



JANUS INCARNATE?

The Hypnagogic/Magickal Techniques of Austin Osman Spare . . .

VOID OPERATOR EXTROIDINARE.

By Gary Osborn

In the final day of 1888 – the same year that the “Devil” was stalking the London streets as the “Whitechapel murderer” – a magician and artist of rare genius was born.

Austin Osman Spare, or ‘AOS,’ (as he is known in occult circles) is said to have been born on the cusp; an end-beginning point, sometime between 31st December 1888, and 1st January 1889 – the same year that Hitler was born.

Although the date and time is in doubt, the place of his birth is well known.

AOS was born at Snowhill, Smithfield Market, London; the only son of Philip Newton Spare – a City of London policeman whose career was no doubt affected by the Whitechapel murders and the nationwide hunt for “Jack the Ripper.”

In his book, *The Magickal Revival*, Occult archivist and biographer, Kenneth Grant, mentions that the writer, H.P. Lovecraft often alluded to certain entities which have their being “*Not in the spaces we know, but between them. They walk serene and primal, undimensioned, and to us unseen.*” [1]

Grant, who had first met Spare in 1945, then goes on to say:

“This aptly describes Austin Osman Spare. The circumstances of his birth emphasize the element of ambivalence and in-betweenness which forms the theme of his magic. He told me he was not sure whether he was born on the last day of December 1888, or on New Year’s Day, 1889; whether, as he put it, he was Janus backward-turning, or Janus forward-facing. But whichever aspect of the deity he more closely represented, it is a fact that his life was a curious blend of past and future” [2]



Figure 1: Self-portrait. AOS. 1925

Capturing the 'Eternal Now'

In many esoteric traditions the fine point in time that separates each year or one cycle of time from another, is the *Alpha-Omega* point in all cycles.

This crossover point in time represents the *Eternal Now* – which if captured within one's consciousness is experienced as a kind of 'portal' or "window area" through dimensions.

In terms of our waking-sleeping, circadian rhythms and cycles, this crossover point is the Quantum state of consciousness known as the *Hypnagogic State* – where the division of our experience of the world into mind and matter – the mental realm of dreams and the material realm of everyday reality – becomes superimposed or *fused* as one energy.

Though many of us don't realise it as yet, all paranormal and mystical experiences are due to the Hypnagogic State – being the *ekstasis* trance-state of the shaman. The Hypnagogic is the *neutral* borderline state between waking and sleeping consciousness where both opposites are cancelled out to reveal a *third state* of consciousness which is both but neither. Carl Jung called this the 'third reality'. In Gurdjieff's esoteric system the Hypnagogic State represents the 'Third Force' – it also represents the '*Excluded Middle*' of Western Aristotelian logic.

According to my NPT '*Neutral Point theory*', every cycle – including all wave phenomena related to different periodic systems – has this Neutral Point within it which it is crossed over twice in every cycle from peak positive to dip negative. Our consciousness is also oscillating in cycles and many times a second. (See article, *The Grail and the Alpha Omega*). In other words, the patterns of energy/information we perceive, experience and interact with, is being 'pulsed' every nanosecond from the source (collective conscious) where everything - all energy/information is fused as One. This same source is also at the center of all things - from the center of quasars and spinning galaxies to the centers of all elementary particles, and also at the center of our own individual consciousnesses - in that we are each of us linked to it like spokes around the hub of a wheel. Everything is pulsing; oscillating, flickering, and these oscillations are intimately linked to the oscillations of our own consciousness.

The most intriguing element to this theory and one that can explain most enigmas associated with the strange nature of consciousness – *is that we are momentarily unconscious to some extent at this crucial point in the cycle* – meaning that we are unconscious so many times a second. Of course the oscillations are so rapid we don't notice that are momentarily unconscious – just like we don't notice the flickering of a projected cine film. In this analogy the black borders between each frame would represent the point where and when we become unconscious in the cycles and where and when our consciousness is fused with the infinite. Moreover, my theory is that this is the point in the cycle where we "tap" the infinite so as to create the reality around us, but that we have to become unconscious to some extent *at the point of "tapping"* it so as to block ourselves off from releasing too much energy and information from this source and at once into our reality – the danger being, that we could alter the patterns of our reality to such a degree that we could warp and distort it. But hey! . . .

doesn't this describe paranormal phenomena?

