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unusual books*

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AUSTIN  
OSMAN  
SPARE

*from  
AOS  
to  
ZOS*

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Catalogue  
ONE





# RICHARD BISHOP BOOKSELLER

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Cover image from item no. 19

Back cover image from item no. 48





## AUSTIN OSMAN SPARE: A Brief Sketch

*“There must be few people in London interested in art who do not know the name of Austin Osman Spare.”*

— *The Art Forum, February, 1908*

**A**ustin Osman Spare (1886–1956) was an accomplished English artist and one of the key figures of 20th century occultism. Spare became the golden boy of London’s art scene after one of his works — a bookplate he designed when he was fourteen — was shown at the Royal Academy in 1904. Spare had his first West End exhibition at the Bruton Gallery in 1907. A newspaper article announcing the exhibition stated, “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, caused a passing sensation by the extraordinary power of his genius for draughtsmanship, as well as by the weirdness and almost insane mysticism of his pictorial inventions.” Spare had already finished two books featuring his illustrations: **Earth Inferno** (1905), and **A Book of Satyrs** (1907). An art critic at an exhibition once asked him why he drew demons, with Spare replying: “I don’t know. They just creep into my work, from whence I know not.”

Spare’s initial exposure to the occult came from reading Madame Blavatsky, Henry Cornelius Agrippa and the French occultist Eliphas Levi. He first met Aleister Crowley at one of his exhibitions in which Crowley introduced himself to Spare as the “Vicegerent of God upon Earth.” Spare reportedly replied: “you look more like an Italian ponce out of work.” This initial meeting led to a brief friendship or at the very least, a cordial working relationship, with Spare providing illustrations for Crowley’s periodical **The Equinox**, and, for a

short time, becoming a member of Crowley's magical order before falling out with him completely. In 1913 Spare published **The Book of Pleasure (Self-Love): The Psychology of Ecstasy**, in which he presented his own magical system involving the creation and use of sigils, trance states, sexual sorcery, and a personal philosophy of pleasure, obsession, and the subjective nature of reality. It is Spare's most important and influential book and remains one of the most unique magical works of the 20th century.

Spare's fourth book, **The Focus of Life: The Mutterings of Aaos**, was published in 1921. It included further developments of his magical philosophy and was accompanied by a series of superb nude drawings. Though he still had admirers of his art, Spare became frustrated with the West End gallery scene, along with its poseurs, and its uneven financial workings. Finding it difficult to secure a reasonable living wage, Spare moved to a run-down flat in South London, and began a downward slide into squalor and poverty. In 1924, Spare started writing his next book: **Anathema of Zos: The Sermon to the Hypocrites** (published in 1927) — a venomous attack on British society, directed specifically at members of the artistic elite who he felt no longer supported his work. Around this same time he began working on a series of sketchbooks containing automatic drawings of hideous and grotesque figures and forms. Spare considered these drawings to be some of his most powerful art.

Regardless of his previous frustrations, Spare continued to exhibit his work through the end of the 1930s with several exhibitions, featuring some of his most commercial art pieces. Many of these were done with pastels, including an impressive body of realist portraits of the "Southwark locals" who lived and worked within Spare's neighborhood orbit. Tragedy struck in 1941, however, when at the height of the Blitz, Spare's studio was completely destroyed, resulting in injury and the loss of much of his art. He jokingly referred to the incident as "Hitler's revenge," after refusing a request from Hitler for Spare to paint his portrait in 1936.

Spare would spend the rest of his life in South London where he continued to produce fantastic art. The catalogue for his successful 1947 exhibition at the Archer Gallery advertised paintings which included "over one hundred and fifty new studies in Psycho-Physiognomy with an admixture of spivs, ghosts, hoboes, layabouts, fiddlers and others." The majority of Spare's remaining exhibitions took place in South London pubs, and, with encouragement from Kenneth Grant, many of his later works featured witchcraft themes and related occult visions. Grant also assisted Spare with his unfinished writings concerning his magical system. Though Spare's health was in decline, he returned to the Archer Gallery in 1955. It would be his final exhibition. He passed away six months later.

**“A strange and gentle genius died in a London hospital this afternoon. You have probably never heard of Austin Osman Spare. But his should have been a famous name.”**

**— The Evening News, 15, May 1956**

In 1975, Kenneth Grant wrote the first major work on Spare's sorcery and magical art called **Images and Oracles of Austin Osman Spare**. This volume was instrumental in bringing Spare out of the shadows and into the forefront of 20th century occultism where he remains as one of its most unique figures. Since then dozens of additional volumes about Spare's magic and art have been published, including several works by Spare himself that remained unpublished during his lifetime. Major gallery exhibitions of his work have taken place in England, and Spare's original drawings and paintings have become highly prized with the majority of them now in private collections. It has taken a while but Austin Osman Spare is once again assuming his rightful place within 20th century British art history. ©



***Books by Austin Osman Spare***

Spare, Austin Osman

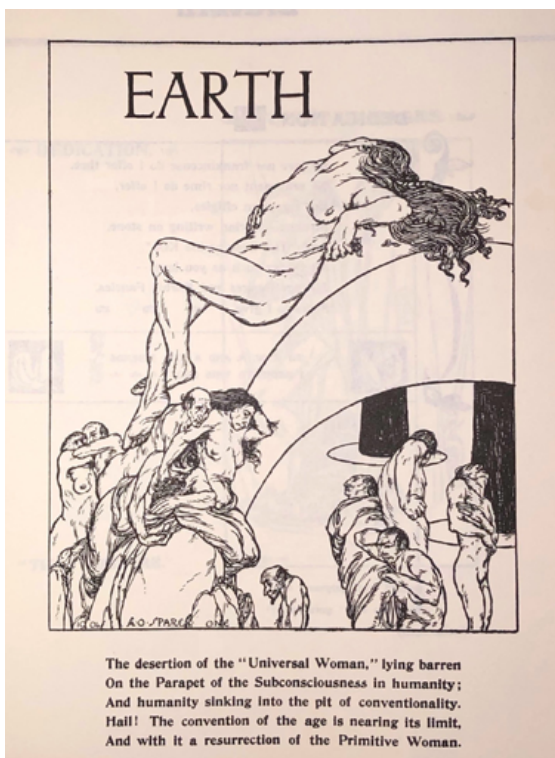
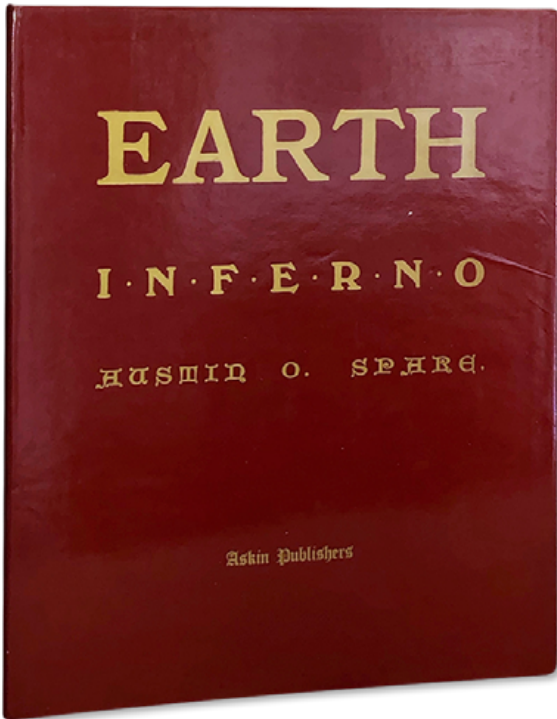
## EARTH INFERNO

London: Askin Publishers, 1976. Second Edition. Tall 4to. This edition strictly limited to 200 copies. Brown cloth with gilt spine titles. Original dust jacket. Facsimile of the original edition from 1905 including limitation page showing Spare's signature. 30pp, b&w drawings throughout. Small bookseller sticker to front paste-down. A fine copy in a near fine, price-clipped dust jacket.

*Earth Inferno* was Spare's first book, self-published when he was just 18 years old. Spare was attending the Royal College of Art at the time. The suffragette Sylvia Pankhurst, friend and classmate of Spare, recalled, "the weirdness of his work in those days caused the first year women students to regard him as a rather dangerous person." When Spare was taking advance orders for *Earth Inferno*, some of the more reserved women students asked Pankhurst to order copies on their behalf. While the work is certainly influenced by Dante's *Inferno*, Spare's central argument seems to be that Earth is already hell — a notion that he may have gleaned from the works of Blavatsky. Each pair of pages contains a drawing and a commentary in relation to it. The commentaries are a mixture of text extracts from Dante, Omar Khayyam's *The Rubaiyat*, the Book of Revelation, and Spare's own mystical system. Spare introduces his concepts of Kia, Ikkah, Sikah, Zos, and the Zod-Kias but explanations are lacking. He discusses these ideas in more detail in his later works, *The Book of Pleasure* (1913) and *The Focus of Life* (1921). It is thought that Spare issued this work as an anti-establishment reaction to the hounding publicity he received after his work was shown in the Royal Academy show in 1904. Though this unusual book may have mystified many who happened to get a hold of a copy, the power of the drawings themselves were certainly enough to keep Spare in the public eye. John Singer Sargeant, one of the most successful portrait painters of the era, was among those who on seeing *Earth Inferno* immediately hailed Spare as a genius.

**\$295.00**

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Spare, Austin Osman (Introduction by James Guthrie)

## A BOOK OF SATYRS

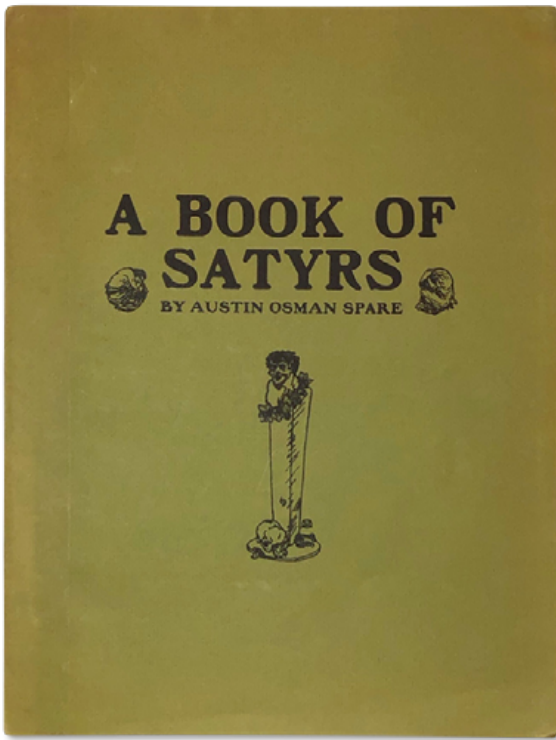
London: Co-operative Printing Society Limited, 1907. First Edition. Large folio (17.5" x 13"). Limited to 300 signed and numbered copies, though this copy neither numbered nor signed. Parchment backed buff paper-covered boards with title and decorative design to front. The work is printed on Van Gelder Zonen watermarked paper. Decorative title page. Unpaginated (30pp). One-page introduction with illustration followed by 12 full page drawings by Spare on rectos plus smaller decorations on versos. Parchment spine is rubbed and a bit darkened with a few wrinkles. Rubbing to board edges and corners. A few dings and blemishes to heavy boards — more prominent on the back. Hinges professionally reinforced with thin white

binder's tape. Some shadowing of the plates upon the blank page opposite (as usual), and darkening of page edges. This remains a very good copy of this scarce work.

Spare's second self-published book. It is actually a book of Satires and not "Satyrs." Spare most likely used the word Satyrs for the book's title on purpose, perhaps as a practical joke, or to capitalize on the popularity of the god Pan who had become an increasingly common figure in literature and art in the late 19th century. This large volume features nine satirical pictures: *The Church*, *Existence*, *Quackery*, *Intemperance*, *Fashion*, *The Connoisseur*, *Politics*, *The Beauty Doctor*, and *Officialism*. Two additional drawings follow: *Advertisement and Stock Size*, and *General Allegory*. There is also an introductory drawing, aptly titled *Introduction*. Spare himself appears in several of the pictures. It should be noted that within the illustration titled *Existence* is the first appearance of one of Spare's sigillic formulas, which can be seen in the lower right corner. With the exception of the titles for each illustration, Spare has chosen not to include any explanatory text, requiring any and all analysis or interpretation to be based on viewing the drawings alone. Guthrie concludes his introduction thus: "In his art Spare continually achieves the unexpected; his pattern is always original; his characteristic line is of fine nervous quality; his types are powerfully visualized. The very subtle irony of his temper is apparent in a hundred whimsical ways — in attitudes, gestures, expressions — too delicate to be more than contributory to the whole impression. This appropriate irony especially fits Spare for satire, and it is here to be seen and felt, for it can neither be disregarded nor forgotten — which words it is well to be able to write of one satirist in our day of curbed enthusiasm and polite art."

**\$1295.00**

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Spare, Austin Osman (Introduction by James Guthrie)

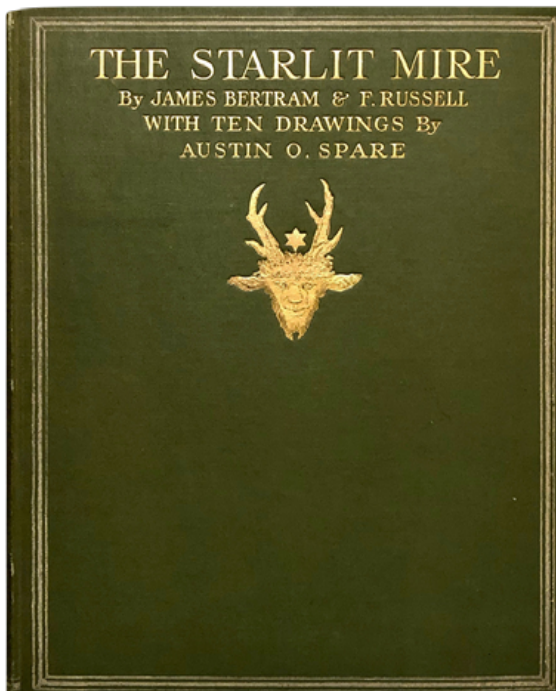
### **A BOOK OF SATYRS**

South Stukely, Quebec: 93 Publishing, 1979. Facsimile of the 2nd edition from 1909. Green wrappers with French folds. Folio (17.5 x 13 inches). Limited to 500 copies. Unpaginated (36pp). 13 full page drawings (including frontis) by Spare plus smaller vignettes. Light corner creases, a bit of fading to wrappers, small bookseller's sticker to inside front cover, repaired tear using white tape to inside of upper rear cover. A very good or better copy.

The second edition from 1909 included one additional full-page drawing titled *Pleasure*, and was used as the frontispiece. The 1909 cover design differed from the first edition and is also reproduced here.

**\$175.00**

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Bertram, James & F. Russell

(with ten drawings by Austin Osman Spare)

### **THE STARLIT MIRE**

London: John Lane, The Bodley Head, 1911. First Edition. Tall 8vo. Green cloth. Title and horned head by Spare stamped in gilt to upper front. Gilt spine title. Top edge gilt. Limited to 350 copies for sale in England and America. Frontispiece drawing. viii + 62pp. 2 page publisher's catalogue at end of volume featuring an ad for Spare's *A Book of Satyrs*. 10 full page drawings by Austin Osman Spare. Very light edge wear to cloth, free end-papers unevenly browned, former owner's name and small bookplate of different owner to front paste-down. Frontispiece tissue guard is missing, the others all present. A very good or better copy.

