis Philosophorum: Alchemical: The 'stone of the Philosophers'. That is, either gold in its supreme and definitive sense as the substance which effects transmutation into gold. Paracelsus uses the term to denote the highest degree of Wisdom. The discovery of the Lapis induced a "second birth", that of the pure Adamantine body, the "Second Adam". According to Spare's probable initial source, Levi's Transcendental Magic (p.202) the Stone is the True Salt of the Philosophers, the third ingredient of Azoth (vide supra). Levi devotes his entire 19th chapter of the 'Doctrine' of Transcendental Magic to this. A great deal of imagery of this chapter, the pillars, and the androgynous goat also appear in EI, ABOS and TBOP.

Lokeshvara (cf. Avalokiteshvara): Buddhist: A Transcendent Bodhisattra: 'Lord of the World'. Of this Bodhisattra 130 iconographic forms are known. He often bears the image of the Transcendent Buddha Amithaba on his headdress, to whom he is assigned. Certain Mahayanins regard him as the mental creation of Amithaba.

The name Lokeshvara is also a title of the Hindu Shiva.

Los: Blakean: Described by Ellis and Yeats (TWWB I p.280) as time or motion, and as the "vehicular form" of Urthona. Enitharmon is the bride of Los, the former governing passive feeling and the latter active reason. Enitharmon is the intellectual mirror of Los; their joint purpose is to provide outline, definition and form. Los is the supreme artist and fashioner as a blacksmith. Ellis and Yeats (TWWB I p.329) give the origination of the name as possibly from the Hebrew Luz 'a flame' or Sol reversed.

Luvah: Blakean: One of the Zoas, assigned by Ellis and Yeats (TWWB I pp.340-341) to Air, 'Foaming Heart' and the East. Luvah is Feeling or Emotion in terms of the four Zoas. He becomes egotistical after the Fall and seeks to usurp inspiration and becomes evil, a counterfeit for the Divine Fire. In TWWB I 328, the name is speculatively derived from the Hebrew Luv (heart) and Ah a feminine termination.

Maat: Egyptian: A goddess; wife of Thoth (Tehuti), daughter of Ra, and goddess of law, order and regularity. According to Budge (BOD p.4) she assisted at the work of creation and exemplifies moral rectitude; her emblem was the feather.

Macroprosopus: Kabbalah: Arieh Anpin the 'Vast Countenance': an epithet of Kether (cf. Mathers KU p.24) (vide supra).

Mahavyahritis (cf. Vyahritis): Hindu: A mystical formula consisting of bhur, bhuvah, and svah, the names of the first three of the seven worlds. They are personified by the three daughters of Savitri and Prshni.

Malkuth: Kabbalah: The tenth Sephira: 'The Kingdom', 'The Queen', 'Inferior Mother' and the Bride of Microprosopus, and the Shekinah. Malkuth is represented by the Divine Name Adonai, and by the Angelic host, the Kerubim.

Maya: Hindu: 'Illusion' personified as a goddess. The word occurs in the Rig Veda (V. 85,5) in several forms derived from the root ma. In the Arthava-Veda Samhita, Maya refers to magic or illusion. In the Rig Veda it is associated with Indra and Agni in reference to their magical powers. Later it denoted those of Shiva and Vishnu.

Within the Upanishads it takes on reference to transitory forms as the basis for fully-fledged Vedanta philosophy. Thus, manifold transitory forms are a reflection or manifestation of the Ultimate, but not the Ultimate itself.

Melosinia/Melusinia: Alchemical: A Paracelsian term. After the elements have undergone separation (separatio: vide infra) and dissociated from the 'Great Mystery', elemental spirits proceed, including Melosiniae and Neufareni (cf. Waite: The Hermetic and Alchemical Writings of Paracelsus II p.254). The melosinia can be of airy nature, but according to Paracelsus (Op cit II p.258) conjunction can take place with another element such as earth to form a human being. Paracelsus (Op cit p.271) considered melosiniae as aerial beings, capable of intercourse with terrestrials.

Methraton/Metatron: Kabbalah: The Chief Intelligence (Archangel) of Kether in the World of Briah; known as the 'Prince of Faces'. In the Zoharic Book of Concealed Mystery 34, (cf. Mathers KU p.105) Genesis 5:22 is cited and Methraton is inferred from this, also from Proverbs 22:6, the "boy" being interpreted as Nour, referring to Methraton. The Gematria of Methraton is 314, the same as Shaddai, 'The Almighty'.