In other words, regarding the so-called physical laws of the universe we are living in, *isn't all paranormal phenomena the result of some alteration or distortion of these laws?* I would say it is, and I would also say that the Hypnagogic State is the key to altering these laws to a lesser or greater degree, because if all cycles have this same point within them, then it's possible that the only way we can capture this point in the cycles is by accessing this point in the slower waking-sleeping cycle by remaining consciously aware at the point of falling asleep and sustaining it. Again, Hypnagogia seems to be the "skeleton key" that can open the doors to other levels of consciousness; other dimensions of the self and alternate realities where other intelligences dwell. Mastering and controlling the Hypnagogic State is what makes one a Magician, and seems to be the fifth element by which one is able to fuse energy and information together so as to consciously command it and manipulate it – thereby becoming the master of one's own creation of reality. Most of us are creating the patterns of our own reality unconsciously – which is why we feel that our lives are governed by chance and why we are blown hither and thither in these patterns.

All PK (*psychokinetic*) abilities and effects are due to this "Twilight Zone" in consciousness – where the duality of mind and matter, wave and particle, *yang and yin* – become as fused as one.

All other psychic abilities and related psi-phenomena that range from a flash of insight to synchronicities to ESP to Remote Viewing to OBEs – right on up to mystical enlightenment experiences such as a *Kundalini Awakening* – are again due to the Hypnagogic State – the experience depending on the intensity of one's consciousness being sustained within the Hypnagogic. As we can see all these experiences are mostly based on the close union between one thing and another.

For instance we perceive the connection between things in a flash of insight; the same information in the mind is reflected back at it from the material world as in a *synchronicity* – again the result of this fusion in consciousness between mind and matter. We know that two locations in space and time can be superimposed within one's consciousness by both spontaneous and voluntarily induced ESP and Remote Viewing experiences. Again, PK, where we are able to influence matter with our mind is again due to this fusion in consciousness as both mind and matter become one energy. OBE experiences where we are able to *bi-locate* – i.e., be in two places at the same time – are again triggered by one's sustainment of the Hypnagogic State . . . as is the enlightenment experience, again associated with a *Kundalini Awakening*. Intense sustainment of the Hypnagogic State will trigger a *Kundalini Awakening* in which – according to many accounts – an individual seems to have experienced all the energy and information pertaining to the whole universe or multiverse, fused at a point within the centre of the individual's consciousness - again the Source-Center, otherwise known as the Void, the Absolute or the Godhead. We could say that in that enlightening experience, one is actually capturing the 'Eternal Now' and in doing so he or she will experience the same proto-centre which seeded the universe in the so-called "*Big Bang*."

After looking at the nature of Austin Spare's work, and the cosmology he had devised around this in-between state in consciousness, it's not surprising to learn that Austin Spare was actually born on such a point in time – that brief beginning and end point in the cycle which represents the Hypnagogic State.

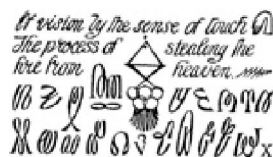
The strange life of Spare, the artist genius, still continues to influence people today, and his reputation as a cult figure is growing all the time. Although recognised as a graphic artist, behind the public facade Spare was also a practising magician and a visionary and wrote four books in which he revealed his own magical methods and techniques in arousing the primal energy of the Unconscious from utilising the Hypnagogic trance state. This is understandable, when we realise that access into and control of the Hypnagogic State, *lies behind our unconsciousness of it* – and that one has to sustain conscious awareness at the point between our waking and sleeping states – i.e., *the point in the cycle where we usually become 'unconscious.'*

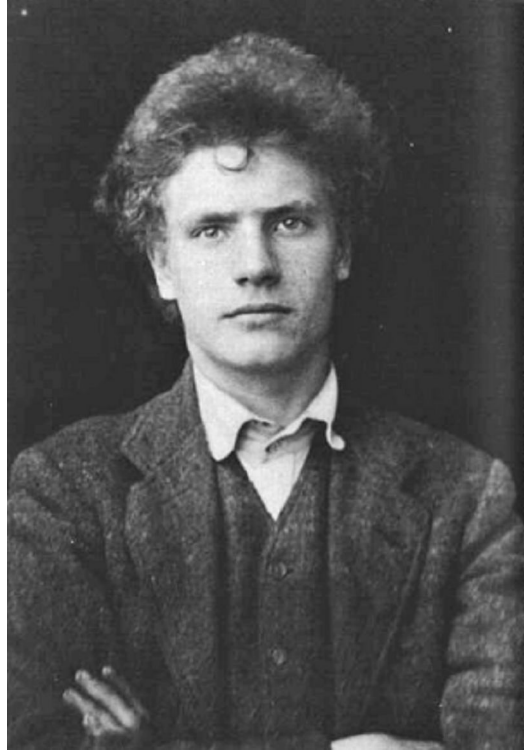
It has been said that, 'apart from William Blake, John Martin, Aubrey Beardsley, Sidney Sime, and a mere handful of others, England has produced no artist to equal Austin Spare for sheer ability and imaginative fecundity' [3]