A collection of cynical and blasphemous epigrams authored by two doctors. Spare's drawings work well for this volume, though he seems to have chosen which epigrams to illustrate based on his own interests, one example being "Self-love is immoral — it is the love of the ugly" which was the inspiration for the book's frontispiece. An anonymous review from the June 1911 issue of *The Burlington Magazine for Connoisseurs*

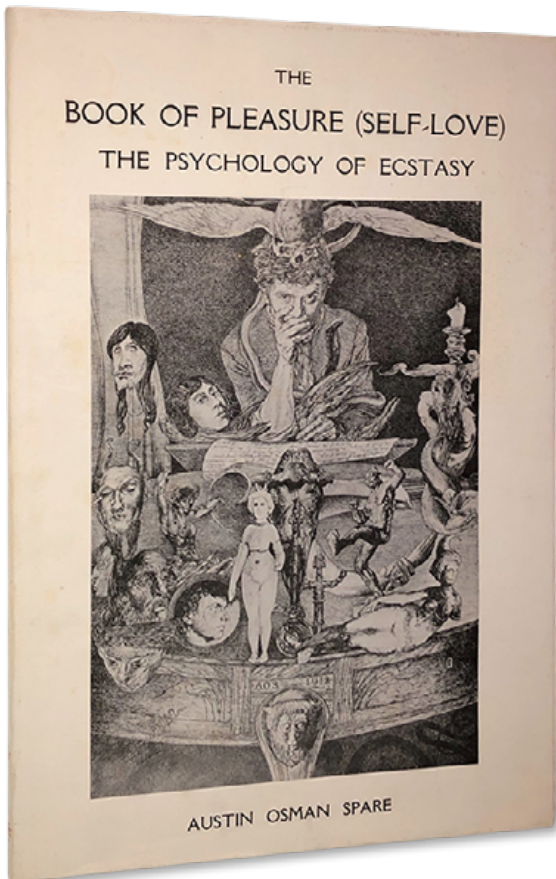




stated: “When Mr. Spare was first heard of six or seven years ago he was hailed in some quarters as the new Beardsley, and as the work of a young man of seventeen his drawings had a certain amount of vigour and originality. But the years have not dealt kindly with Mr. Spare, and he must not be content with producing in his majority what passed muster in his nonage. However, his designs are not inappropriate for the crude paradoxes that form the text of this book.”

\$495.00

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Spare, Austin Osman (Foreword by Kenneth Grant)

### **THE BOOK OF PLEASURE (SELF-LOVE): The Psychology of Ecstasy**

Montreal: 93 Publishing, 1975. First Edition Thus. Folio (10" x 15.5"). Limited to 1000 numbered copies. This is copy No. 987. Black cloth with white titles to front and spine. Dust jacket. [8] + 60pp. Illustrated with b&w plates and line drawings by Spare. Includes a new foreword by Kenneth Grant. One inch long slight indentation to upper right front board. Near fine in like dust jacket.

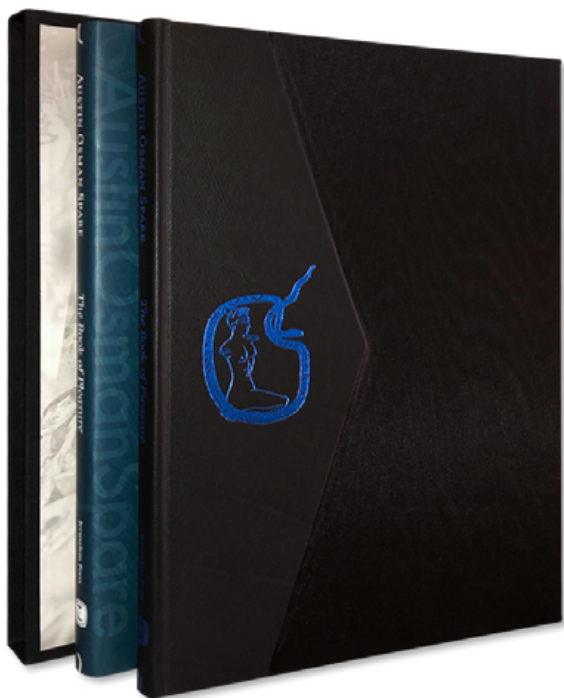
Spare's most important and influential book which established him as one of the most formidable and unique figures of twentieth century occultism. In this work Spare lays out his philosophical doctrine of the Kia, his name for a particular state representing the ultimate reality whose nature is emptiness — the non-existent source of all manifest phenomena. Similar ideas can be found in Taoism and within the Vajrayana Tantric Buddhism of Tibet. Utilizing the practice of what Spare calls the “Death Posture” is one way to

become aware of this Kia-state. This practice, and Spare's “Neither-Neither” approach, are designed to instigate the cessation of thought, leading to a state of “otherness.” One of the most important sections of *The Book of Pleasure* is Spare's system of the creation and use of sigils as a means of working magic by

communicating with the dormant powers of the subconscious mind. Spare also discusses his personal magical alphabet (the Alphabet of Desire, each letter representing a sex principle), and his theories on “atavistic resurgence.” Unlike some other influential works of 20th century occultism, e.g., Crowley’s *Liber AL* and Gardner’s *The Book of Shadows*, Spare’s intention in writing the book was not to establish the founding of a cult or magical order, but rather to present his own personal magical system and encourage his readers to think for themselves and to investigate their own beliefs (see [Semple’s Whoever Thought Thus?](#) 2004). Over time, however, the book did have an important influence on the Western esoteric tradition that later came to be known as Chaos Magic. This work is beautifully executed with full page symbolist illustrations that represent some of Spare’s most corrosive and beautiful draughtsmanship. Spectacular examples of his automatic drawings and sigils are also present. First published in 1913, it remains one of the most unique magical works of the 20th century.

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Spare, Austin Osman (with an Essay by Michael Staley and Introduction by Alan Moore)

**THE BOOK OF PLEASURE (SELF-LOVE):  
The Psychology of Ecstasy**

London: Jerusalem Press, 2011. First Edition Thus. Tall 4to. Deluxe edition limited to 100 hand-numbered copies, **signed** by Michael Staley and Alan Moore. Quarter-bound in morocco (front board chevron features blue foil block design) with black moiré silk sides. Head and tail spine bands, silk ribbon bookmark, illustrated dust wrapper, and black cloth slipcasing with illustrated boards. 100pp. Illustrated in b&w. Includes a specially commissioned limited edition numbered letterpress ex-libris, designed and produced by Joseph

Uccello. Also laid in at end of volume is a two sided sheet: “The Books of Pleasure” — a Bibliography by Clive Harper. This sheet is limited to 200 hand-numbered copies and is **signed** by Clive Harper. The book, jacket, laid in materials and slipcasing are all in fine condition. A fantastic book production.

In this new edition Michael Staley provides a eulogy to Kenneth Grant and has contributed an illustrated analytical magical essay entitled *The Resurgence of Cosmic Identity*. Along with the evocative introduction by Alan Moore, this edition also includes the original 1913 introduction by Ernest H.R. Collings and the 1975 introduction by Kenneth Grant. All of the graphics and half-tone illustrations have been reproduced from a particularly fresh and well printed copy of the first edition. Illustrated end-papers and divider pages feature photo-montages of the original book, overprinted with designs by Spare in silk varnish. The publishers have also located an original art work from the book and have provided a new reproduction of it for inclusion in this edition.

\$595.00

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Spare, Austin Osman (edited by Frederick Carter with an introduction by Francis Marden)

### **THE FOCUS OF LIFE: The Mutterings of Aaos**

London: The Morland Press, 1921. First Edition, First Printing. 4to. (12.5" x 10"). White parchment spine over buff colored buckram boards. Title lettered in gilt to spine. xii + 44pp, eleven full page b&w illustrations. According to Spare bibliographer Clive Harper (Harper A4a) this was issued as a deluxe edition of 50 copies signed and numbered on the half-title, however, this one is neither signed nor numbered. Spine is darkened, discolored and stained. Gilt spine title still readable, boards are darkened around the extremities with a number of marks and bumps, some spotting and a couple of ring marks to front board. Bumps to corners and a few to board edges. Internally, the end-papers are browned, page edges are darkened, and a few small areas of foxing (2 drawings lightly affected). Slight age-toning to paper. This remains a very good copy.

Though this volume features some of Spare's finest drawings including a number of female nudes, the predominant emphasis in *The Focus of Life* is upon the text, in which Spare dwells upon the dilemmas of the human condition. It is one of Spare's more mysterious works in which he presents further developments of his magical philosophy, this time in the form of a discourse along the lines of Nietzsche. It contains various accounts of Spare's dreams, plus a series of "Aphorisms" which reference the three central ideas of Kia, Ikkah and ZOS, first mentioned in *Earth Inferno* and fleshed out further in *The Book of Pleasure*. In addition, Spare presents his idea of a "New Sexuality," a sort of celibate pansexualism — or an ecstatic sexualized relation that embraces both the self and the entirety of existence. Elements of these ideas were expressed visually in the recently discovered Conceptual Folio for *The Focus of Life*, published by Fulgur in 2012 (see following item). Aleister Crowley, after reading *The Focus of Life* wrote in his own copy of the book: "he has learnt much from the *Book of the Law*; for the rest, he has drawn from the *Book of Lies* and William Blake, also Nietzsche and the *Tao Teh King*." After a second reading Crowley indicated that the book was better and deeper than he had thought at first.

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Spare, Austin Osman

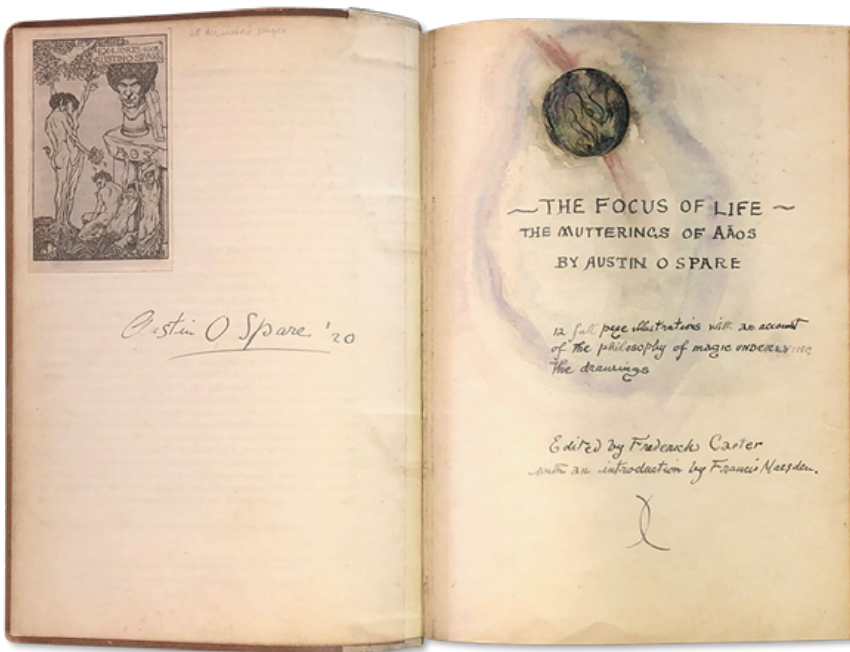
**THE FOCUS OF LIFE: The Mutterings of Aaos,  
featuring the Original Conceptual Folio  
(Deluxe Edition)**

London: Fulgur Limited, 2012. First Edition Thus. Hardcover. 4to. Quarter vellum and custom cloth in dust jacket and slipcase. Limited to 88 hand-numbered copies, this being no. 64, **signed** by Robert Ansell. 44 + [13] + [30]pp. Black and white and color illustrations. Fine in fine dust jacket and slipcase.

This new edition, edited and designed by Robert Ansell, features a high quality facsimile of the original edition from 1921 plus a full color facsimile of Spare's original Conceptual Folio for the book, shown here for the first time. The Conceptual Folio, once owned by the respected writer E.M. Forster, has revealed an unseen series of powerful magico-erotic drawings — termed by Spare “blasphemous ideographs” — that provide an important key to understanding the “secret ritual of Self-Love” that underlies this evocative and deeply personal work. Some of the more curious drawings in the Conceptual Folio seem to show Spare as a woman, and are certainly the most sexually explicit drawings by Spare to have survived.

**\$475.00**

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Spare, Austin Osman

### THE BOOK OF UGLY ECSTASY

London: Fulgur Limited, 1996. First Edition. Hardcover. Tall 4to. Cream cloth with spine titled in green, in original dust jacket. Tipped-in color frontispiece. Unpaginated. One page introduction by Robert Ansell followed by 23 full page b&w drawings, all but one printed on recto only. One page includes the text: The Prophecy of Zos (taken from *The Logomachy*). A fine copy in like dust jacket.



original unfinished sketchbook was purchased by the eccentric art historian Gerald Reitlinger, who later told Spare's friend Frank Letchford that he would happily sell his Matisse prints but would never part with his Spare drawings. The work is similar in style to the drawings included in Spare's *A Book of Automatic Drawing* (1925) but more finely detailed and less calligraphic.

This is the first publication of what must be regarded as Spare's finest sketchbook of automatic drawings. It was created in 1924, during an immensely introspective period of his life. A dark and bestial eroticism is captured within these images which are disturbingly hideous, and which contain some of the greatest grotesque art since the Middle Ages. The

\$275.00

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Spare, Austin Osman; Introduction by Robert Ansell

### THE VALLEY OF FEAR

London: Fulgur Limited, 2008. First Edition. Tall 4to. Green cloth in original dust jacket. Limited to 700 hand-numbered copies. xi + [38]pp. Nineteen full page color drawings by Spare. A fine copy in like dust jacket.



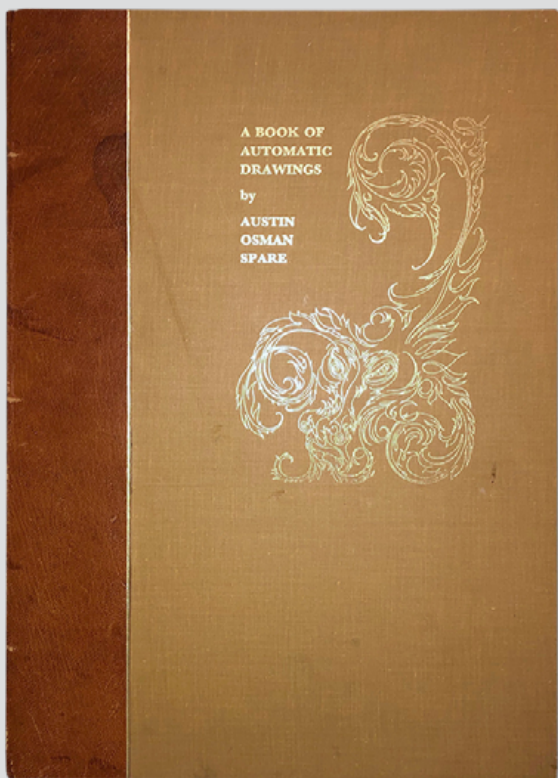
Reproduction of a sketchbook featuring delicately colored drawings created by Spare in 1924. Produced at a time when his life was in acute crisis, the drawings evoke a rare world of grotesque truth and sublime transcendence. It includes an analytical introductory essay by Robert Ansell discussing the development of Spare's magic-aesthetic. Published here for the first time, this important sketchbook can be considered a companion volume to *The Book of Ugly Ecstasy*.