Microprosopus: Kabbalah: The Zaur Anpin or 'Lesser Countenance'. He is composed of the six main sub-abyssic Sephiroth which are in turn focussed on Tiphareth (cf. Mathers KU p.24). The analysis of TBOP asserts that these six Sephiroth are those upon which Spare's 'Six methods of sigils' are operative, and are intended to activate.

Mortificatio: Alchemical: One of the stages of the Opus alchymicum. After the process of separatio (vide infra), a union of the opposites is performed, metaphorically designated as male and female (e.g. as Adam and Eve, and described as coniugium, matrimonium, coniunctio or coitus. The product of the union thereafter "dies" as the mortificatio (alternatively calcinatio or putrefactio). After this, a washing occurs and the material either whitens (albedo) or an iridescence occurs in the "dead" matter as the soul (anima) is reunited, to produce the cauda pavonis or 'peacock's tail'. This completes the series of operations which culminates in the albedo, to produce the white lunar tincture (cf. Jung: Psychology and Alchemy p.220).

Mut: Egyptian: A goddess; Mut was identified in Latopolis with Hathor (vide supra). Mut's theriomorphic counterpart was the vulture (cf. Budge BOD chapter CLXIV). In BOD chapter CLXXXIII, Osiris is described as the son of Mut and Seb (Earth-god). Her essential characteristic appears to be as a Mother-goddess.

Nara: Hindu: 'man' (generally) in the Rig Veda (I. 178,3, II. 34.6, etc) also, in the Arthava Veda Samhita (II 9.2, IX 1.3 etc). Spare possibly knew that in post Vedic language Nara sometimes denoted the first man in an Adamantine context. In reference to 'Primaeval Waters' cf. The Laws of Manu (I.10). Spare may have considered a possible analogy with the primaeval waters of BOD chapter XVII.

Nephesch: Kabbalah: The fourth division of the soul, corresponding on the Tree of Life to Yesod and analogous to the World of Asia. This is the Animal Life and desires, the material and sensuous world (cf. Mathers KU p.34).

Nephesch-Chiah: Kabbalah: The Animal Soul or left side of the Microprosopus. This corresponds to the left-hand pillar of the Sephiroth (cf. Mathers KU p.92). This, together with the Neschamotha Qadisha (vide infra) has been interpreted by the present author as conceptually consistent with Spare's Zod Kias and Zos Kias.

Nephtys: (cf. Isis): Egyptian: A goddess, described by Budge (BOD p.17n) as daughter of Seb and Nut, wife of Set and sister of Isis and Osiris and mother of Anubis. One of the twin merti with her sister Isis. They appear together in the Judgement Hall of the Underworld.

Nerodha-Samapatti/Nirodha Samapatti: Buddhist: 'Cessation Equipoise'. In Buddhist terms the cessation in question is that suffering (dukkha) has a source (samudaya) and that its removal and cessation is to be realized directly (saksatkareya): (cf. Lessing and Wayman: Introduction to the Buddhist Tantric Systems p.45). This is one of the most exalted trances, equated by Crowley (Magick p.488) with the Hindu Shivadarshana: the objective universe of name and form is totally dissolved.

Neschamah: Kabbalah: Considered the highest sphere of Being corresponding to Kether. The second form of the soul and analogous to Briah. The link between Macroprosopus and Microprosopus; (cf. Mathers KU p.34 and plate VI).

Neschamotha Qadisha: Kabbalah: The 'Holy Intelligences'. According to the Zoharic The Book of the Concealed Mystery 8. (cf. Mathers KU p.91) it is the right side of the Microprosopus, answering to the right-hand pillar of Sephiroth.

Netzach: Kabbalah: The seventh sephira; 'Firmness' or 'Victory', corresponding to the Divine Name Jehovah Tzabaoth and the angelic Elohim (gods), and the Tharshishim of Daniel 10:6, (cf. Mathers KU p.26).

Neufareni: Alchemical: a Paracelsian term for elemental beings which "dwell in the air of the earth or in the pores of the earth" (Waite: The Hermetic and Alchemical Writings of Paracelsus p.254). Glossed by Waite (Op cit p.254) as : "a generic name of elemental spirits".