Well having experienced a Kundalini Awakening myself and having noticed many inferences and references given to the 'Serpent energy' of Kundalini in Spare's work – as well as the Hypnagogic State that can trigger it – its not surprising that I would spend some time researching into Spare's obsession with the Hypnagogic State, which he termed the "*Neither Neither*" to find out what he knew about it. I soon discovered, that the reason why people now consider Spare one of the unknown genius's of our time is because he attained his genius through his natural, innate ability to consciously access that highly creative 'quantum point' in consciousness which links us to the infinite source of consciousness itself, and from which most of us are unconsciously creating and re-creating the repeating patterns of the reality around us in recurring and 'habitually' recurring cycles.

In fact I would go so far as to say that, metaphorically, Spare was a living embodiment of the Hypnagogic State and that the unusual story of his life and the magickal techniques he developed and utilised, stand as a tribute to it.

However, this is not something that many people are aware of and so through this article about Spare, it is my purpose to bring attention to the '*All-Non-Thing*' that lay behind Spare's own unique methods of sorcery – something that even those who have studied Spare have not yet fully grasped.





*Figure 2: Austin Osman Spare aged 16,
Photo taken in 1904*

The Young Sorcerer

Not much is known about Spare's early life, and his mother remains absent from all the literature about him. What we do know is that Spare avoided the usual indoctrination (as is typical of his kind) and left elementary school at the age of 13 taking his future education in his own hands. He joined the Lambeth School of Art for formal tuition and then went on to the Royal College of Art, where in 1904 at the age of 16 – (when the above photo was taken) – Spare had his work exhibited.

As a boy, and as the result of some innocent subconscious doodling, Spare created his own language in the form of symbols or '*sigils*.' Spare had always been interested in the occult and even from an early age he possessed the intellectual aptitude needed to grasp the psychological aspects of the esoteric and arcane. Realising later that the sigils he had always been creating were "doorways" into the subconscious or unconscious, the young Spare began to develop a magical technique around them through which he could tap into the power of the unconscious – thereby manifesting the object of his desires. Spare's reputation as a magician grew and those who knew him had no doubt that he possessed real occult powers – as the accounts given by those who had witnessed his demonstrations show.

Again in his book, *The Magickal Revival*, Kenneth Grant tells us that when Spare

was seventeen he was invited to stay at the home of the Rev. Robert Hugh Benson, author of *The Necromancers* and other occult novels.

One summer day Benson and his young guest decided to go out for a walk. The weather had been fine all day and so while looking up at the blue and cloudless sky, Benson asked Spare, if like a Shaman, he could produce rain by magical means. Spare said he could and proceeded to draw one of his sigils on the back of a used envelope. Benson watched on with curiosity as the young man concentrated all his attention on the strange symbol. After some minutes, Benson was astonished to see small clouds appearing in the sky which then gathered to a point just above their heads. Suddenly there was a violent discharge, and in seconds Both Benson and Spare were caught in the ensuing downpour which soaked them to the skin.

A year or two later, Benson introduced Spare to the Secretary of the Society of Psychic Research, the Hon. Everard Feilding.

Being interested in the paranormal, Feilding wanted proof of Spare's magical powers and proposed a test for the eighteen year-old sorcerer.

Feilding asked that Spare materialise an object. Spare wasn't to be given any clue as to what the object was – only that he materialise it. Spare consented to this request and asked that Feilding visualise the object as best he could and hold it in his mind. He then proceeded to trace one of his sigils. Kenneth Grant informs us that Spare's sigil was an ideograph or symbol associated with a familiar spirit whose services Spare would often employ when any mind-reading was required. After a short while Spare began to receive a vivid impression of the object that was in Feilding's mind. Once satisfied that he had received the object, Spare told Feilding to stop visualising.

Spare quickly traced another sigil and began to focus all his attention on it. Some minutes had passed when Feilding – whose eyes had been on Spare all the time – was alerted by a knock at the door. Not wanting to disturb Spare – who seemed as if he was in some kind of hypnotic trance – Feilding tip-toed over to the door and quietly opened it. Standing in the hallway was his valet who offered to present him with his slippers. Feilding then turned to Spare and asked him how on earth he had done it!