\$125.00

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# A Book of Automatic Drawing

Austin Osman Spare's **A Book of Automatic Drawing** was an original sketchbook created in the spring of 1925, during a somewhat turbulent period of his life. He had become frustrated with the conventional art world after **The Golden Hind**, an art magazine he founded with Clifford Bax, had failed in less than a year. He lost interest in producing commercial art and instead concentrated on several series of "automatic drawings," the best-known of which was his unfinished sketchbook titled **The Book of Ugly Ecstasy** (first published by Fulgur in 1996). What sets **A Book of Automatic Drawing** apart is that it appears to be a finished work, complete with Spare's hand-drawn title page, contents page, colophon, and end page. In fact, Spare made efforts to have it published in 1925 though it never materialized. In 1972, the co-owners of the original sketchbook (purchased at a London gallery) decided it should be published and established their own imprint in London called Catalpa Press. Two folio issues of the book were planned: an edition deluxe of 150 (later 200) copies bound in quarter goatskin, printed on fine hand-made paper, and including a cancelled check signed by Spare (**item no. 11**), and a trade edition of 1000 copies in grey cloth-backed boards. Due to excessive costs and other factors, only about 30 of the edition deluxe and 100 of the cloth edition were bound. Some of the remaining sheets for the cloth edition were later bound in grey card wraps with approximately 500 copies being issued (**item no. 12**). Years later, sets of unbound sheets from the deluxe (**item no. 13**) and trade editions began to surface and a majority of them were acquired by The Teitan Press, who in 2011 issued two editions in new bindings: an edition deluxe with signed check and an extra portfolio of 4 duplicate sheets, limited to 40 copies (**item no. 14**), and a trade edition of 350 copies (**item no. 15**). A much more detailed publishing history of this unique work by Spare, including why the book's title was slightly altered, has been written by Keith Richmond and can be found in a 12 page booklet that accompanies both Teitan Press editions.



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Spare, Austin Osman (Introduction by Ian Law)

## A BOOK OF AUTOMATIC DRAWINGS

London: Catalpa Press, 1972 [1973]. First Published Edition. Hardcover. Folio (17.5 x 12.5 inches).

Limited to 200 copies of which this is no. 52.

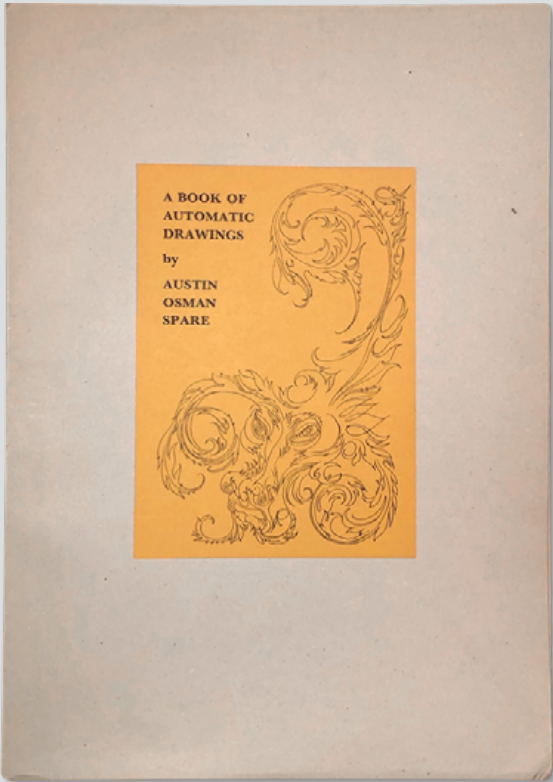
**Signed** by Austin Spare by way of a cancelled check with his signature, tipped-on to the limitation page. Quarter goatskin over cloth boards with gilt title and drawing by Spare. Three raised bands to spine. Marbled end-papers. Printed on fine hand-made paper with deckled edges. 40pp. Some mild wear and rubbing to leather and cloth. Faint stain (streak) visible on leather and onto portion of cloth. A couple of small marks to cloth. Internally the book is in excellent condition. A very good or better copy. Scarce.

This limited volume from Catalpa Press is the first edition in book form. It is reproduced at the exact size of the original work. The title page Spare drew for this unusual sketchbook reads: "A book of Automatic drawing containing: calligraphic titles, signatures & other devices together with Self portraits & Allegorical frontispiece." There are 12 full page drawings on rectos only plus calligraphic renderings of a title page, contents page, a page of "signatures & sigils" (in black and green), and a "finis" page, each with accompanying drawings.

**\$1,295.00**

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Spare, Austin Osman (Introduction by Ian Law)

### A BOOK OF AUTOMATIC DRAWINGS

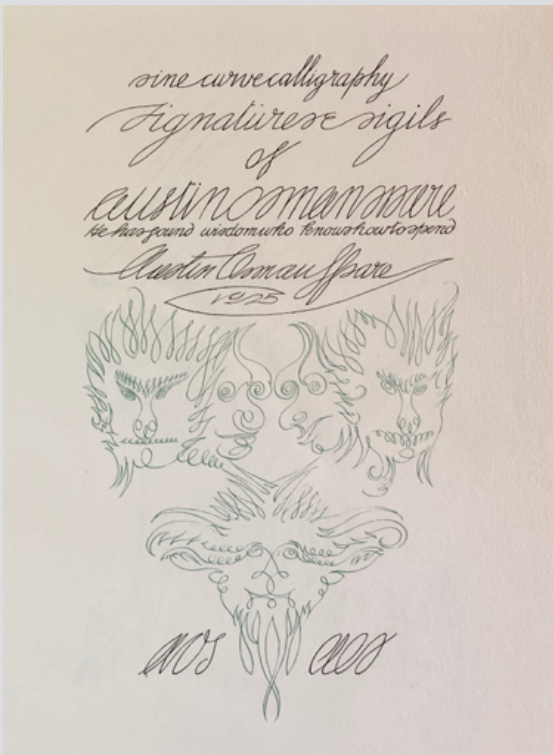
London: Catalpa Press, 1972 [1973]. First Trade Edition. Grey card wraps with paper title label to front. Folio (17.5 x 12 inches). This is no. 566 of an unknown limitation, though it is believed that no more than 500 were issued in this format. 20pp. 12 full page drawings (all but one on rectos only). Some light wear to edges and corners of oversize card covers otherwise a very good or better copy.

This copy shows a higher limitation number than the actual number thought to be issued. One possible explanation is that some of the unbound sets of sheets were numbered in advance and then bound out of order.

\$395.00

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Spare, Austin Osman (Introduction by Ian Law)

### A BOOK OF AUTOMATIC DRAWINGS

London: Catalpa Press, 1972 [1973]. First edition. A set of unbound sheets from the 1972 (released in 1973) Catalpa "Edition Deluxe." Folio (17.5 x 12 inches). High quality art paper with deckled edges. 20 printed sheets (recto only) including 12 full page drawings, plus 4 calligraphic sheets with additional drawings. There is no number indicated on the limitation page but a loose cancelled check is included which is **signed** by Austin Spare twice (front and back). Sheets are in very good condition.

\$450.00

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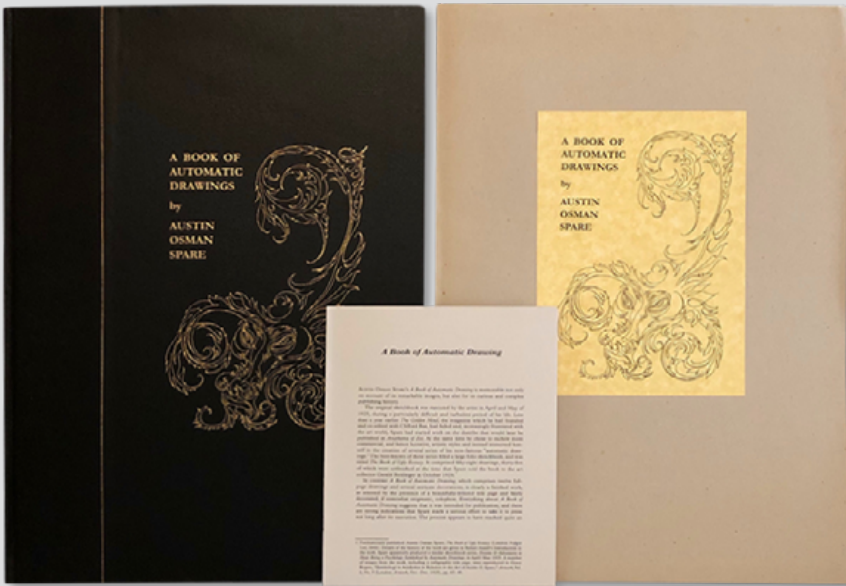


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Spare, Austin Osman  
(Introduction by Ian Law)

**A BOOK OF AUTOMATIC DRAWINGS with Separate folder of 4 folio sheets (David Tibet's copy of the Teitan Press Deluxe Edition)**

The Teitan Press, 2011. First Edition Thus. Folio (17.5 x 12 inches). David Tibet's copy with his bookplate to front paste-down. Assembled from the original sheets of the "Edition Deluxe" from the Catalpa Press first edition from 1973. Limited to 40



hand-numbered copies, this being No. V. **Signed** by Austin Spare by way of a cancelled check with his signature, tipped-on to the limitation page (as per the original edition). Quarter black goatskin over black cloth boards with gilt title and drawing by Spare to front and gilt titles to spine. 40pp. The original sheets are printed on fine hand-made paper with deckled edges. Also included is a folio sized folder with 4 duplicate sheets from extra sheets that were not bound for this deluxe edition, and, a 12 page booklet by Keith Richmond explaining the complicated publishing history of this unique work. The booklet is inscribed from Keith Richmond to David Tibet. 20 sheets, printed on recto only. The book and booklet in fine condition, with the separate folder (and sheets) near fine.

According to Spare bibliographer Clive Harper, the original "Edition Deluxe" from Catalpa Press was to be issued in an edition of 200 copies on fine, hand-made paper. Due to the amount of unbound sheets that have surfaced over the years, it is estimated that only around 25-30 were bound. Many of the remaining sheets were acquired over the years by the Teitan Press in order to produce this "new" deluxe edition.

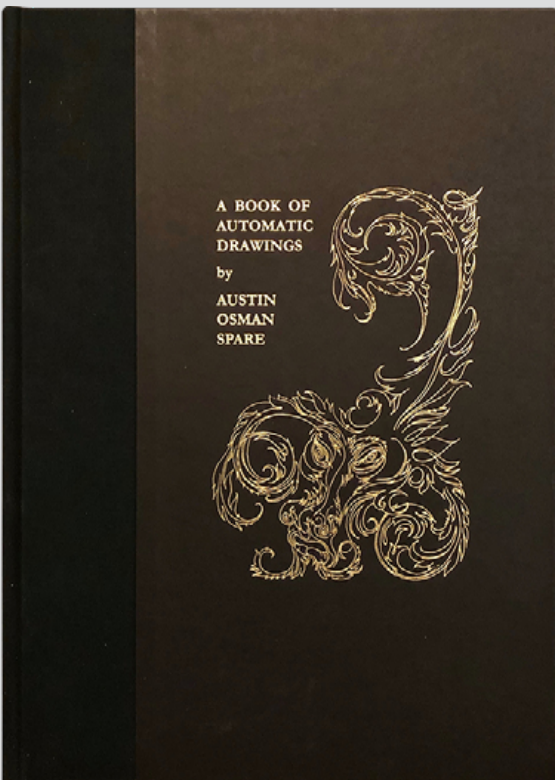
\$895.00 [link to buy](#)

15

Spare, Austin Osman (Introduction by Ian Law)

**A BOOK OF AUTOMATIC DRAWINGS**

The Teitan Press, 2011. First Edition Thus. Folio (17.5 x 12 inches). Assembled from original unbound sheets of the first trade edition from the Catalpa Press (1973). Limited to 350 hand-numbered copies, this being no. 105. Quarter black cloth over black paper boards with gilt title and drawing by Spare to front. The original sheets are printed on high quality white wove paper. Laid in is a 12 page booklet by Keith Richmond explaining the complicated publishing history of this unique work. 40 total pages, all but one printed on recto only. Very light rubbing to the cloth on the book, otherwise book and accompanying booklet are in fine condition.



\$350.00 [link to buy](#)



Spare, Austin Osman

(Anthony Naylor, Dr. W. Wallace, F.W. Letchford, et al)

### **FROM THE INFERNO TO ZOS (Complete in 3 Volumes)**

Thame: First Impressions (Mandrake Press/Holmes), 1993–1995. Small folios. Each volume limited to 100 copies and **signed** by the publisher, A. R. (Tony) Naylor. Deluxe Edition. 3 volumes, complete. From the collection of Spare bibliographer Clive Harper with his small name slip tipped-in at end of volume one. Though issued separately, each volume is #31/100. Uniformly bound in quarter black leather over black cloth boards. Gilt titles and image to spine. All edges gilt. Marbled end papers. A fine set. Details of each volume below.

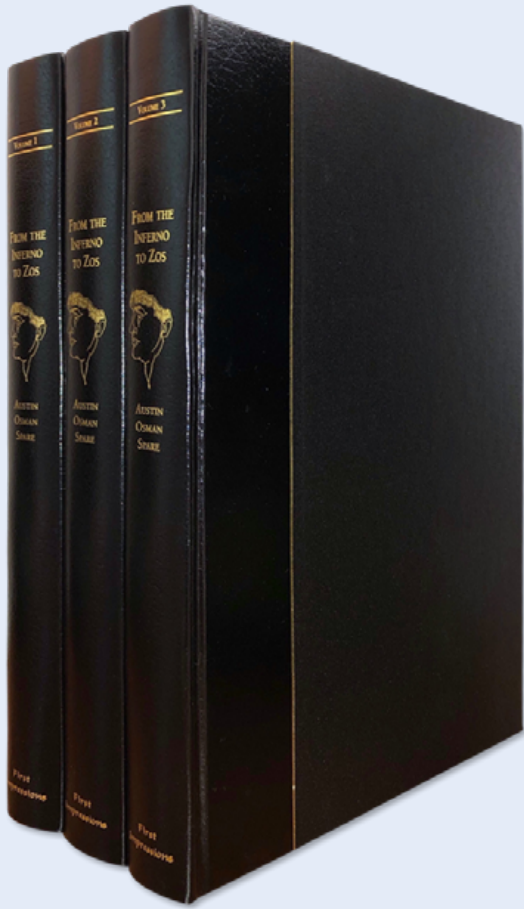
**Volume 1: *The Writings and Images of Austin Osman Spare*.** Edited by Anthony Naylor. 1993. Original publisher's prospectus laid in. 368pp. Illustrated throughout. Includes all of Spare's works published during his lifetime: *Earth Inferno*; *A Book of Satyrs*; *The Book of Pleasure (Self-Love)*; *The Focus of Life: The Mutterings of Aaos*; and *The Anathema of Zos: A Sermon to the Hypocrites*. It also includes the short essay *Automatic Drawing* by Spare and Frederick Carter, originally published in *Form: A Quarterly of the Arts* (1916). These are followed by 60 pages of illustrations

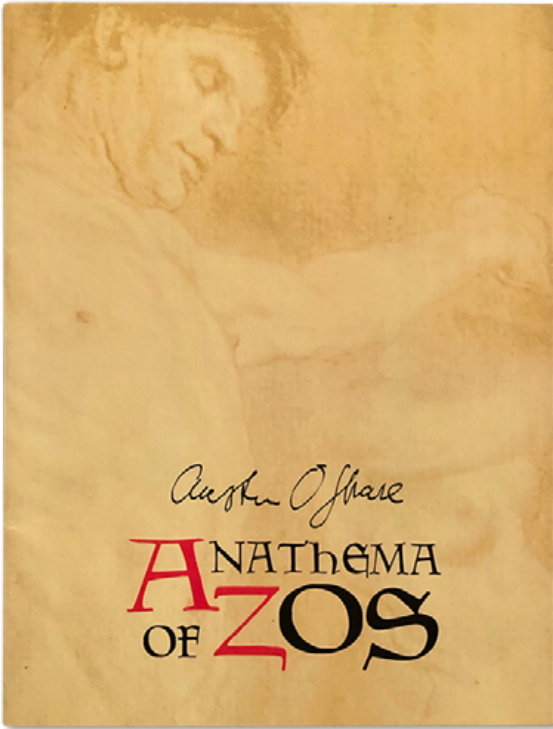
by Spare. These include many of Spare's commissioned bookplates, plus images from *Form*, *The Golden Hind*, *The Starlit Mire*, *Songs From the Classics*, *The Gold Tree*, *On the Oxford Circuit*, *The Equinox*, *Twelve Poems*, and more. In addition there is a poem to A.O.S. by Aleister Crowley, and introductory essays by Vera Wainwright, Hannen Swaffer, and Clifford Bax. Clive Harper's Notes Towards a Bibliography of Austin Osman Spare appears here for the first time. Exhibition Catalogues are reproduced with catalogue notes by Austin Spare, Dennis Bardens, Kenneth Grant, and others.