Nigredo: Alchemical: Jung refers, in Psychology and Alchemy (p.220) to a Greek synonym melanosis occurring in Heraclitus. Certainly, Heraclitus uses the term 'death' (Thanatos) metaphorically to describe transitional phases in matter (cf. Kirk: The Cosmic Fragments: pp.144,146,148,306,317,329,341,342 and 343).

The nigredo can be a quality intrinsic to the prima materia (vide infra) as chaos (or massa confusa) or, be a product of the separatio (vide infra). The nigredo is associable with certain motifs such as the crow (corvus), skull (caput mortuum) or skeleton as grim reaper. It is also cognate with the saturnine form of Mercurius as Mercurius Senex (cf. Jung: Psychology and Alchemy p.220). Iconographic forms of Mercurius Senex occur in several alchemical works, e.g. Jamsthaler's Viatorium Spragyricum 199 (p.118) and more familiarly (perhaps to Spare), Salomon Trismosin's Splendor Solis (Plate XI).

Nirvakalpa-Samadhi/Nirvikalpa-Samadhi: Hindu: The goal of Raja-Yoga, a purely mental exercise after the sadhanas (practices) of other branches of yoga have been achieved, (cf. Bhattacharyya: History of the Tantrik Religion p.335). Bhattacharyya (Op cit p.334) identifies two degrees of Samadhi; viz savikalpa, in which the mind has yet to transgress the limit of worldly existence, and nirvakalpa in which this has been achieved, in that the mind has become one with the subject of its contemplation.

This samadhi is referred to in the Paingalopanishad VII as "the conceptionless and seedless state" (Subrahmanian: Encyclopaedia of the Upanishads p.229). It is a state of liberation whilst living (jivan-mukta). A deep-rooted and changeless trance with no differentiation.

Niyama: Hindu: A term signifying 'good works'. Woodroffe describes Niyama as "religious observances, charity, and so, faith" (Shakti and Shakta p.431), thus, together with devotion to the Lord (Isvara-pranidhana) and Dharana (vide supra).

Nuit/Nuith: Egyptian: These are the Crowleyan spellings. The name of this goddess is rendered by Budge as Nut (BOD p.4); she is further defined (BOD p.4n) as the feminine principle of Nu, the watery mass out of which all the gods evolved. She is goddess of the sky and is arched over the body of her brother, Seb, (the Earth, son of Shu and Tefnut) and held aloft by Shu.

In Crowley's system, Nuit is the Star-goddess who is the first person of the trinity of Liber Al vel Legis. She is Infinite Space in contrast to the seed-point Hadit (Ego), her complement.

Ob/Avb (cf. Aour, Od): Kabbalah: Described by Levi (Transcendental Magic p.237) as the magical Universal Agent (or 'Astral Light'). This 'Astral Light' is Od when active and Aour when in a state of equilibration.

Od/Avd (cf. Aour, Ob): Kabbalah: The active aspect of the 'Astral Light'. Levi refers to the 'Universal Agent' as "represented in all theogonies as a serpent" (Transcendental Magic p.237).

Olahm-Ha-Qliphoth (cf. Asia): Kabbalah: The Material World of Asia in its guise as the abode of the material shells or the Qliphoth. These are represented as demonic (cf. Mathers KU p.30).

Om/Aum: Hindu: A bija or 'seed' mantra occurring in the Rig Veda, and utilised for purposes of propitiation, acquisition or identification. In the Kathopanishad, the third Upanishad of the Krishna-Yajurveda, Aum is identified with Brahman (cf. Subrahmanian: Encyclopaedia of the Upanishads p.13). In the sixth Upanishad of the Arthava-Veda-Samhita, the Mandukyopanishad, Aum is described as past, present and future, and whatever transcends the three divisions of time. Also, that everything is Brahman (vide supra) and that the Self (Atman) within is Brahman. The Self is conceived as having four "quarters" and is specifically identified with Aum (cf. Subrahmanian: Encyclopaedia of the Upanishads p.31). It is not impossible that Spare knew of this latter concept.

Crowley discussed Aum in its triple form (as a trimurti, a trinity) in terms of the three sounds representing creative, preservative, and destructive principles respectively (Magick p.18) (cf. 'Trimurti':vide infra).

Orc: Blakean: Given by Ellis and Yeats (TWWB I p346) as the first son of Los, and as 'Falling Fire' and 'Energy'.