Although the desired object that Feilding had wanted Spare to materialise was indeed a 'pair of slippers,' Feilding had not asked, nor expected his valet to bring them to him. This meeting in 1907 becomes all the more significant when we learn that Feilding was associated with the ill-fated Frederick Bligh Bond, who at that time was the president of the Archaeological Society. Bond would later become embroiled in one of the most controversial incidents in the history of British archaeology. Although Spare was only indirectly involved, this truly momentous event in the annals of 'psychic history' deserves a mention.

The 'Company of Avalon'

Author Colin Wilson, who in the '80s wrote an article about Bligh Bond for the monthly encyclopaedia, *The Unexplained*, [4] tells us that in 1907 the Church of England had purchased the ruins of Glastonbury Abbey for £36,000.

Not knowing just what they had purchased, the Church commissioned Bond to excavate the surrounding grounds. Like his friend, the Hon. Everard Feilding, Bond was a member of the SPR (Society of Psychic Research) – however, the Church officials were not aware of this – nor were they aware of his passionate interest in Spiritualism and the paranormal which at that time were considered contrary to their accepted beliefs.

Digging began in 1909 and only a few weeks had passed when Bond's men discovered the outer walls of the buried Edgar Chapel. This great archaeological find was duly celebrated and Bond was awarded some "lime-light." But exactly how Bond had known where to dig for the old chapel continued to be a mystery.

The answer to this would come some 10 years later.

In a strange reversal of fortune, Bond found himself discredited after writing a book called *The Gate of Remembrance* (1918) in which he finally admitted having used psychic means to locate the lost chapel. Placed under pressure by a rival archaeologist who was aiming to get there before him, Bond decided to take a short-cut in locating the chapel and called on a psychic friend who had the gift of 'automatic writing'. No one knows who this psychic friend was, but it has been speculated that this person was Austin Osman Spare.

Both men then began holding séances in Bond's office in Bristol; calling on the spirits and asking them to pinpoint the layout of the old chapel. Bond's scheme seemed to have worked. After a short while the two men began direct communication with several entities who claimed to be the spirits of dead monks who had lived on the grounds of the abbey around the 16th century.

Known simply as, "*The Watchers*" or the "*Company of Avalon*", the spirits continued to pass on important information about the history of the abbey – most of which was later verified. Not only had the monks given the precise location of the chapel, but also minute details, such as the colour of the stained-glass windows of the abbey and other things – all of which had checked out during the excavations. The communications were mostly received in Latin which added to their authenticity.

When Bond had asked who had built the chapel he received the name 'Abbot Bere.' The monks also said that the chapel was later added to by the Abbot, Richard Whyting in whose reign it was destroyed.

According to the Monks, it was soon after Abbot Bere had died, that Cardinal Wolsey – advisor to Henry VIII – appointed Richard Whyting as Abbot.

Wolsey then advised his new Abbot that to find favour with the King, Whyting should invite Henry to Glastonbury . . . not the best advice, coming from a man who had the reputation of a skilled advisor.

Never one to miss out on being entertained, the King accepted the invitation. However, once in Glastonbury and with his ailing treasury on his mind, Henry

could not fail to notice the wealth of gold and silver in the Abbey as well as its acres of surrounding lands and farms, and so after his break with the Church of Rome, Henry made his move on its properties. In 1539, Richard Whyting, the last Abbot of Glastonbury, was dragged to the top of the Tor and hanged by the King's commissioners. Henry then had the abbey seized and destroyed. [5]

As expected, having learned about Bond's unorthodox methods in locating the lost chapel, the officials of the Church of England were alarmed and enraged: In their mind, Bond could have done no worse if he had used "devilry" and "blackmagic!"

Bond was promptly dismissed and thrown off the grounds. It was probably the result of his "indirect" association with Spare that Bond would later come to believe that his mind had somehow gained access to a vast store of unconscious memory concerning the sacred grounds of Glastonbury.

I should perhaps mention that Glastonbury Tor is said to be a 'vortex of energy' – the centre of which is a major 'power point' on the Earth – the perfect setting for anyone using psychic means to produce results.

The Witch's Apprentice

As a young man, Spare naturally fitted the typical image we have of the charismatic, bohemian, artist/writer-hero that had influenced the "New Romantics" pop-culture movement of the early '80s. Only recently, Spare was described as "*a late-decadent, perversely ornamental, graphic dandy in the manner of Felicien Rops and/or Aubrey Beardsley*" [6]

Spare's early interest in sorcery was forged and given further direction via his friendship with an elderly colonial woman; a self-confessed witch, whom he alluded to as Mrs Patterson. Spare often referred to her as his "second mother."