**Volume 2: *The Artist's Books: (1905 - 1927)*** by Dr. W.(William) Wallace. 1995. 446pp., plus glossary and bibliography. **Inscribed** to Clive Harper by William Wallace. Foreword: The Art of Darkness by Roger Cardinal. With the following introductory essays: [i]: A.O.S.: Personality, Context and Tradition. [ii]: Spare and Romantic Tradition. [iii]: Spare and the Decadents. [iv]: Spare: Occult and Magical Predecessors. [v]: Austin Osman Spare: The Five Books. Wallace then provides an incredible amount of detailed commentary on each of Spare's five major works. There is no way to truly describe the amount of research that Wallace has done for this volume. It boggles the mind. It does not seem possible that there could be a more thorough analysis of Spare's books and their accompanying illustrations. For a similar treatment of the rest of Spare's art, see Wallace's *The Catalpa Monographs* (Jerusalem Press, 2015).

**Volume 3: *Michelangelo in a Teacup: Austin Osman Spare*** by Frank Letchford (edited by A. R. Naylor, foreword by William Wallace). 1995. 360pp. Black and white photographs and drawings. Frank Letchford first met Austin Spare in 1937 and later described him as "my mentor, teacher and great friend for twenty years; that wonderful democrat, friend to tramps, the down-and-outs, the defeated through the spectrum of human life, Austin Osman Spare, whose mien, attitude, behavior differed not a jot in the company of great intellects..." and characterizing him as "the great humanist." This volume serves as a detailed biography of Spare with a heavy emphasis on his life as an artist. It includes numerous black and white photographs (many published for the first time) and artwork by Spare. A miscellaneous section at the end of the volume includes essays by Grace Rogers and Ralph Straus, a section on Spare's "New Theory of Camouflage," newspaper articles, a series of images from Spare's sketchbooks, a copy of Spare's Last Will and Testament, and an obituary by Haydn Mackey.

Set: \$1,500.00 [link to buy](#)





Spare, Austin Osman

### **ANATHEMA OF ZOS, The Sermon to the Hypocrites: An Automatic Writing**

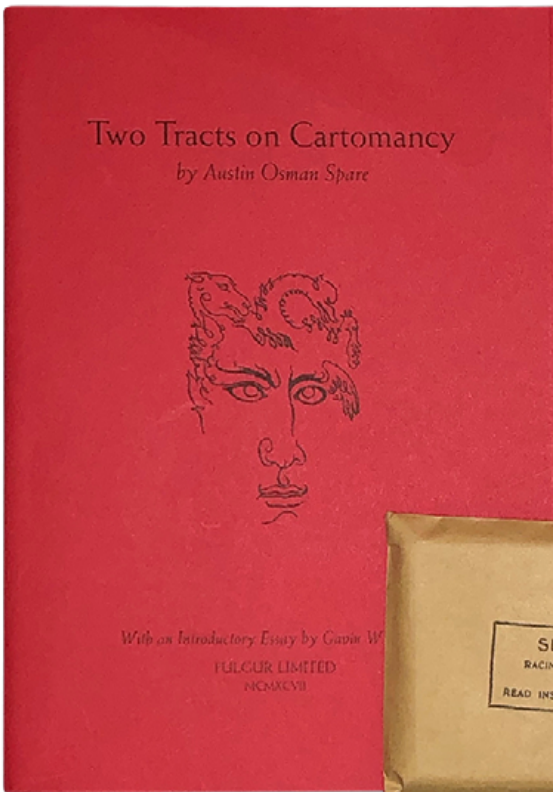
Thame: I-H-O Books, 2001. Reprint. Softcover. Small 4to. Title page and text in black, red and yellow. 65pp. Entirely reset with rubricated text and gold titles. A color plate has been added along with many of Spare's drawings. Some of the margin captions, printed in red, seem to bleed onto the reverse of the page, making some of them a little difficult to read, evidently common with this reprint. Short corner curl to upper right. Very good.

A reprint of Spare's fifth book, written in 1924 and first published in 1927 from Spare's sister's house in Essex. Certainly a nod to Nietzsche's Zarathustra, the work is a diabolical automatic writing with Spare (as Zos) going off big

time against religion, the conventional art establishment and all its hangers-on, and the overall hypocrisy and stupidity of ordinary life. What's not to like? By publishing this work, Spare must have known of the possibility that he would be condemned to the outer margins of the art world for the rest of his life. Whether anybody noticed or cared remains unknown. After the main text presented here there is a section with the title: *The Journey of the Soul from Death to Rebirth: Catalogue of Complete Titles of Drawings to be Exhibited 1928*. This features several pages with a running list of 37 titles of drawings (on recto) with one small drawing on each verso. I can find no reference to a Spare exhibition from 1928.

\$75.00

[link to buy](#)



Spare, Austin Osman (Introductory Essay by Gavin W. Semple)

### **TWO TRACTS ON CARTOMANCY**

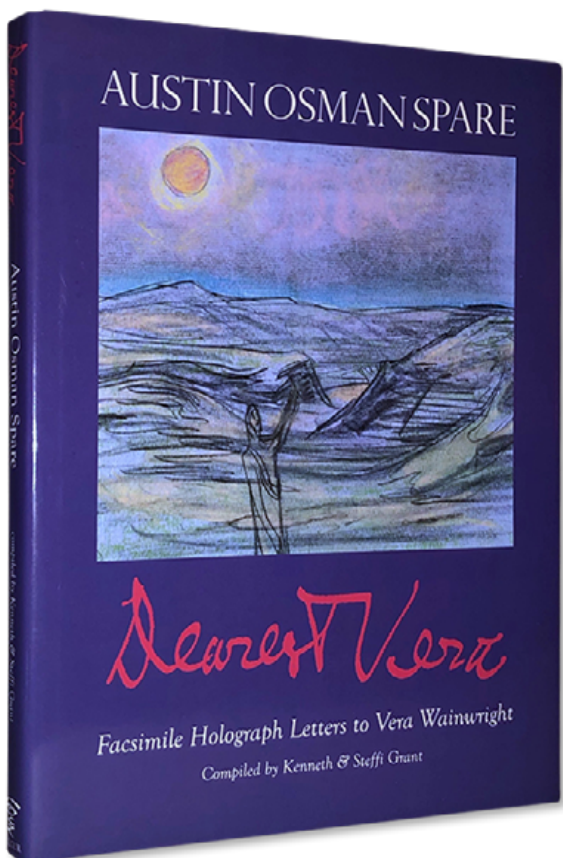
London: Fulgur Limited, 1997. First Edition. Black wrappers with red pictorial dust jacket. 8vo. Frontispiece portrait of Spare. 38pp, b&w images. With a facsimile deck of Surrealist Racing Forecast Cards in small envelope. Fine in near fine jacket; cards are fine in a near fine envelope.

These two short tracts by Spare are published here for the first time. The first tract, simply titled *Surrealist Racing Forecast Cards* includes instructions on how to properly use the special deck that Spare created in order to pick winners at the horse track, or for any type of race. Spare began offering the deck for sale in 1936. In his original advertisement

for the cards he indicates that he did have success in picking the winners in more than one race. He warns, however, that there are no guarantees because the cards react differently to each person. To top it off, he offered a full refund to anybody who bought the pack of cards and found them to be of no use. The second tract is called *Mind to Mind and How by a Sorcerer*. This includes Spare's instructions on how to assemble and use a personal deck of fortune telling cards, using a standard deck of playing cards. This is followed by Spare's personal approach to reading the cards and the non-scientific methods he used. He states: "Education has little to do with this faculty. The Witch who taught me was illiterate, with limited vocabulary, and the usual Fortune Teller's argot, yet she was able to define and explain the most complex and abstract things, much clearer than I could with an almost complete vocabulary." Spare is referring to the infamous Mrs. Patterson whose true identity has never been determined. Gavin Semple's introductory essay traces the influence of cartomancy throughout Spare's life and discusses the cultivation of his system as a process of working with familiars.

\$175.00

[link to buy](#)



19

Spare, Austin Osman (compiled by Kenneth and Steffi Grant)

**DEAREST VERA, A Kaleidoscope of Facsimile Holograph Letters to his friend the Poet & Painter Vera Wainwright**

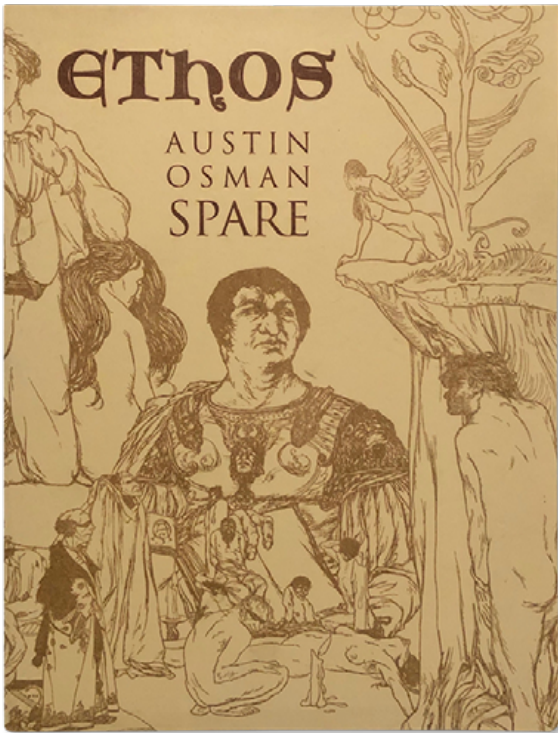
London: Fulgur Limited, 2010. First Edition. Hardcover. Tall 4to. Limited to 600 copies. Mauve cloth with silver spine titles. Pictorial dust jacket. Black and white frontispiece. 174pp. Illustrated throughout in color and b&w. A fine copy in like dust jacket.

These holograph letters from Austin Osman Spare to the poet Vera Wainwright were bequeathed to Kenneth and Steffi Grant following Wainwright's death in 1969. Also included were notes about her relationship with Spare which are presented here in an introductory essay. The letters span the years between 1939 and 1956, the year Spare died. The subject matter of many of the letters is in relation to ideas about art which Spare was going to design to accompany a book of

Poems by Wainwright, entitled *Poems and Masks*, a title chosen by Spare from several that he suggested. Among the letters were sketches by Spare on projected layouts for the book, including title pages and mock-ups of the type of artwork Spare had in mind. These included trees and landscapes as well as mask figures. A couple of the letters are written on "Austin Osman Spare's School of Draughtsmanship" stationery. It was the poet Victor Neuburg who, shortly before he died, suggested to Wainwright that she should go and visit Spare in his studio. Spare was at one time going to provide illustrations for Neuburg's poetry but that never materialized. Spare and Wainwright became great friends which is evident in the very touching letters. Wainwright was also one of Spare's finest pupils.

\$75.00

[link to buy](#)



20

Spare, Austin Osman

### **ETHOS (The Magical Writings of Austin Osman Spare)**

Micrologus, The Book of Pleasure, The Witches Sabbath, Mind to Mind and How. UK: I-H-O Books, 2001. First Edition Thus. Wrappers. Small 4to. Printed in brown, red, and grey. 173pp. Color and b&w illustrations. Beautifully designed. Near fine.

A collection of some of Spare's most potent magical writings. Includes *Micrologus* (first published by Fulgur in 1992 under the title *Axiomata*), *The Book of Pleasure*, *The Witches Sabbath* (Fulgur, 1992), and *Mind to Mind and How* (published here for the first time). All of the original illustrations from *The Book of Pleasure* are included but they are presented in brown and white instead of black and white. Regardless, it is a wonderfully designed volume with rubricated capitals and marginal notes in red.

\$125.00 [link to buy](#)



21

Spare, Austin Osman (Afterword by Keith Richmond)

### **ADVENTURES IN LIMBO**

London: Neptune Press, 2006. First Edition. Original wrappers with matching dust jacket with French folds. Landscape 4to. Limited to 150 numbered copies, this being No. 55. Printed on high quality archival paper. xxiv (plates) + [6]pp. Illustrated with 24 full page plates. Scarce. A fine copy.

A reproduction of one of Spare's sketchbooks completed during the final years of the Second World War. On May 10th, 1941, during the height of the London Blitz, Spare's London flat was completely obliterated by a bomb. Over 300 of his artworks were destroyed and he suffered great injury, barely able to paint or draw for the next three years. These sketches were created in 1944 and 1945 with Spare writing on the cover of the sketchbook: "drawn while spotting for flying bombs." All of the sketches appear to be finished pieces with Spare signing and dating each one in the original sketchbook. There are numerous landscapes littered with standing stones with

faces, anthropomorphic plant forms, human figures drawn in great detail, and more. Considering his injuries and his uncertain future as a working artist due to those injuries, many of these drawings are very well executed.

\$450.00 [link to buy](#)

Spare, Austin Osman (preface by Robert Ansell; introductory essay by Gavin W. Semple)

**THE WITCHES SABBATH / AXIOMATA; with Austin Osman Spare (1856 - 1956) A Retrospective Exhibition (31st October - 14th November) to celebrate the launch of The Witches' Sabbath and Axiomata**



London: Fulgur, 1992. True First Edition. Hardcover. Quarto. This issue limited to 956 numbered copies although far fewer were actually issued due to the printer going bankrupt which resulted in most of the sheets being pulped. In 2007 a number of partial sets of sheets were rediscovered and were reissued with a new introduction. This, however, is the true first issue and is now quite scarce. Black cloth with gilt devices to front and back and gilt spine titles. In a black

matching dust jacket. Color frontispieces to each title are tipped-in. Lacks the errata/bookmark and the promotional photo which accompanied most copies. Two titles in one volume ([xii] + 20, [x] + 22pp), each starting from opposite ends and upside down in relation to each other (tete-beche). Illustrated with full page b&w drawings by Spare. The accompanying exhibition catalogue is in the form of a small stapled booklet (4.5" x 5.75") bound in dark green wrappers with paper title label, printed on antique hand-made paper, tipped-in b&w frontispiece of a drawing by Spare ("Chaos"). The catalogue is limited to 333 copies. Book, dust jacket and catalogue in fine condition.