Or-Ulro: Blakean: In Ellis and Yeats (TWWB I facing p.280) Or-Ulro is the final Iron-age, and the abode of the sons and daughters of Albion. In TWWB I (pp.260-261), Or-Ulro is corresponded to Earth, Darkness and Dark Fire, and to the stomach and womb; also to the Kabbalist Asia. The corresponding Zoa is Urthona.

Osiris: Egyptian: A god; the son of Nuit and a god of varying roles; god of the dead, of the Underworld, vegetation, solar, and water. Osiris was also the god of resurrection. Various fourfold attributes are applied to him, his four earthly forms, four souls, and four tombs. His epithets, forms and functions are numerous, and he appears to have subsumed or synthesized the names, identities and roles of other and local Egyptian gods. The oldest religious texts refer to Osiris as a god of the dead during the IVth, Vth and VIth dynasties. At times he is referred to merely as 'God' (Neter). The main classical source for his mythos is Plutarch.

Kabbalistically, Osiris is equated, (along with Isis and Horus) with Kether, Malkuth and Tiphareth respectively by Mathers (KU p.269).

Osiris-Un-Nefer (cf. Seker): Egyptian: A god usually represented in mummified form, sometimes as ithyphallic and unbearded lying on the funeral bier. It is in this form that he is closely allied to Seker as Seker-Osiris. Many illustrations of this are given by Budge in The Gods of the Egyptians II pp.132-138, published in 1904. This book became available simultaneously to the preparation of EI and must be considered as an important possible source in the formulation of the nomenclature and iconography of EI.

Prajapati: Hindu: 'Lord of Creation' from praja 'procreation' or 'propagation', and pati 'lord'. This is a late Vedic cosmogenic concept. The personified forces of Nature as a single force, and the creator-theories which are represented by Purusha (i.e. Cosmogenic or Adamantine man cf. Purusha-Sukta: Rig Veda X 90), and Hiranyagarbha (i.e. 'Golden Womb': creator, human and celestial; cf. Rig Veda X.121,1). Finally, the concept of Prajapati was merged with Brahma (vide supra).

The Arthava-Veda-Samhita identifies Prajapati's creative energy with Vital Breath (Prana). Spare might have known that Prajapati is Time, which leads to death (cf. Rapson's The Cambridge History of India I p.43).

Prajapatis: Hindu: The 7,8,10 or more mythical sages; mind-born sons of Brahma (thus, also Brahmarsis or Brahmaputras). They are the instruments of secondary creation (cf. The Laws of Manu I 1-119).

Prajna: Buddhist: Bharati (Tantric Tradition p.133) distinguishes between this term and Shakti for female counterparts of the Buddhas. Wayman, in The Buddhist Tantras (p.6) distinguishes by stating that the Hindu Shakti has a mythological base whereas the Buddhist Prajna is rooted in man's psyche as an ingredient of every day thinking.

Pranayama: Hindu: Yogic discipline (sadhana) of controlled breath; sometimes to affect the subtle centres or Cakras as in Kundalini-Yoga.

Pratyahara: Hindu: Yogic discipline. Generally, control of the mind as a discipline to achieve success in Dharana (vide supra), the restraint of the mind to focus on a single object.

Prima Materia: Alchemical: 'First Matter', or, undifferentiated primal substance. There are many conflicting attributions for the Prima Materia. Ruland's Lexicon alchemiae sive Dictionarium alchemistum of 1612 gives about fifty synonyms. Within the Turba Philosophorum (z.i. p.66) "Exemindus" defines prima materia in dualistic terms as both active and passive.

The Prima Materia equates with 'Chaos' in the sense of cosmogony; or a return to an original state. It also refers to the original state of the soul before the process of refinement and purgation has taken place. This does resonate with Spare's use of the term 'Chaos'. The Prima Materia can be represented by Adam, Gerhard Dorn, in the 'Speculativae philosophiae' of the Theatrum Chemicum (7, vii. p.578) refers to the Prima Materia as adamicus a derivation from Paracelsus' limbus microcosmicus. Spare may have known of the Adamantine context of the Prima Materia and as a concept encompassing 'Chaos'.

Ra-Hoor-Khuit/Ra-Heru-Khuti: Egyptian: Glossed by Budge (BOD p.8) as a form of the rising sun, he is also the setting sun as proclaimed in a hymn of the XIXth dynasty (BOD p.86). In this form Ra-Heru-Khuti is Temu-Heru-Khuti, described as a self-created god, and as primal matter from which all things were made.