Mrs Paterson captivated the young man's impressionable and fertile mind with her own tales of sorcery; having claimed descent from a line of Salem witches with whom she still had a psychic link.

Grant tells us, that although having the limited vocabulary of a plebeian, gypsy fortune teller, Mrs Patterson was able to define and explain abstract ideas much more clearly than Spare, who with his far greater vocabulary was much too colourful in his expression to be understood properly. Once entranced by her occult knowledge, Spare allowed himself to be seduced into a sexual relationship with her.

Among other things, Mrs Patterson had taught Spare how to enter into the trance state at will and how to utilise this altered state of consciousness in various ways just like the Shaman who uses trance to access "other worlds" and "realities".

Again, I would emphasise that what we call 'trance' is really the 'Hypnagogic State' – known in the shamanic tradition as *ekstasis*. Spare often described this state as 'ecstatic.' Spare was so adept at entering this altered state that he began using the Hypnagogic trance state as a creative medium for his own unusual brand of art.

More importantly, Mrs Patterson made the young man aware that the point of sexual ecstasy is also significant and that it could, and should be employed as a highly potent form magick. She emphasised that the point of orgasm could be utilised for the activation and materialisation of one's desires.

During sex, one should try and enter the hypnagogic or trance state. Again, the trance state is known as ecstasis, being associated with sexual ecstasy. At the point of orgasm one should concentrate on the desired outcome of his or her will or intent as the point of sexual climax will amplify and will quickly manifest the thing most central in one's mind.

The creative power of one's consciousness works in the same principle as the 'procreative process,' so one can actually use the procreative process to "impregnate" the Centre of one's consciousness with one's desire so as to "give birth" to the desire in the external reality. Writing about the influence that Mrs Patterson had on Spare, Kenneth Grant informs us that:

'Apart from her skill in divining, she was the only person Spare ever met who could materialize thoughts to visible appearance. Aleister Crowley – who met and attracted all kinds of psychically active individuals – met two only in the course of his life who had this particular siddhi (Allan Bennett was one; the other, Crowley did not name.)' [7]

The "other" was obviously Austin Osman Spare for in 1910, at the age of 21, Spare became a member of the A : A : (*Argenteum Astrum*, otherwise known as *The Silver Star*) and was introduced to Aleister Crowley.



Figure 3: Aleister Crowley as 'The Magician.' Photo taken in 1911,

*the year after Spare had joined the *Argenteum Astrum**

Spare and "the Beast" 666

It was during the course of his brief membership with the A : A : that Spare contributed some drawings to Crowley's periodical, *The Equinox*. (*One should note that the days of the Spring and Autumn Equinoxes also represent the midpoint or neutral point in the annual cycle - much like the hypnagogic and hypnopompic states in the waking-sleeping cycle*).

Not much has been written about the Crowley/Spare relationship – although it has been suggested that their association went far deeper than their affiliation with the A : A : – even suggesting that both men were lovers.

This rumour was obviously designed for cheap sensationalism – the result of some writer's overactive imagination to over-compensate the lack of anecdotal material concerning the brief association of these two remarkable occultists.

However, it has been said that during his brief time in the A : A : Spare had learned much about ceremonial magic, upon which he would later pour scorn and express his contempt.

On the other hand, Crowley was impressed with Spare's artistic abilities, and was even more impressed with Spare's knowledge of the occult and his own unique form of sorcery. Apparently, Crowley was very wary of Spare's power and with good reason.



Figure 4: Portrait of Aleister Crowley. AOS.
Sketched in 1955 from memory

Like Mrs Patterson, Spare was also able to conjure up visible 'thought-forms.' Mrs Patterson had taught her pupil well, but compared to the 'thought-forms' of this old witch whose shapes and appearances were more clearly defined; Spare's creations were often uncertain, erratic and uncontrollable, reminding us of the Arthurian-related fable, *The Sorcerer's Apprentice*, immortalised in Disney's *Fantasia*.

Of Spare's ability, Kenneth Grant relates an interesting story:

'On one occasion it worked only too effectively, as two unfortunate persons learnt to their cost. They were of the dilettante kind, mere dabblers in the occult. They wanted Spare to conjure an Elemental to visible appearance. They had seen materialized spirits of the dead in the seance room, but had never seen an Elemental. Spare tried to dissuade them, explaining that such creatures were subconscious automata inhabiting the human psyche at levels normally inaccessible to the conscious mind.