This was Fulgur's first published book. The work comprises two complete and previously unpublished texts by Spare. *The Witches' Sabbath* is Spare's short, sexually charged account of the Sabbath, its meaning and practice, along with an Evocation, Affirmation, and Prayers of Communion and Adoration. Spare claimed to have been introduced to Witchcraft in his youth by a mysterious Mrs. Patterson, and to have attended many Sabbaths. *Axiomata* is the name given to a collection of forty aphorisms that talk of magic and philosophy. In these writings the full development of Spare's ideology is revealed. The accompanying catalogue was specially printed for an exhibition of Spare's work at the Henry Boxer Gallery in London, in conjunction with the release of the book. It lists 77 works by Spare with sizes, descriptions of medium, and year. Some listings have additional notes. This copy of the catalogue formerly owned by Spare bibliographer Clive Harper, with his small tipped-in name label at end of booklet. A wonderful production.

**\$450.00**

[link to buy](#)

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Spare, Austin Osman

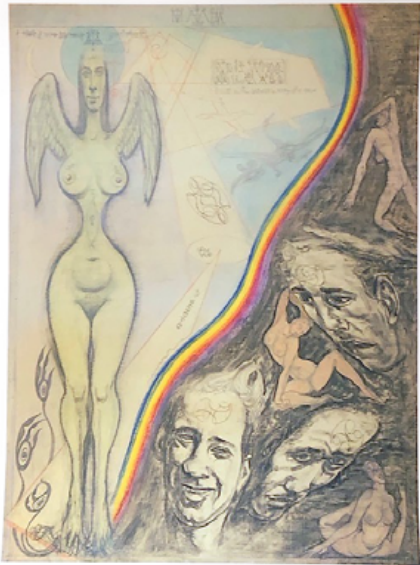
**MAN IS A BUNDLE OF IDS  
(Limited edition print, #1 of 100)**

Von Zos, 2015. First Edition Thus. Limited edition art print. Giclée, 23 x 18 inches. Released in an edition of 100 hand-numbered copies. This is copy number one, indicated in pencil at bottom of print along with blind-stamped publisher's device. The image has been reproduced to the highest standard using archival-inks and color-matches the original. A fine copy.

First exhibited at Spare's Archer Gallery exhibition in 1955, *Man Is A Bundle Of Ids* was acquired by Kenneth and Steffi Grant shortly after and it remained in their possession for the rest of their lives. The image formed part of a twelve-picture

series that Spare called "Contexture of Being." Perhaps no other work from Spare's late period better captures his gift for composition and draughtsmanship nor contains so many of his key artistic styles and methods. The work so enchanted Kenneth Grant that he later wove it into his own writing, with the picture forming a bridge of sorts between his Nightside Narrative, *Against the Light*, and the final volume of his Typhonian Trilogies, *The Ninth Arch*.

\$375.00 [link to buy](#)



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Spare, Austin Osman

**FORMULA OF ZOS VEL THANATOS (Limited Edition Stele Print Signed by Kenneth & Steffi Grant)**

London: Fulgur Limited, 2006. First Edition Thus (Special Issue). Limited to 93 hand-numbered copies. **Signed** by Kenneth and Steffi Grant. Small Publisher's device to lower right front. Working direct from the original artwork, this limited edition has been produced to the highest standards. Printed on a Mutoh six-color giclée printer on Hahnemuhle 310gsm German Etching coated mould made acid free paper. The printed image is 42cm x 28cm (16 x 11 inches). Complete sheet measures 22 x 15.5 inches.

Austin Osman Spare created this magical stele for Kenneth and Steffi Grant in 1954. The design incorporates portraits of the artist and both recipients, with Steffi Grant represented as the goddess Isis. Replete with secret glyphs and sigillic formulae, the stele may be regarded as the icon par excellence for the Zos Kia Cultus and Kenneth Grant's New Isis Lodge.

\$795.00 [link to buy](#)



goddess Isis. Replete with secret glyphs and sigillic formulae, the stele may be regarded as the icon par excellence for the Zos Kia Cultus and Kenneth Grant's New Isis Lodge.



***Books about Austin Osman Spare***

Allen, Jonathan (editor)

## **LOST ENVOY: The Tarot Deck of Austin Osman Spare**

London: Strange Attractor Press, 2016. First Edition. Tall octavo. Faux leather spine with illustrated paper boards with white titles. Gilt vulture head motif by Spare to front. Issued without dust jacket. Printed end-papers. 336pp. Color and b&w illustrations and photos. A fine copy.

This important work brings into public view for the first time a unique deck of tarot cards hand painted by Austin Osman Spare. It is estimated that Spare created this deck in 1905 or 1906. With the possible exception of some of Spare's friends and associates, nobody knew the deck existed. In 1944 Spare entrusted the deck to the conjuror Herbert J. Collings, one of the founding members of The Magic Circle, a British organization dedicated to the history and promotion of conjuring and stage magic. In November of 1969, then curator of The Magic Circle Museum, Arthur Ivey (1891–1975), published a short article within the organization's internally distributed periodical *The Magic Circular*, briefly

describing Spare's deck in the context of a general history of playing cards. The article is the only source of information available regarding the deck's provenance. Spare's tarot deck remained entirely unknown outside of The Magic Circle, until this volume was announced for publication.

Spare's designs for the trump cards are based on traditional tarot imagery. The remaining cards use the suits of a standard deck (hearts, spades, diamonds, clubs). All of the cards have a line or two of text to assist in interpretation with some indicating alternative interpretations if the card is shown with other cards from different suits. In addition, there are numerous incomplete glyphs and partial words that seem randomly placed on card edges. Placing certain cards next to each other allow some of these images and words to connect. The Aces of each suit, and a few other cards have the central images surrounded by what look like electro-magnetic waves of color — a precursor to some of Spare's later "vibratory portraits." All of the cards of the deck are shown in the book. There are also essays concerning the deck and related subject matter by Helen Farley, Gavin Semple, Alan Moore, Phil Baker, Jonathan Allen, and Sally O'Reilly.

**\$250.00**

[link to buy](#)



Ansell, Robert

**THE BOOKPLATE DESIGNS OF AUSTIN OSMAN SPARE**

THE  
BOOKPLATE DESIGNS  
OF  
AUSTIN OSMAN SPARE



The Bookplate Society in association with The Keridwen Press, 1988. First Edition. In original pictorial wraps as issued. This edition limited to 500 copies: 330 for the Bookplate Society, 140 for private circulation. Hand numbered, this being no. 355. There was also a special edition numbered I-XXX. Frontispiece portrait of Spare. 35pp. With 23 black and white bookplate images. Near Fine.

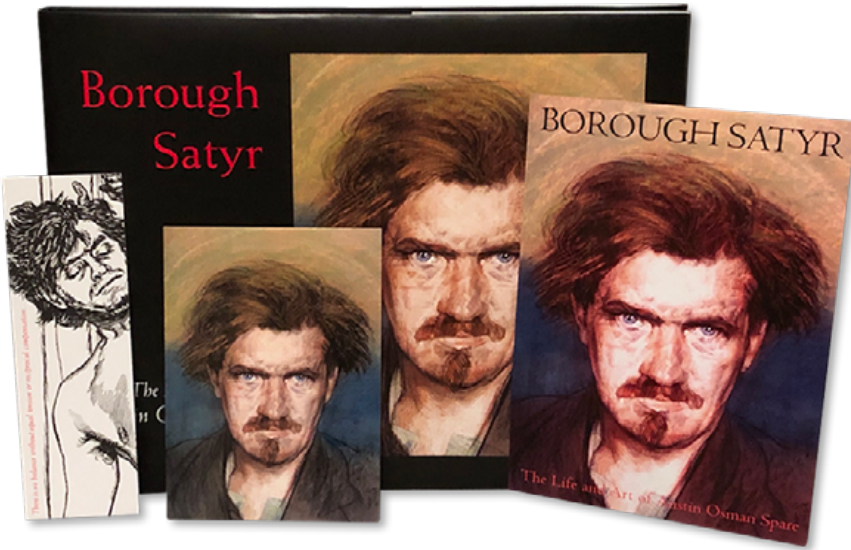
An exceptional look at some of the bookplates designed by Spare for Pickford Waller, John Oswald, Grace Rogers, Dennis Bardens, and others, including a few that Spare created for his own use. Includes a brief biographical introduction on Spare.

\$125.00 [link to buy](#)

Ansell, Robert (compiled and edited by)

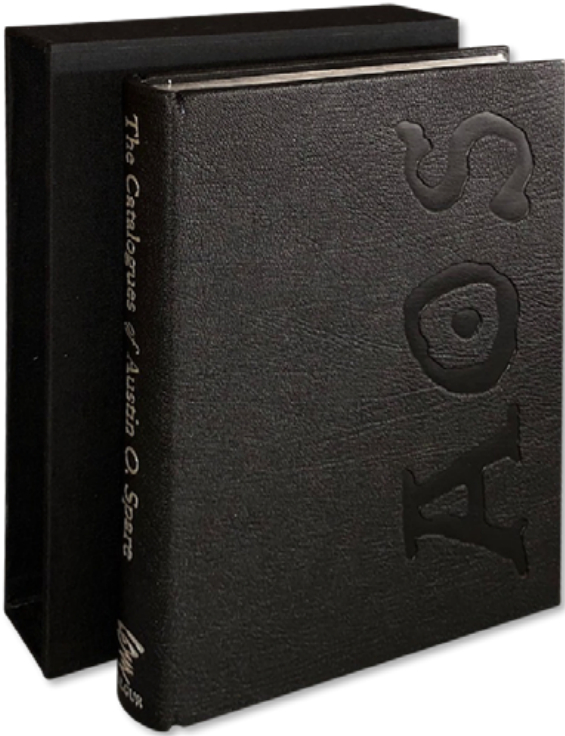
**BOROUGH SATYR: THE LIFE AND ART OF AUSTIN OSMAN SPARE**

London: Fulgur Limited, 2005. First Edition. Hardcover. Landscape 4to. Limited to 500 hand-numbered copies. Black cloth with silver spine titles. 96pp, color and b&w illustrations. Laid in are a bookmark, postcard, and original publisher's prospectus. A fine copy in like dust jacket.



An excellent introduction to the work of Austin Spare. The book was published to accompany an exhibition of Spare's work at the Maas Gallery in London and it contains a comprehensive collection of his art, a biographical introduction by Robert Ansell, a checklist of his exhibitions and essays by those who knew Spare personally. Essays include: Boy Artist at the R.A. (Anonymous); Austin Osman Spare: A Note on His Work by Ralph Straus; Symbology and Aesthetics in Relation to the Work of Austin Osman Spare by Grace Rogers; Artist as Agent of the Unseen by Hannen Swaffer; Sex in Art by Clifford Bax; Spare and Southwark by John Smith; Psychic Artist Enables you to see Beethoven's Fifth by Philip Paul; Appreciation by Kenneth Grant; Heaven and Earth: Portrait of a Magician by Ithell Colquhoun; Austin Osman Spare 1886-1956 by Hadyn Mackay; Introduction to *Zos Speaks* by Steffi Grant.

\$150.00 [link to buy](#)



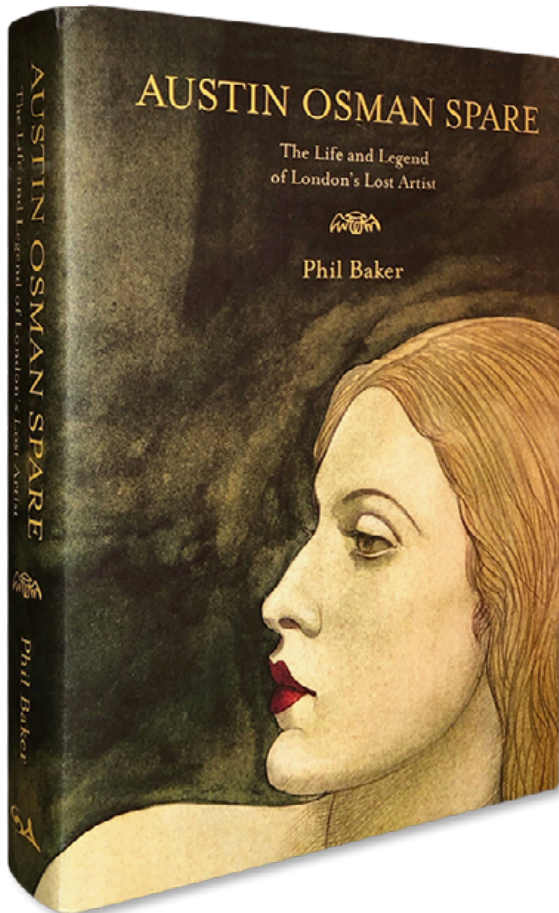
Ansell, Robert (compiled, edited & introduced by)

### THE EXHIBITION CATALOGUES OF AUSTIN OSMAN SPARE 1886-1956

London: Fulgur, 2012. First Edition. Hardcover. 8vo. Deluxe edition, limited to 96 hand-numbered copies. **Signed** by Robert Ansell. Hand bound in crushed full black morocco; blind-stamped front panel with Spare's initials. Spine titled in silver and silver top edge. Pictorial dust jacket. Black cloth slipcase. Black ribbon page marker. 320pp. Color and b&w photos and drawings throughout. Fine all around.

From his first show at the Bruton Galleries in 1907, to his last at the Archer Gallery in 1955, the catalogues gathered here provide very useful information not only on the works presented at each exhibition, but in many cases, in the form of valuable catalogue essays written by many of Spare's friends and acquaintances including Grace Rodgers, Oswald Blakeston, G.S. Sandilands, Dennis Bardens, Kenneth Grant, and even Spare himself. Also included are press reviews, a chronological selection of signatures and monograms, notes on framing, an index of titles, and more. A superb reference work.

\$395.00 [link to buy](#)



Baker, Phil (foreword by Alan Moore)

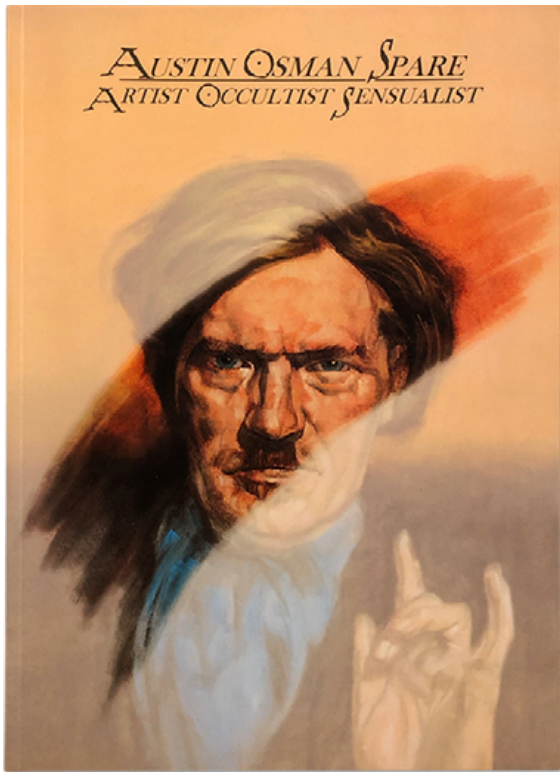
### AUSTIN OSMAN SPARE: THE LIFE AND LEGEND OF LONDON'S LOST ARTIST

London: Strange Attractor Press, 2011. First Edition. Hardcover. 8vo. Black boards with gilt symbol to front. Spine titled in gilt. In original dust jacket featuring Spare's work: *Portrait of a Young Woman* (1933). 323pp. Color and black and white plates. Publisher's bookmark laid in. Fine in like dust jacket.