In Crowley's system, this god was the third person of the trinity of Liber Al vel Legis. Ra-Hoor-Khuit is (metaphorically) the "child" of Nuit the star goddess and Hadit. Ra-Hoor-Khuit is the Unity which includes and heads all things, the manifest universe and the consecrated Will operating within it.

Re-stau: Egyptian: The "door of the passages" of the tomb (cf. Budge BOD p.42). The Re-stau was situated in Na-arut-f or An-rut-f the "place where nothing groweth", (BOD p.97). The analyses interpret Spare's view of Re-stau as probably analogous to the threshold of subconsciousness.

Ruach: Kabbalah: The third form of the soul. Analogous to Yetzirah and the Microprosopus. It is the ratiocinative faculty possessing the knowledge of good and evil (cf. Mathers KU plate VI).

Sahasrara-Cakra: Hindu: One of the psychic centres of the human body, iconographically expressed as a thousand-petalled lotus above the head. Within the Sahasrara-Cakra the Mystic Union occurs between the ascended Kundalini-Shakti and Shiva.

Samael: Kabbalah: Defined by Mathers (KU p.37) as the "evil angel of the soul" emanating from Nephesch (vide supra & cf. analysis of ABOS).

Samadhi: Hindu: Described in the Adhyatmopanishad IV (cf. Subrahmanian: Encyclopaedia of the Upanishads p.121) as: "when the mind remains motionless and steady like the flame of a lamp placed in a windless place" (cf. also Muktikopanishad V op cit p.187). Described by Subrahmanian (Op cit p.512) as the "state of union of the Jivatman and the Paramatman, devoid of the knower, knowledge and what is known (triputi) ... exquisite bliss ... This equipoised and ecstatic state of jivan-mukta".

Samadhi is a generic term for states of mystical exaltation beyond Dhyana (vide supra). Crowley states, in Liber Astarte (Magick p.469): "All Samadhi is defined as the ecstatic union of subject and object in consciousness, with the result that a third thing arises which partakes in no way of the nature of the two". Thus, Samadhi represents a point wherein contradiction has no validity, and difference between the phenomenal (samvriti) and the absolute (paramartha) are dissolved.

N.B. In Buddhist usage, Samadhi tends to denote merely 'concentration' and does not necessarily denote a trance-state (cf. Guenther: Philosophy and Psychology in the Abidharma p.31n).

Savitri: Hindu: (Post-vedic) or Savitar (vedic): 'Vivifier' or 'animator'; an epithet of Surya, the Sun. This concept is included in the famous gayatri-mantra, (cf. The Satapatha Brahmana : XIII. 2,7,12; 8.3,3).

Sef (cf. Aker & Tuau): Egyptian: 'Yesterday' the backward-looking lion-head of the Akeru lion-gods (cf. Budge BOD p.90).

Seker (cf. Sikah): Egyptian: A god: "He who is confined" (cf. Budge BOD p.19). Brugsch points out in Religion (p.618) that Osiris was referred to as Seker in Memphis. The forms and shrines of Osiris in all their diversity are given in BOD (Chapters CXLI and CXLII). This god is interpreted in analysis as the origination for the nomenclature of the second person of Spare's quaternity, Sikah.

Seker-Osiris: Egyptian: A god; spoken of in BOD (chap. CLXXXVI) as "Seker-Osiris, the lord of the hidden place, the great god, the lord of the underworld" (Budge BOD p.633). Budge, in The Gods of the Egyptians II p.134 of 1904, refers to Seker-Osiris as a god of Mendes, as beardless, lying up on a bier with Anubis in attendance.

Separatio: Alchemical: Division or separation; i.e. separatio elementorum, separation from the chaotic primal mass from which things are extracted; or, in restoration to a pristine state. In Paracelsian terms, the division of pre-existing chaos into primal force and primal matter. In Trismosin's Splendor Solis (3.i), the separatio is pictorially expressed as a dismembered corpse.

Set: Egyptian: A god; son of Nut and husband of Nephthys. His contention with Osiris, and eventual slaying of this god with his resurrection are chronicled by Plutarch in De Iside et Osiride. Set is generally referred to in the papyri comprising BOD as inimical and demonic; (cf. Budge BOD chap. XVII). Budge maintains (BOD p.51n) that Horus and Set typified Light and Darkness respectively.