As they almost always embodied atavistic urges and propensities, it was an act of folly to evoke them as their intrusion into waking life could be extremely dangerous. But the smatterers did not take him seriously.

Using his own method of elemental evocation, Spare set to work. Nothing happened for some time, then a greenish vapour, resembling fluid seaweed, gradually invaded the room. Tenuous fingers of mist began to congeal into a definite, organized shape. It entered their midst, gaining more solidity with each successive moment. The atmosphere grew miasmatic with its presence and an overpowering stench accompanied it; and in the massive cloud of horror that enveloped them, two pinpoints of fire glowed like eyes, blinking in an idiot face which suddenly seemed to fill all space.'



Figure 5: Austin Osman Spare at the age of 24.
Photo taken in 1913

Always the individual, Spare became bored with the ego-trappings of organised ceremonial magic and so after only a brief fling he quit the A : A :

'At a time when much magical practice involved elaborate ritual, an obsession with occult paraphernalia and often ponderous psychodrama, Spare's solitary, shamanic and, on the surface at least, simple techniques must have seemed nothing short of revolutionary. Certainly they are far more in keeping with his own character, as one who rejected the pomp and glory of the Royal Academy in favour of his own rich inner world. His brief experience of Aleister Crowley's Astrum Argenteum order was evidently not a happy one: "Others praise ceremonial Magic, and are supposed to suffer much Ecstasy! Our asylums are crowded, the stage is over-run!" he wrote in The Book Of Pleasure.' [9]

In July 1914 at the age of 25, Spare had his first one-man exhibition at the Bailie Gallery.

Although highly talented, charismatic and already acknowledged as a remarkable graphic artist, Spare became dis-illusioned with the mundane reality he saw around him, and lived an impoverished existence for most of his life. Money meant nothing to him.

Just before the onset of World War One, and during the time when the *Hermetic Order of the Golden Dawn* was fragmenting due to internal squabbles and schisms, Spare, drawing on the knowledge given him by Mrs Patterson, began developing his own unique system of Magick which he called *Symbolic Sorcery*.

Development of a Magickal System

During World War One, Spare visited Egypt and found inspiration in its ancient monuments and sculptures. He realised that the ancient Egyptians understood the complexities of the human psyche – especially the awesome power that lies hidden behind the Unconscious. Again, the Hypnagogic trance state was all important in the attainment of this untapped power.

Through the trance state, Spare believed that he could tap energies, which he believed were the source of genius. From what I have already gathered from my own experiences and research, I would say that Spare was correct: the energy he tapped was from the Centre of his consciousness, which we could say is linked to, and is the same as the 'Collective Centre' – being the Source of Intelligence itself – i.e., 'genius' – the potential "Genie" that is locked-up within everyone. Spare began naming this Source and Centre, *Kia*.

In Spare's cosmology, *Kia* is also equated with the 'in-between' state he called the 'Neither-Neither.' This would be correct, as the 'Neither Neither' (neither "this," nor "that") refers to the 'Midpoint,' or 'Neutral Point' – the 'Third Force' in consciousness. Again, the Neutral Point is the "doorway" into the Source and Centre – being Spare's 'Kia.' The in-between nature regarding the time of his

birth which seemed to have marked Spare's destiny had finally come to fruition.

As we can see, Spare made no real distinction between the Midpoint, and the Source – however, we cannot really fault him on this as both are intimately connected. We could think of the Midpoint as the 'Void interface' between our divided consciousness and the One Source or Centre.

For Spare, 'Kia,' was his name for the '*Universal Void*' of Hindu religion, the *Ain Soph* of the Hebrew Qabalah, the *Tao* of Chinese philosophy and Carl Jung's 'Collective Unconscious.' This association between Spare's 'Kia' and the 'Unconscious' would be correct, as again, the "doorway" into the Centre is the 'Void' – our unconscious point in the cycles, which we must capture and consciously.

The Midpoint is the 'Unconscious' – it is our unconsciousness of the Source which obscures the Source and keeps us "locked out" . . . that is, until we become fully conscious within this *neutral threshold*, and can sustain it. One must remain conscious at this "doorway" so as to "leap" through it and access the 'Source of all manifestation' – one's Centre of consciousness – the One Truth, that 'was,' 'is,' and 'always will be' – that is, before the "big bang" that brought the universe into being, and to which our evolution is directed through our understanding.