The definitive biography of Austin Spare. It assembles the known fragments of Spare's life into a more complete and coherent picture and provides many new insights into his life as an artist from his early successes within the London art scene, to his rejection of the gallery system, his life during war time, the ups and downs of his time living in poverty and obscurity, and more. Spare was still able to create fantastic art through it all. Baker also shines a light on Spare's personal life with important biographical details of those who travelled in and out of Spare's orbit. While Spare's name may still not come up very often in modern art circles, he has gained an impressive cult following among occultists,

experimental musicians, and others on the outer edges of artistic endeavor. The world's largest private collection of Spare's art is thought to be held by Jimmy Page of Led Zeppelin.

\$150.00 [link to buy](#)



Beskin, Geraldine; Bonner, John (editors)

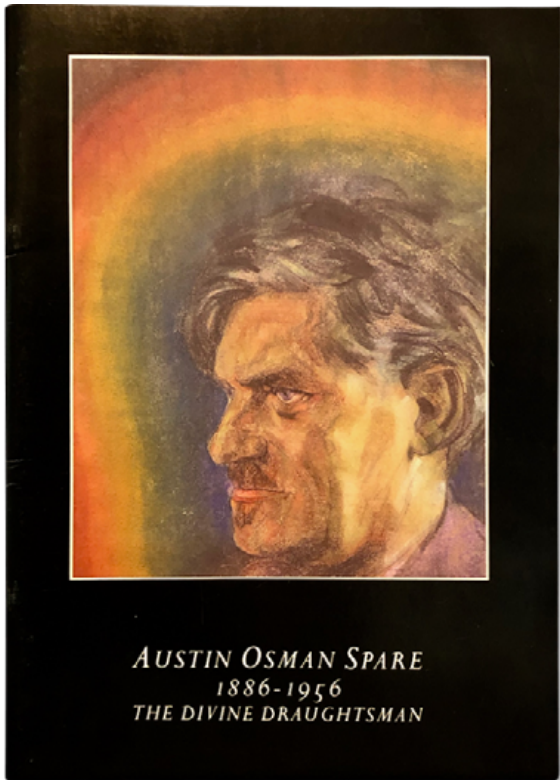
### **AUSTIN OSMAN SPARE: Artist - Occultist - Sensualist**

London: Beskin Press, 1999. First Edition. Illustrated color wrappers. 4to. **Signed** by Geraldine Beskin on title page. 70pp. Color and b&w plates plus additional drawings. A fine copy.

Published to accompany an exhibition of Spare's art at Marx House, Clerkenwell, London, which ran from August 9-22, 1999. Includes over 50 reproductions of Spare's work with sixteen pages in color. The editors provide an introduction and a short biographical sketch of Spare followed by several essays. These include *Discord in the Garden of Janus: Aleister Crowley and Austin Osman Spare* by Keith Richmond; *Haunted Avenue: The Magical Heart of Spare* by Michel Staley; *AOS Theory* by Sunny Shah; *Tree of Knowledge: Good and Evil* by John Balance; *Neither-Neither: Austin Osman Spare and the Underworld* by Marcus Jungkurth; *Memories of a Friendship:*

*A Letter by Frank Letchford* (to Geraldine Beskin); and *A Personal Recollection* by Roy Curtis-Bramwell. There are also two poems by Victor Neuburg dedicated to Spare which were originally published in *The Equinox*, 1910. The color reproductions of Spare's art are excellent.

\$75.00 [link to buy](#)



Beskin, Geraldine; Bonner, John (introduced by)

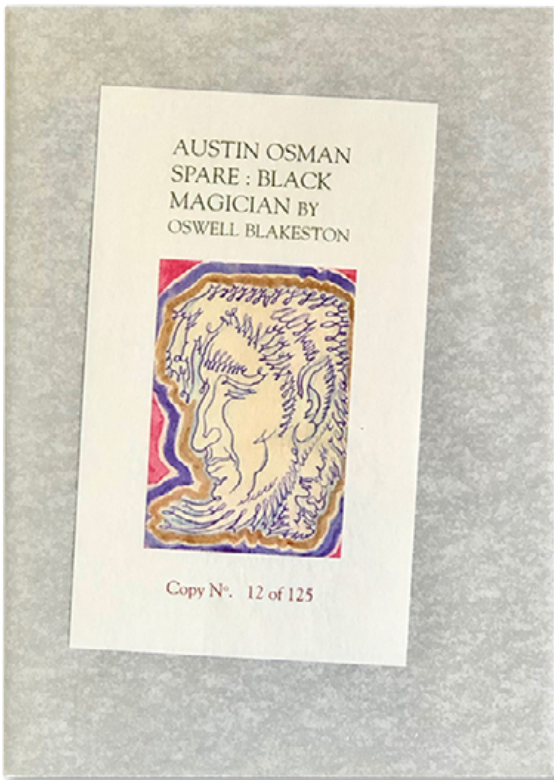
### **AUSTIN OSMAN SPARE, 1886-1956: The Divine Draughtsman. An Appreciation of the Man, the Artist and the Magician**

London: Beskin Press, 1987. First Edition. Essays by: Geraldine Beskin and John Bonner (Introduction); Ian Law; Genesis P-Orridge; Lionell Snell. Softcover. 4to (11.75" x 8.25"). 36pp. Color and b&w plates and vignettes. Light edge wear. A near fine copy.

Published in conjunction with an exhibition of Spare's work at London's Morley Gallery in September 1987. Laid in is a 4 page list of the works at the exhibition showing sizes and which collections the paintings came from. Some amazing works are reproduced here including several pieces from Jimmy Page's "Boleskine House Collection." This guide opens with an introduction from the exhibition organizers, Geraldine Beskin and John Bonner. Essays that follow include *Some Outline Remarks Regarding the Life of Austin Osman Spare* by Ian

Law; *Time Mirrors: The Art of Austin Osman Spare* by Genesis P-Orridge; and *Exploring Spare's Magic* by Lionell Snell.

\$75.00 [link to buy](#)



Blakeston, Oswald (Introduction by Clive Harper)

### **AUSTIN SPARE: Black Magician**

London: I-H-O Books, 2007. First Edition. Wrappers with opaque glassine jacket. 8vo. Limited edition of 125 copies of which only 90 were for sale. The book is numbered on a limitation page and also comes with a loose bookplate showing a “Vibratory Portait” by Spare with the same limitation number below the image. Introduction by Clive Harper. 162pp. Color and b&w photos and illustrations. A fine, unread copy in like jacket. Scarce.

Oswell Blakeston, born Henry Joseph Hasslacher (1907–1985), was an art critic, writer and experimental film maker who was a friend of Dylan Thomas. His tastes were summed up by his partner, Max Chapman, as “a quick eye for the bizarre and the outrageous.” Blakeston first met Spare in the 1930s and for a time was a great admirer of his art. This book collects all of Blakeston’s writings about Spare, and includes images of some unusual Spare paintings.

\$375.00 [link to buy](#)



Blakeston, Oswald (Introduction by Clive Harper)

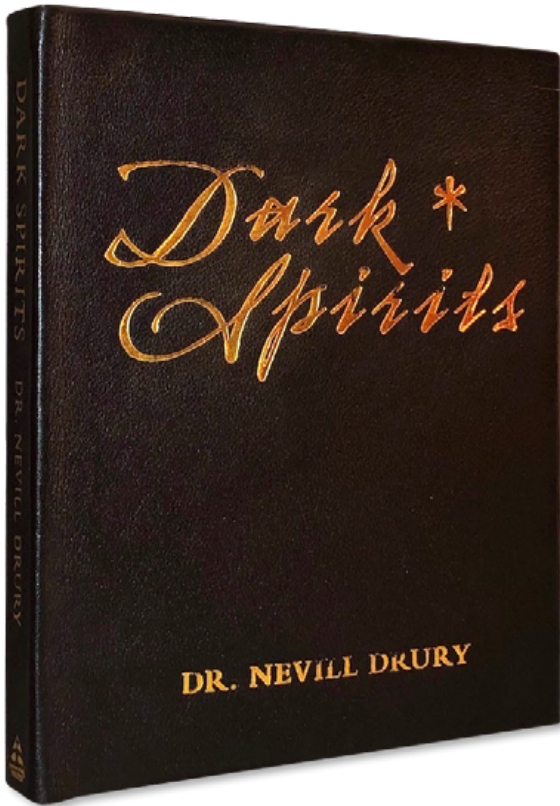
### **AUSTIN SPARE: Black Magician (Proof Copy with signed Kenneth Grant Letter)**

London: I-H-O Books, 2005. First Edition. Wrappers with opaque glassine jacket. 8vo. 108pp. Color and b&w photos and illustrations. “Mandrake Press Ltd. / PREVIEW COPY” is stamped to upper right of glassine dust jacket. Title and “1st Proof” written by hand on upper right of front wrapper, title also written on spine. Included is a **signed** letter to the publisher from Kenneth Grant (on his stationery), giving permission to use an article from a 1955

Spare Exhibition Catalogue. There are a few corrections marked in red on about 10 pages of the book, otherwise a fine copy in like jacket.

An early proof copy of this collection of writings by Blakeston about Spare. It lacks the final chapter that was included in the finished volume, which featured a few sections from Blakeston’s unpublished work simply titled *Magic*. An additional envelope is included with this volume which contains a letter from the Henry Ransom Center (Austin, TX) thanking the publisher for sending a copy of the finished book. Blakeston’s archives are now held at the Ransom Center.

\$450.00 [link to buy](#)



Drury, Nevill

### **DARK SPIRITS: The Magical Art of Rosaleen Norton and Austin Osman Spare**

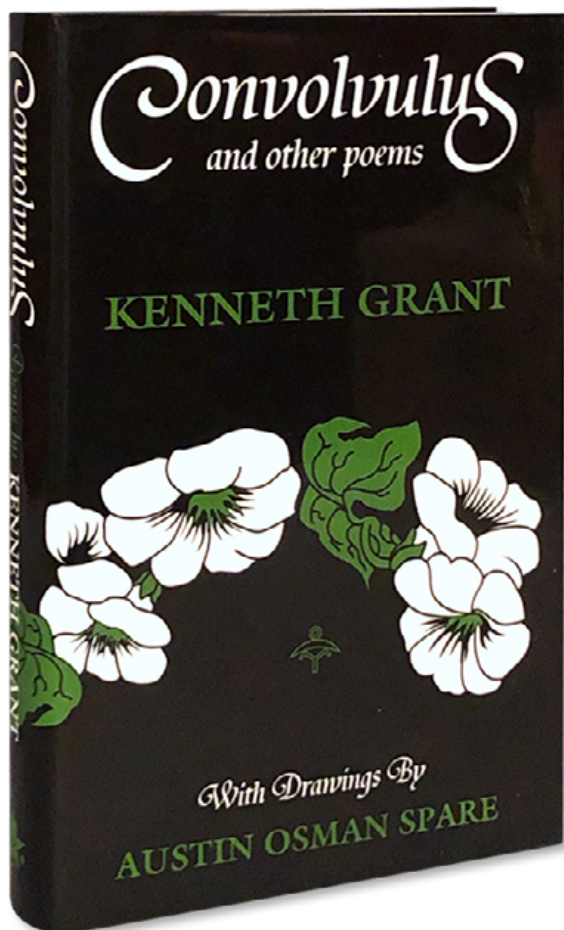
Brisbane / Chiang Mai: Salamander and Sons, 2012. First Edition. 4to. 198pp. Color and b&w illustrations. This deluxe edition is limited to 95 hand-numbered copies only. Bound in full black leather with gilt title to front and spine, issued without dust jacket. Includes a loose 9.5" x 7" b&w limited edition print by Christopher Kramer. One short faint scrape to leather on upper right front board, some rubbing to the gilt on front. Near fine.

Two of the twentieth century's most infamous artist-magicians are featured here with Drury giving a biographical overview and analysis of the occult symbolism and approaches of each. Includes numerous examples of the artists' work and contemporary photographs. Sections on Spare's magical

philosophy include his relationship with Aleister Crowley, the meanings of Zos and Kia, the Death Posture, Sigils, his influence on Chaos Magick, and his Automatic Art. Drury notes that there are several parallels in the personal lives and artistic careers of Spare and Norton: both were skilled figurative artists whose art school training contributed substantially to their graphic style; both exhibited their work extensively in popular meeting places like pubs or coffee shops in order to reach an appreciative audience, and both had a strong love for animals, especially cats. As occult practitioners, they each considered themselves pantheists, and both were well versed in the literature of the Western esoteric tradition, Theosophy, Eastern mysticism, and modern psychoanalysis (especially the works of Freud and Jung). Both were attracted to the practice of sex magic and also developed and utilized their own personal techniques of self-hypnosis and trance in order to produce their distinctive visionary artworks as a direct result of their magical methods. There is a clear parallel between the trance-based "otherworld" consciousness explored by Norton and the Zos / Kia cosmology of Spare and this in turn draws attention to the unique contributions of the two artist-magicians operating as "visionary outsiders" in the Western magical tradition.

**\$350.00**

[link to buy](#)



Grant, Kenneth (with drawings by Austin Osman Spare)

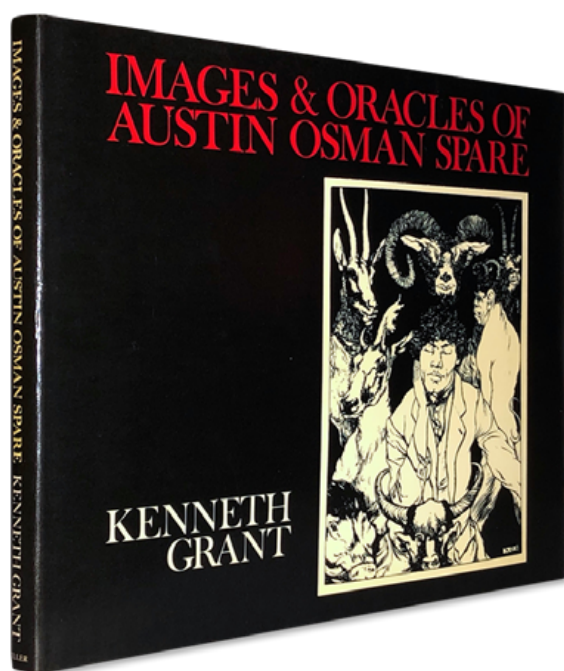
### CONVOLVULUS AND OTHER POEMS

London: Starfire Publishing, 2005. First Edition. 8vo. Limited to 75 hand-numbered copies, this being No. 74. **Signed** by Kenneth and Steffi Grant. Quarter bound in black goatskin over hand-made paper covered boards. Green and white illustrated end-papers. Decorative title page in green and black. 188pp. Illustrations by Spare, some in green ink. Printed on heavy paper stock. Some very faint rubbing to leather on front, otherwise fine in like dust jacket.