Crowley considered Set as "the sun in the south" (Magick p.172), and identifies him with "man made god" (Op cit p.173).

Sikah: (cf. Seker): Defined by the present author as derived etymologically from the Egyptian Seker and bearing semantic and conceptual similarities. Seker is the second person of Spare's quaternity featured in EI (p.13).

Shiva: Hindu: 'Auspicious'; occurring frequently in the Rig-Veda (e.g. II, 33, 1-7) as a propitiatory epithet of the storm-god Rudra. The dissociation of Shiva and Rudra is suggested by the synonym Shankara ('auspicious') commonly used in the Mahabharata. In The Laws of Manu (XII.123) Shiva's composite nature is suggested by synonymity with Manu, Indra and Brahman. He is of supreme importance to Tantra.

Souriya/Surya (cf. Savitri): Hindu: The commonest epithet of the sun and the sun-god in the Rig-Veda. Surya's cosmogenic significance is that he is omniscient and all-seeing, and from him man derives his visionary faculties (cf. Rig-Veda VIII 2,3). In the Satapatha Brahmana (II. 3.3, 7-8)) Surya also represents death, as well as life, and is thought to be an intermediary between darkness and light.

Tesheru (cf. Aker/Akeru): Egyptian: These are gods grouped with the god Aker in BOD chapters XCVI and XCVII. They are glossed by Budge (EOD p.293) as the red flames appearing in the sky at sunrise and sunset.

Tetragrammaton: Kabbalah: Greek term, the Fourfold Name, viz: IHVH, rendered as Jehovah. Mathers' Plate vi of KU, expresses the analogies between the letters of the Tetragrammaton, the four divisions of the Soul, and the four Worlds.

Tharmas: Blakean: One of the Zoas: Tharmas is given by Ellis & Yeats (TWWB I. p.253) as 'Instinct' in the cardinal point West. Tharmas is sensation and the "rough demon of the waters", also the sense of touch. He is corresponded with the loins.

Thoth/Tehuti: Egyptian: A god, generally Ibis-headed, glossed by Budge (BOD p.5n) as the Divine Intelligence, which, at the creation, uttered the words which formed the world. He was self-created and lord of the earth, air, sea and sky. Thoth was scribe of the gods and the inventor of all arts and sciences. The Ape of Thoth oversees the weighing of the heart of the deceased in the Hall of Judgement.

Tiphareth: Kabbalah: The sixth sephira, 'Beauty' or 'Mildness', represented by the Divine Name Eloah-Va-Daath and the Angelic Names Shinanim (cf. Psalms 68:18) or Malakim ('Kings'). Tiphareth is the focus of the Microprosopus (cf. Mathers KU p.26). This sephira has solar connotations and is equated in the analysis of EI to Ikkah.

Tiriel (cf. Zazel): Blakean: Stated by Ellis & Yeats (TWWB I. p.338) to be derived from 'Tel' (will) and 'Tiria' (fear). Blake characterizes him as a son of Los in Vala. In TWWB (I. p.328) the names Tiriel and Zazel are given as taken from the mediaeval esoteric names for the Intelligence of Mercury and the Spirit of Saturn respectively. Tiriel is attributed to Air in TWWB II. p.81.

Trimurti: Hindu: 'Having three forms'; the triple manifestations of the Supreme Being, represented by Brahma, Vishnu and Shiva. Brahma is the equilibration between Vishnu (centripetal) and Shiva (centrifugal) forces; or preservation and destruction respectively. There is comparison in the Vedic association of the three gods Agni, Vayu and Surya.

Tuall: (cf. Aker and Sef): Egyptian: 'Today'; the frontward-looking lion-head of the Akeru lion-gods (cf. Budge BOD p.90).

Uatchet-Ura: Egyptian: A god; "Great Green Water" (cf. Budge BOD p.91). This god is interpreted as the point of origination for the references to "Millions of Years" in EI.

Urizen: Blakean: The derivation is given by Ellis & Yeats (TWWB I. p.338) as 'Uri' ('Light of the Lord').

In TWWB (I. p.257) Urizen is in the Zoa of the South, as Mind. After the Fall, he becomes egoistic thought and reason from which the dead rule of oppressive morality and reason without vision arises.

Urthona: Blakean: Stated by Ellis & Yeats (TWWB I. p.338) to be derived from 'Urthono' in Ossian. In TWWB (I. p.257), Urthona is the Zoa of Matter, in the North, and associated with Earth, Darkness and Dark Fire; the stomach and womb.