Its no surprise that Spare's system is based on the same information that came to me after my 'Kundalini Awakening' in 1993, which I say is one's actual experience of this 'Primal Atom' of the universe and the "big-bang" that follows it, in which one's consciousness explodes from the centre of the head and in all directions. Of course Spare had his own terminology – as do I - but at the most fundamental level the cosmology is the same.

The other key element in Spare's system is *Zos*, which is his term for the ego – i.e., one's consciousness trapped between the two realms of body and mind. The term ZOS was also Spare's magical name. We could say that Kia is the Source of the primal energy of consciousness and Zos the human vehicle for receiving this energy.

Atavistic Resurgence

Spare believed in Reincarnation. We could assume from the variety of combined human and animal forms in his drawings that he believed the soul makes an evolutionary journey through the mineral, plant and animal kingdom before making it to the cycle of human incarnations.

Spare then thought it possible that if the individual is the sum of past incarnations then he or she must somehow be able to reach back through these different levels of being to the Alpha-Omega point of creation itself – the Kia, where one could then attain immense power. Spare developed a technique in which to "tap" into the energy of these beings of past memories, and called it *Atavistic Resurgence*.

Many of Spare's surreal and mythic drawings allow us a glimpse into what he

believed were his past-life memories – all of which were stored within the hidden recesses of the Unconscious and the Subconscious.

"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." [10]

Spare would sometimes sketch these pictures while in a trance, often taking no longer than an hour in completing them.

Spare named these trance creations '*Automatic Drawings*' – a variation on 'Automatic Writing,' which soon became a popular phenomenon with today's 'new-age,' spiritualist movement.



Figure 6: Astral Body. AOS. 1925

These truly captivating and extraordinary drawings and paintings often reveal a menagerie of androgynous creatures, both beautiful and grotesque – a fusion of man, beast, (therianthropes) naked bodies, ghosts, astral beings and elementals. Examples are shown above from Spare's, *A Book of Automatic Drawings*. 1925 and here from 1955:

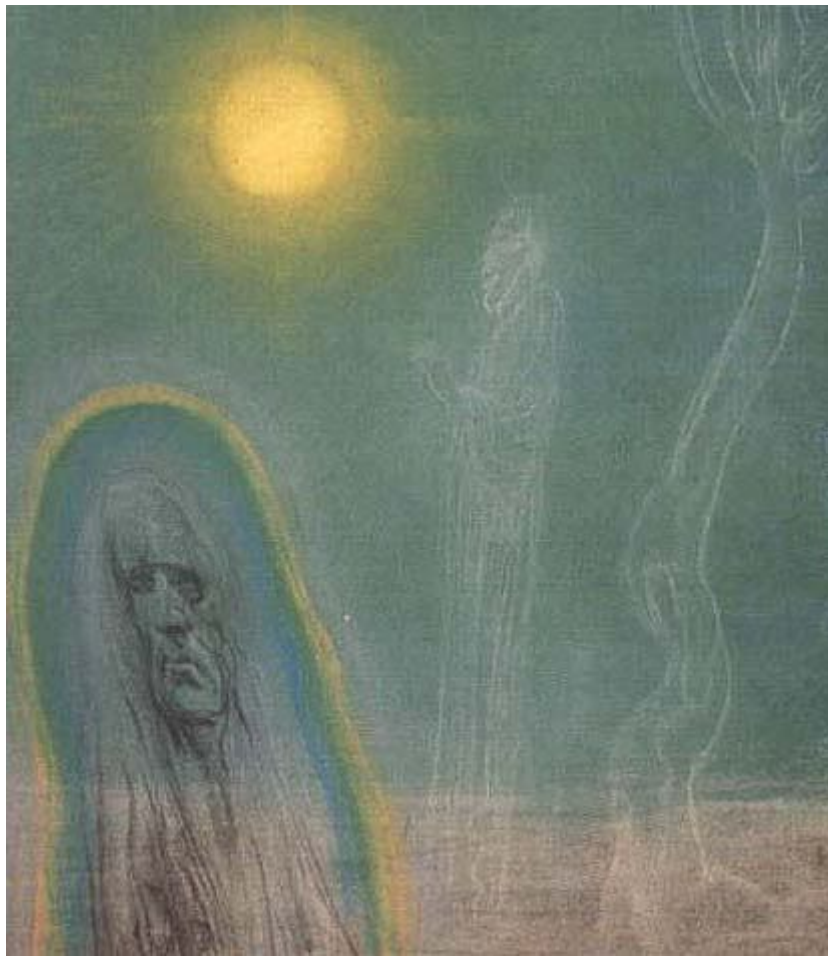


Figure 7: Astral Body and Ghost. AOS. 1955

Death Posture

Below is Spare's famous self-portraiture drawing titled, *The Death Posture*.