A collection of Grant's poetry which includes the full contents of his two long out-of-print works *Black to Black and Other Poems*, first published in 1963 by Carfax, and *The Gull's Beak* published in 1970 by The Toucan Press. It also includes *Convolvulus: Poems of Love and the Other Darkness*, published here for the first time. These hauntingly beautiful poems — with titles such as *Sorcery*, *Sigils*, *Words of Power*, etc. — offer a direct demonstration of ritual invocation and evocation as it should be performed. Together, these poems span the years from the nineteen-forties to the present time (2005).

There are 26 illustrations by Austin Spare, most of which were given to Grant shortly before Spare's death. The remaining drawings by Spare were provided by Grant's friend and publisher, Michael Staley. Steffi Grant designed the dust jacket.

\$375.00 [link to buy](#)



Grant, Kenneth

### IMAGES & ORACLES OF AUSTIN OSMAN SPARE

London: Frederick Muller, 1975. First Edition. Limited to 1000 copies. Landscape 4to. Grey cloth with indented black label to spine, titled in gilt. Dust jacket. Illustrated throughout with black and white images by Spare. Text in black and red with stylized red drop caps. Small price sticker to jacket flap. Near fine copy in price-clipped jacket.

The first major book to be published covering Spare's sorcery and magical art. Its publication was instrumental in bringing Spare out of the dustbins of obscurity and into the forefront of 20th century occultism. Kenneth Grant (1924-2011) was

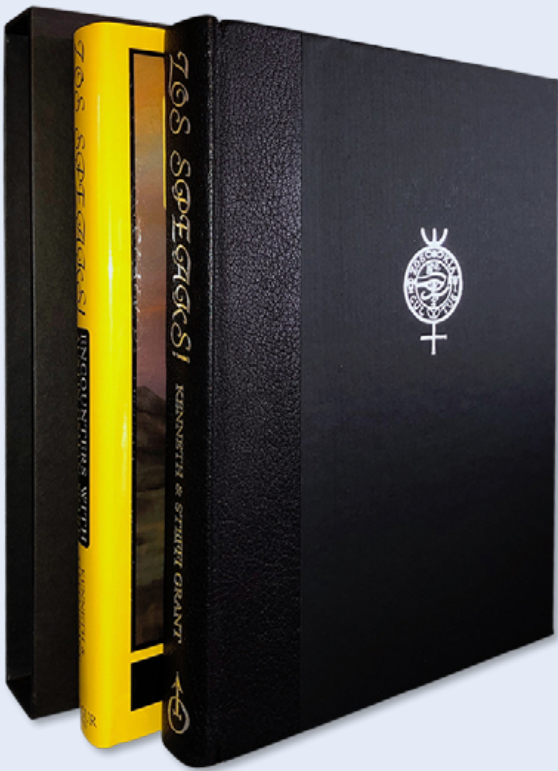
Spare's literary executor and therefore had access to many of Spare's unfinished manuscripts which he had been working on during the last decade of his life. Some of Spare's finest magical artwork is shown here along with rare illustrations of the manuscripts.

\$295.00 [link to buy](#)

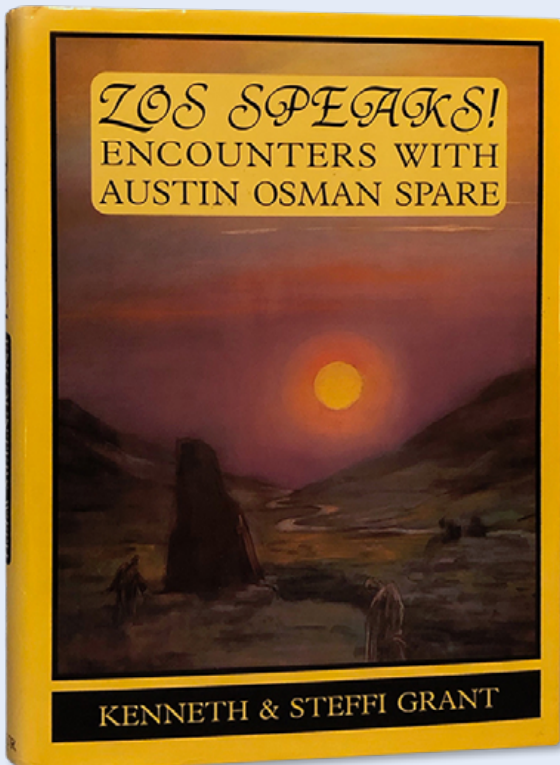
Grant, Kenneth &amp; Steffi

**ZOS SPEAKS! Encounters With Austin Osman Spare (Signed, Deluxe Edition with Talisman)**

London: Fulgur, 1998. First Edition. 4to. Deluxe edition limited to 93 hand-numbered copies, **signed** by Kenneth and Steffi Grant. Bound in quarter black morocco over black cloth stamped in white. Silver spine titles. In original dust jacket and cloth slipcase. Includes a Talisman of the Zos-Kia-Cultus mounted in a special folder with purple ribbon ties, and a book launch announcement card in separate envelope. Pictorial end-papers. Tipped-in color frontispiece. 296pp. Color and b&w images, drawings, sigils, and figures. A wonderful book production. Fine all around.



Kenneth and Steffi Grant first met Austin Osman Spare during Spare's last decade of life. A mutual passion for Weird Art brought them together at a time when Spare was once again writing about the occult. Steffi Grant provides an introduction which serves as a brief biography of Spare, plus details on their first meeting in 1948, and their activities in a recovering, post-war London during the 1950s. Part one of the book includes an extensive selection of letters and diary extracts from this period, which provide an insight into Spare's unique magical system — working with sigils and Familiar Spirits, his Alphabet of Desire, and the strange formulae of the Witches' Sabbath which Spare claimed to have attended on many occasions. Part two contains Spare's last magical writings, the manuscripts being bequeathed to Kenneth Grant upon Spare's death in 1956. These are under the heading of *The Book of Zos vel Thanatos* and include *The Logomachy of Zos*; *The Zoetic Grimoire of Zos*; and *The Living Word of Zos*. An excellent supplement to Kenneth Grant's *Images & Oracles of Austin Osman Spare* (1975).

\$895.00 [link to buy](#)

Grant, Kenneth &amp; Steffi

**ZOS SPEAKS! Encounters With Austin Osman Spare**

London: Fulgur, 1998. First Edition. 4to. Black cloth stamped in silver. Pictorial dust jacket. Short inscription, **signed** by Kenneth and Steffi Grant. 296pp. Color and b&w images, drawings, sigils, and figures. Near fine in like dust jacket.

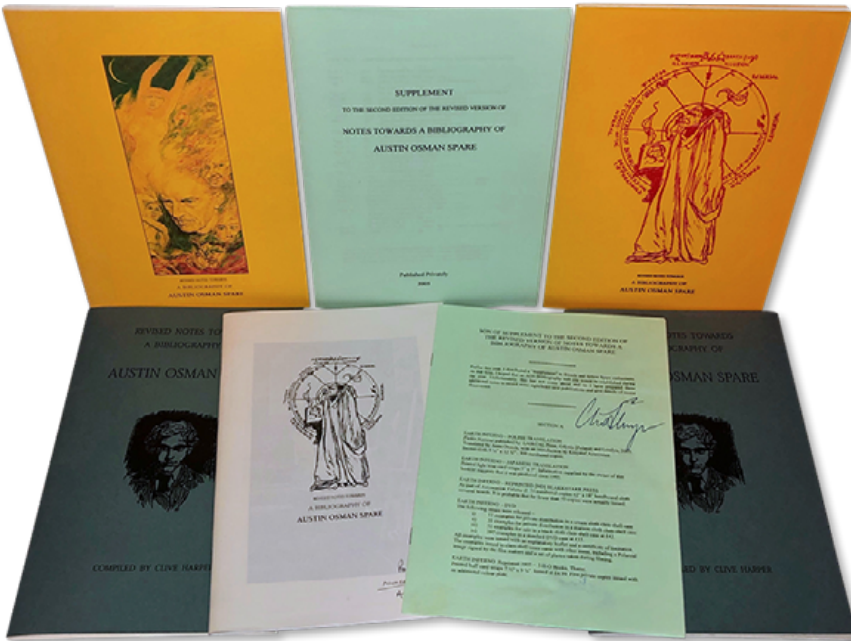
The trade edition, not often encountered signed.

\$395.00 [link to buy](#)

Harper, Clive

**REVISED NOTES TOWARDS  
A BIBLIOGRAPHY OF AUSTIN  
OSMAN SPARE (A collection of  
scarce and unique items  
relating to)**

Mandrake Press / Holmes  
Publishing Group / Private, 1996–  
2005. A collection of 7 booklets  
(many **signed**) and a list with  
hand written corrections by Clive  
Harper. Full details are below.



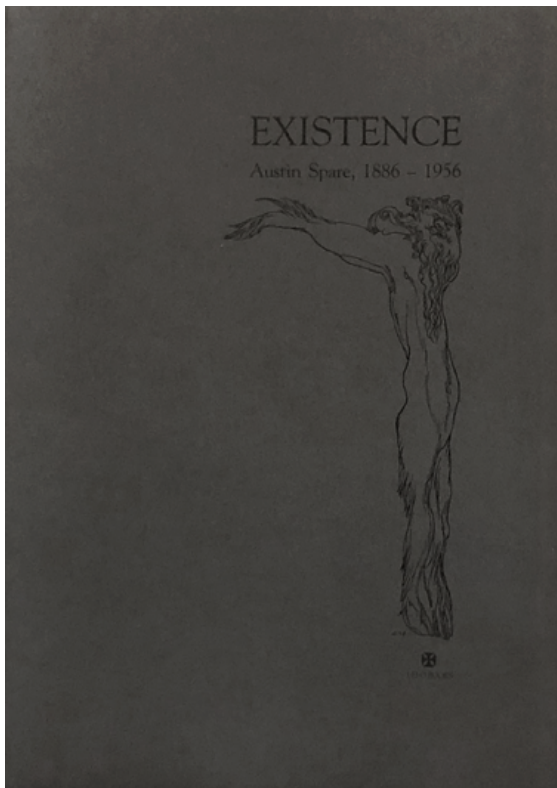
This “anatomy of a bibliography” collection comprises the following items:

- 1. Revised Notes Towards a Bibliography of Austin Osman Spare.** Mandrake Press, 1996. 1st Edition. Card covered booklet, 56pp. Proof copy, signed by A.R. Naylor from Mandrake Press, with “Proof Copy” written above crossed out limitation statement of Private Edition. With index. Fine.
- 2. Revised Notes Towards a Bibliography of Austin Osman Spare.** Mandrake Press, 1996. 1st Edition. Card covered booklet, 56pp. Presentation Copy of the Private Edition, signed by the publisher, A.R. Naylor. This copy comes in elegant cloth bound folder. With index. Fine.
- 3. Revised Notes Towards a Bibliography of Austin Osman Spare.** Mandrake Press, 1996. 1st Edition. Laminated card covered booklet, 56pp. Different cover image from listing 2. This copy comes in elegant cloth bound folder. Fine.
- 4. Revised Notes Towards a Bibliography of Austin Osman Spare.** Holmes Publishing 1999. Card covered booklet, 44pp. One of 22 copies this being number 4 (copies 1–12 being the author’s own copies). Signed inscription from Clive Harper to publisher Tony (Naylor) on title page. Loosely inserted limitation card with acknowledgements which were omitted from the first copies printed. Corner crease. Very good or better.
- 5. Revised Notes Towards a Bibliography of Austin Osman Spare.** Holmes Publishing 1999. Card covered booklet, 44pp. Later printing with acknowledgements on copyright page. Fine.
- 6. Supplement to the Second Edition of the Revised Version of Notes Towards a Bibliography of Austin Osman Spare** with accompanying letter from the author. Stapled booklet, 32pp. This being copy number 12 of 75 and inscribed by Clive Harper.
- 7. Son of Supplement to the Second Edition of the Revised Version Notes Towards a Bibliography of Austin Osman Spare** with corrigendum slip tipped-in. 8pp stapled booklet. Signed by Clive Harper.
- 8. Single folded sheet with hand written corrections by Clive Harper to a list detailing various versions of Revised Notes Towards a Bibliography of Austin Osman Spare** 1pp. Large post-it note attached with short note, signed by Clive Harper.

\$375.00

[link to buy](#)





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Naylor, A. R. (editor)

**EXISTENCE: Austin Spare, 1886-1956** (Presentation Copy)

Thame: I-H-O Books, 2006. First Edition (Privately Published). Softcover. Large 4to (12" x 9"). Dark grey card covers with title and Spare design in black. In plain glassine wrapper. Printed on goatskin parchment paper. Tipped-in card of a Spare drawing to half-title. 96pp. Color and b&w illustrations. Tipped-in card has a couple of wavy areas, otherwise a fine copy in like glassine wrapper. Quite scarce.

To celebrate Spare's life this book was created and presented to about 80 people who have made contributions to the appreciation of Spare's work (it was not commercially available). The presentees are listed in the preliminary pages. A finely printed volume with generous borders and nice color reproductions. Includes *Adonai - a Morning Prayer* by Spare, and a number of collections of his aphorisms. There are numerous images by Spare reproduced which had not been published before including 10 "vibratory portraits" and a dozen other color and monochrome images plus many vignettes. Also included is a page dedicated to friends of Spare, essays by Dennis Bardens, Grace Rogers, and Frank Letchford, Letters to Dennis Bardens, two poems dedicated to Spare by Victor Neuburg, and more.

\$375.00 [link to buy](#)



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Ponchin, Stephen

**EVOLUTION. Volume One: From Influx to Automatic Drawing. Austin Osman Spare and Poetry: The Particular Influence of William Blake, W.B. Yeats, and John Gray; Volume Two: A Fearful Asymmetry. The Peculiar Stylistic Innovations of an Edwardian Symbolist**

London: Mandrake Press, 2008, 2012. First Editions. Two volumes, issued separately. Square 8vo. Black cloth with gilt emblem to front of each volume. Blind stamped titles along right edge of front boards. Volume One: number 71 of 225 copies, though a small sticker on back end-

paper states: "one of fifty copies printed on smooth 100% cotton paper" and "Sold exclusively by Caduceus Books." Color frontispiece. 43pp. Color and b&w illustrations. Volume Two: No limitation stated but limited to 300 copies. 212pp. Color and b&w illustrations. Both volumes fine. Uncommon as a set.

Volume one looks at Spare's interactions with contemporary poets, and how their influences may have had an effect on Spare's own working ethos, in particular, the early books that Spare produced. Pochin suggests that it was through W.B. Yeats that Spare became aware of the meaning of Blake's work and that this had a profound effect upon the development of Spare's magico-mystical system. He also offers some illuminating insight into Spare's relationship with John Gray (the model for Oscar Wilde's *Dorian Gray*). The work concludes with an examination of Spare's development of the Alphabet of Desire and his exploration of the inner realms of consciousness. The second volume explores the contexts in which Austin Osman Spare's art developed. Pochin analyzes Spare's bookplate designs, their historical and symbological background, and what they tell us of Spare's relationship with his various patrons. In order to convey the full cultural context, artistic scope and immense facility of Spare's achievement the book is replete with examples of those artist print-makers who preceded him, those he had contact with, and those who influenced his work. Includes an afterword by Dr William Wallace and an index of Spare's published and manuscript bookplates.

\$495.00 [link to buy](#)

Pochin, Stephen (Conceived, Compiled, and Edited by), with numerous contributors

## AUSTIN OSMAN SPARE, *Refractions: Fallen Visionary*

UK: Jerusalem Press, 2012. First Edition. 4to. Deluxe Edition limited to 100 hand-numbered copies. This is copy no. 2. With double-sided dust jacket and housed in a red cloth slipcase. Quarter black leather over grey boards with embossed title device to front in red and white. Marbled end-papers. 200pp. Color and black & white illustrations of Spare's work throughout. A numbered, limited edition print of an AOS self-portrait (also no. 2) is laid in. Fine all around.