Utchat: Egyptian: Glossed by Budge (BOD p.64n) as the two eyes of the Sun and Moon in two halves of the sun's orbit.

Vayu: Hindu: The name of the wind and its deific personification from the root va 'blow'. It is 'wind' or 'air' in the Rig-Veda, excepting X.90,13 where vayu is said to be the breath of Purusha (Adamantine Man) leading to mystical speculation about 'vital breath' (prana).

Viradyi/Viraddeha: Hindu: The embodiment of the Universe in the form of Viraj: 'Ruling Far and Wide'; 'Universal Sovereignty', 'supremely pre-eminent'. Viraj is both male and female, and ontologically applied in the Rig-Veda (x.90) as an equation with Purusha (Adamantine Man). From Purusha, Viraj was born and vice-versa, (cf. Rig-Veda x.90,5). Another Adamantine concept of possible interest to Spare.

Vishnu: Hindu: 'Pervader'; a minor figure of the Vedas personifying the manifestation of solar energy. In the Brahmanas, Vishnu acquires fresh attributes; as Preserver of the Universe and embodiment of goodness and mercy; and one of Trimurti (vide supra). To the Vaishnavas he is the Supreme Being.

Vyahritis (cf. Mahavyahritis): Hindu: 'Utterance', 'Declaration'. The vyahritis represent the mystical names of the seven worlds: bhur, bhuva, svar, mahar, janar, tapar and satya.

Yama: Hindu: Signifying 'moral qualities'. Woodroffe, in Sakti and Sakta (p.431) describes Yama as 'self-control' and qualifies this by method; i.e. chastity, temperance and avoidance of harm (ahimsa).

Yesod: Kabbalah: The ninth sephira; the Divine Name being Shaddai El Chai 'The Mighty Living One', and Shaddai. The germane Angelic order is Aishim 'The flames' of Psalms 104:4 (cf. Mathers KU p.26).

Yetzirah: Kabbalah: The third World: 'Formation', 'The Angelic World'. Yetzirah is refined in substance but is without matter (cf. Mathers KU p.29). Analogous to Ruach within the Soul.

Yogini: Hindu: Generally, a demoness, witch or sorceress, or woman possessing magical powers. Yogini specifically denotes female tantrik aspirants, or class of goddesses, and different aspects of the female principle within the human body.

The yoginis are attributed in origin to Durga, one of whose epithets is Yogini; and were created to serve her and Shiva. In their status of the divine, each of the eight Matrikas is said to have manifested herself in eight forms, generating a total of sixty four yoginis. Various multiples of yoginis are given; the Tantrasara gives eight, but multiples of sixty, sixty-four and sixty-five occur, and their attributes are quoted in the Tantrasara from the Bhutadamara-tantra.

Bhattacharyya, in History of the Tantrik Religion (p.110) refers to shamanesses as Bhairavis and Yoginis. He also quotes Dasgupta, who cites the female force by names such as Candali, Dombi, Shavari, Nairamani and Sahajasundari. Snellgrove, in Indo-Tibetan Buddhism (p.158), also cites the Hevajra-Tantra I iii. 8-10, in describing the Yogini in various guises. In Buddhist Tantra, the term Yogini tends to refer to a Tantrika, or female practitioner. This practitioner will sometimes generate herself as a Dakini (vide supra) such as Vajravahari (the 'Diamond Sow') or Nairatmya ('She who is Selfless'); (cf. Hevajratantra I, vi, 11).

Zazel: (cf. Tiriell): Blakean: With Ijim as a brother of Tiriell, Zazel is identified with the heavy, earthy melancholy of the loins and prolific of death, in accordance with his nature as a spirit of Saturn.

Zoas: Blakean: Derived from the Greek Zoa 'life'. These are fourfold: Urizen, Luvah, Tharmas and Urthona. Ellis & Yeats (TWWB I. p.251) identify them with the Wheels of Ezekiel, the Four Beasts of the Apocalypse, and as resembling the four Archangels: Raphael, Gabriel, Michael and Uriel; the Kabbalist regents of the cardinal points; and elsewhere, the four Kabbalist Worlds and other quaternities.

Zos-Kias & Zod-Kias: Beings mentioned by Spare in EI and identified by the present author with the Kabbalist Neschamotha-Qadisha and Nephesch-Chiah (vide supra).

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