Includes transcripts of the talks given at the 2010 Austin Spare exhibition at the Cuming Museum, London plus an illustrated list of the 110 works (including cabinet objects) on display. There is also a transcript of Spare's rare interview on BBC

radio in 1955. The exhibition's sequence of Spare's self-portraits are beautifully recreated across the inside of the dust jacket. Those who gave talks at the exhibition are Michael Staley, Phil Baker, Judy Aitken, Geraldine Beskin, Steve Crabtree, Caroline Wise, Ross Macfarlane, Stephen Pochin, Lucian Taylor, Dr. Christopher Jordan, Dr. William Wallace, Gary Lachman, and Robert J. Wallis.

\$375.00

[link to buy](#)





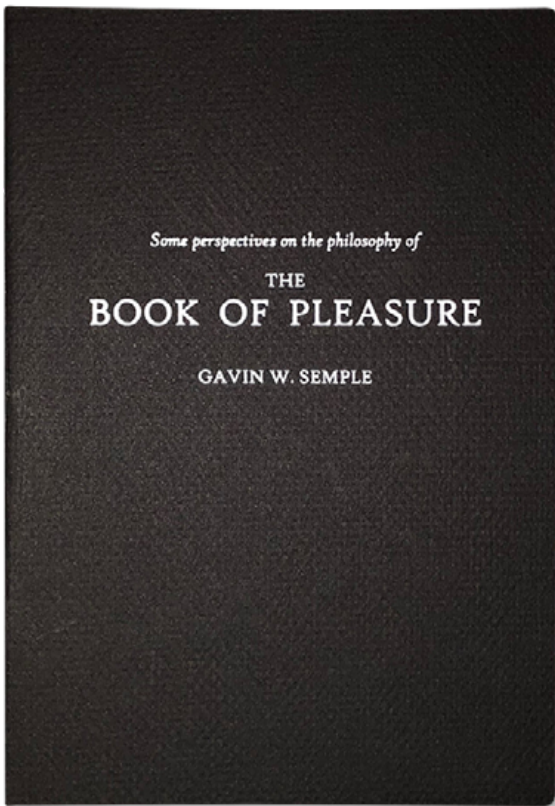
Semple, Gavin W.

**STUDY FOR A PORTRAIT OF FRANK LETCHFORD  
(July 2nd, 1916 - December 30th, 1998)**

London: Fulgur Limited, 2002. First Edition. Wrappers in dust jacket. 8vo. Limited to 400 copies. **Signed** by the author on title page. Frontispiece photo of Letchford. 42pp, b&w illustrations. Laid in is an envelope with a two-sided handwritten note card by Frank Letchford (on his Austin Spare stationery) to Anthony Naylor of Mandrake Press. The note discusses receiving a box of books from Mandrake, plus mentions of William Wallace, a Surrealist Exhibition, and author Gavin Semple. A fine copy.

A memoir of Letchford with many details of his interactions with Austin Spare. Frank Letchford first sought out Spare in 1937 when he was “collecting live eccentrics” with the intention of writing an article on London’s more colorful characters. He considered Spare to be his greatest catch and shortly after became one of his students (Austin Spare’s School of Draughtsmanship). He was Spare’s main benefactor and they remained close friends until Spare’s death in 1956.

\$295.00 [link to buy](#)



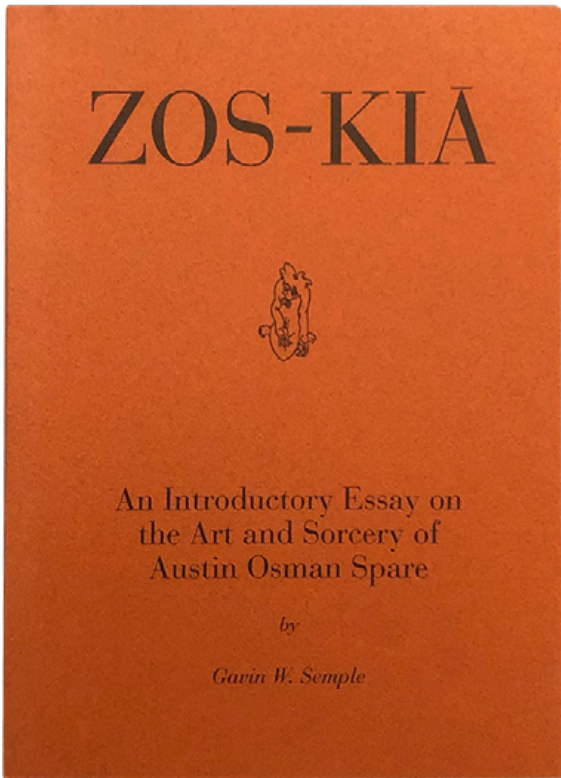
Semple, Gavin W.

**WHO EVER THOUGH THUS? Some Perspectives  
Towards Understanding the Philosophy of *The Book of  
Pleasure* by Austin Osman Spare**

London: Fulgur Limited, 2004. First Edition. Privately printed for subscribers only. Limited to 496 copies. Black card wrappers with white titles to front. 8vo, b&w frontispiece from *The Book of Pleasure* (The Death Posture). 11pp. One additional full-page illustration. A fine copy.

A study of the magical thought expressed in Spare’s *The Book of Pleasure*, published to mark the centenary of Spare’s inaugural exhibition at the Royal Academy on May 2nd 1904. Semple states that the work was not written as part of the founding of a cult or religious order, but instead encourages its readers to think for themselves, to investigate and value their own beliefs, doctrines and methods — freely confessing that it offers no solutions or easy answers, and insisting that these can only be discovered by each person within her or himself. It claims no provenance except the imagination and creative ability of the author, and stands as a demonstration of the insight that can be achieved by an individual working by, for and with him or herself alone to reclaim the mind’s visionary potential and manifest this through creative effort.

\$85.00 [link to buy](#)



Semple, Gavin W.

### **ZOS-KIA: An Introductory Essay on the Art and Sorcery of Austin Osman Spare**

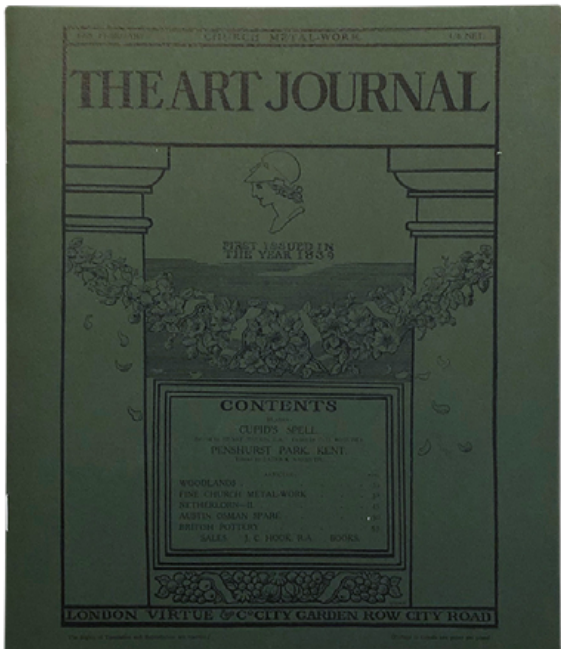
London: Fulgur, 1995. First Edition. Brown card covers with orange stiff paper dust jacket. 8vo. Though not stated, this edition was limited to 600 copies. Publisher's bookmark and printed talisman laid in. 52pp. 8 color photographs of work by Spare, plus additional drawings and photographs in b&w. A fine copy in like jacket.

An authoritative and critical work that explores Spare's personal systems of sorcery augmented by numerous excerpts from Spare's own writings. Includes detailed accounts of Spare's sigil work, his formula of the Death Posture, the Alphabet of Desire, and much more. It also includes excerpts from Spare's last unpublished grimoire *The Logomachy of Zos* alongside the early text of *The Book of Pleasure*, clearly showing the consistency of Spare's magical vision through life. At the

end of the volume is a handy glossary of the many terms Spare created and used throughout his works. One of the best introductions to Spare's intricate and often complex system of magic.

**\$295.00**

[link to buy](#)



Sketchley, R. E. D.

### **AUSTIN OSMAN SPARE (from *The Art Journal*, February 1908)**

[UK]: [The Mandrake Press], ND [2008]. First Edition Thus. Green printed card wrappers (9" x 7.5"). 16pp. Four full-page b&w illustrations. Cover design reproduces the cover of *The Art Journal* from February 1908. Printed on goatskin parchment paper. Limited to 59 numbered copies, indicated with a tipped-on label to inside back cover. A fine copy.

A facsimile of Sketchley's article on Spare from the February issue of *The Art Journal*, after seeing his exhibition at London's Bruton Gallery in 1907. Sketchley discusses Spare's art and

philosophy. "There must be few people in London interested in art who do not know the name of Austin Osman Spare."

**\$85.00**

[link to buy](#)

Staley, Michael; Wise, Caroline Wise (editors)

### A.O.S.: A Celebration

London 14th May, 2006. Thame: I-H-O Books, 2006. First Edition. Privately published. Softcover. Large 4to. Limited to approximately 100 copies. Original matte-coated wrappers with printed design by Spare to front. 96pp. Color and b&w illustrations. Also included is a folding card announcing the event with a portrait of Spare and 3 color illustrations. Book and card in fine condition. Scarce.

This volume was produced for a celebration event of Spare's life held on the fiftieth anniversary of his death, copies being given to those in

attendance. Includes several essays and reproduces nine photographs of Spare, 19 of his pictures, a letter, obituary newspaper cuttings, an exhibition review from 1907, and Spare's horoscope. Proceeds from ticket sales and an auction were donated to the RSPCA (Royal Society for the Prevention of Cruelty to Animals), of which Spare was a lifetime member. Spare believed that humans and animals were of the same life current and that by "Atavistic Resurgence" we can share the consciousness of animals and rouse their powers. Spare was particularly fond of cats, and this book presents two short memoirs of Spare by Dennis Bardens and Frank Letchford, both describing the artist's defense and care of the strays common after the bombing of London. There are also several photos of Spare in his studio surrounded by his feline friends. Essays include: The Living Word of Zos by Robert Ansell; Automatic for the People by Alan Moore; The Wizardry of Zos by David Knight; The Eyes to See by Anthony Naylor; Spirits, Trees and Tree Spirits by Caroline Wise; AOS: 1956-2006 by Clive Harper; Encountering Austin by Phil Hine; The Mona Lisa of Lambeth by Ruth Bayer; Austin Osman Spare and the Beautiful Mutations by Ossian Brown; Austin Osman Spare: Background of Prescience by Michael Staley; Chaos for the Normal by Carl McCoy and Andrew Collins.

**\$250.00**

[link to buy](#)

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Staley, Michael, introduction by

**ZOS: Austin Osman Spare**

Glasgow: 23 Enigma, 2007. First Edition. Tall 4to. Original green wrappers sewn by hand. Gilt image and title to front. 8pp [text] + 13 colored images (11 are full page) tipped-on to 6 double sided sheets interspersed with plain black sheets. Two promotional postcards laid in. A fantastic production. Near fine.

A nicely produced catalogue issued in conjunction with the exhibition Zos Speaks in Glasgow, 2007. Michael Staley provides an Introductory Essay called *Austin Osman Spare: Transformation and Identity*.

\$275.00 [link to buy](#)

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Wallace, William

(foreword by Frank Letchford)

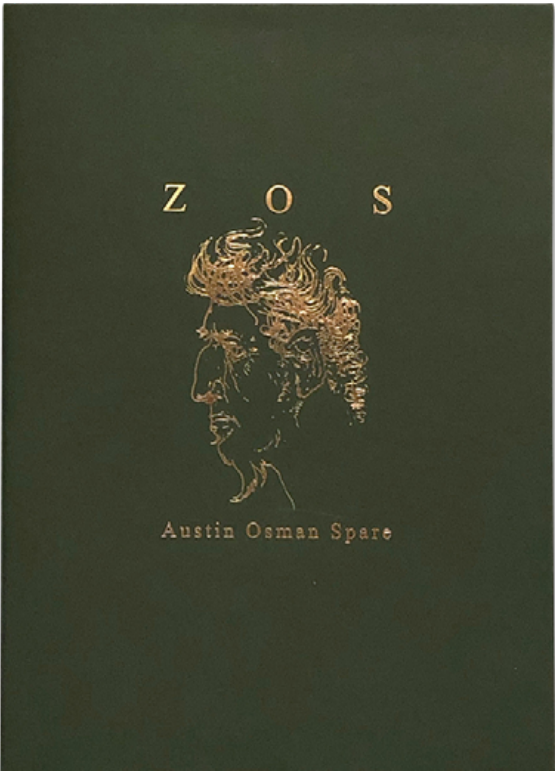
**THE EARLY WORK OF AUSTIN OSMAN SPARE 1900-1919 with THE LATER WORK OF AUSTIN OSMAN SPARE 1917-1956**

Gloucestershire, UK: Catalpa Press, 1987, 1989. First Editions. 8vo. 2 volumes, issued separately. Sewn wrappers in dust jacket with paper label to front. Early Work: Color frontispiece. [vi] + 21 pages, plus 25 loose half-tone illustrations tucked into back jacket flap (as issued). Tiny mark to back cover, else a near fine copy in like jacket. Later Work: Color frontispiece. [x] + 31 pages, plus 24 full-page black and white plates bound in at end of volume. A fine copy in like jacket.



*The Early Work of Austin Osman Spare* covers Spare's art between 1900 and 1919 and includes a chronology, four essays, plus notes and bibliography. *The Later Work of Austin Osman Spare* looks at Spare's artistic output and his general state of being, from the first World War up until his death in 1956. Nice private press editions, though both volumes were greatly expanded upon and issued in a one volume edition in 2015 (see next item).

\$225.00 [link to buy](#)



Wallace, Dr. William

**THE CATALPA MONOGRAPHS: A Critical Survey of the Art and Writings of Austin Osman Spare (Deluxe Edition of 100 Copies)**

London: Jerusalem Press, 2015. First Edition thus. Royal 8vo. Bound in quarter purple leather over white cloth boards. Silver spine titles. Marbled end-papers. Page marker ribbon. Litho-printed. Limited to 100 copies. Book is **signed** by the author and laid in is an original signed ink drawing by the author, and a facsimile invitational card to a Spare exhibition from 1909. 250pp. Includes two plates sections in color, plus over 100 b&w illustrations. A fine copy in like dust jacket, in a fine silver-stamped slipcase.

Comprising a revised and much expanded republication of the long out of print books *The Early Work of Austin Osman Spare* and *The Later Work of Austin Osman Spare*, this volume features 93 color images and includes 50 unpublished artworks by Spare. In addition, it features 20 very early ink drawings which were recently discovered in a private collection. An extensive new introduction analyzes the many themes and obsessions in Spare's art: palimpsests and Realism. By immersing himself in

Spare's creative impetus Wallace has explored not only occult texts and alchemical art, but has also found a rich vein of reference and allusion to the biblical texts, and the art of Blake, Hogarth and Shakespeare. Includes an in-depth examination of the Mrs. Paterson myth, the first convincing decoding of the "L.C.O.C.S" dedication of *The Focus of Life*, and more.

**\$395.00**

[link to buy](#)