Spare's fingers block his mouth and nostrils, starving the lungs of oxygen. This drawing shows Spare in trance (the Hypnagogic State.) He shows that this state can be induced by "holding one's breath" - which is also metaphoric. Here Spare is also giving us the secret behind his magickal system, as holding one's breath between inhalation and exhalation also means "*holding the breath*" of one's *consciousness* - i.e., stopping its oscillations at a point in-between the "back and thro" cycle of opposites.



Figure 8: *The Death Posture*. Self-portrait. AOS. 1919.

In our society, 'voluntary asphyxiation' is regarded as a perversion. The "kick" one gets from self-asphyxiation, comes from the quick fix of entering an altered state of consciousness – akin to the underlying 'quantum field' of reality, in which the classical physical laws no longer apply. Again, this is the Hypnagogic State which can be quite ecstatic. My brother Paul once told me that some of the lads at his school would get this larger lad to administer "bear hugs" to them in the playground. At the point of passing out, they would feel as if their mind had been set free – a feeling of ecstasy would sweep over them before the big lad let go his hold and they came to again.

It is this feeling of freedom and ecstasy that gives voluntary asphyxiation its stigma of sexually perversity. Of course these boys didn't know what they were doing, and didn't know that like the adept shaman magician of antiquity, they could have taken advantage of this state of consciousness to actually transform, to some extent, their level of consciousness and the patterns of their reality as Spare had discovered.

In the illustration above, Spare shows the kind of hypnagogic imagery that one sees while in this state. The objects, artefacts and symbols of magic that surround Spare represent the hypnagogic visions that manifest from out of the muddled depths of the 'Collective Unconscious' where all the energy and information of the universe is chaotically fused together and contained.

Spare was able to access the Hypnagogic State at will, and while in this state he would produce what he called his 'Automatic Drawings.' Spare saw hypnagogic trance as a kind of "death state:"

'Know the death posture and its reality in annihilation of law – the ascension from duality.' [11]


Here Spare is describing in his own colourful way, the state of trance as an altered state of consciousness - akin to the underlying 'quantum field' of reality - in which the classical physical laws no longer apply . . . a kind of physical lawlessness brought about by the cancellation of all duality.

As said, the Hypnagogic State is a 'neutral zone' that lies in-between the realms of our waking (positive) and sleeping (negative) states of consciousness. And again, Spare called this neutral zone the "Neither-Neither" - meaning neither "this" or "that", and also gave us a few techniques in how to reach this trance state associated with hypnagogia:

'Lying on your back lazily, the body expressing the emotion of yawning, suspiring while conceiving by smiling, that is the idea of the posture. Forgetting time with those things which were essential reflecting their meaninglessness, the moment is beyond time and its virtue has happened.

Standing on tip-toe, with the arms rigid, bound behind by the hands, clasped and straining the utmost, the neck stretched – breathing deeply and spasmodically, till giddy and sensation comes in gusts, gives exhaustion and

capacity for the former.

Gazing at your reflection till it is blurred and you know not the gazer, close your eyes (this usually happens involuntarily) and visualise. The light (always on X in curious evolutions) that is seen should be held on to, never letting go, till the effort is forgotten, this gives a feeling of immensity (which sees a small form ) , whose limit you cannot reach.' [12]

Although heart-shaped, this form of Spare's  is similar to the symbol of the

Vesica Piscis.



Again, the two circles symbolise the two opposites. The oval centre represents the midpoint where both become superimposed. The oval symbolises the neutral zone, where both opposites meet and are each individually cancelled out but united as a “third thing.”

Spare's heart-shaped symbol is his own rendition of the *Vesica Piscis*, which I say symbolises, amongst other things, the Hypnagogic State - the oval in the middle representing the balance point reached between waking and sleeping and conscious and subconscious (the two circles).

Spare understood that Man creates reality with his own consciousness, and that the patterns of reality that one is experiencing and interacting with, are being created at unconscious, subconscious and conscious levels.

Altering and Changing the “Programme”

What one consciously ‘wants’ or ‘desires,’ is often in conflict with what has already been programmed at the unconscious and subconscious levels.

The ‘programme,’ which consists of a multitude of restricting parameters – most of which are directly related to the physical laws of the reality one is focused in – also reflect one’s beliefs about reality – i.e., one’s likes and dislikes which can be limiting in themselves and may stem from what has been imprinted sometime in the individual’s past while in this lifetime – or maybe during a previous lifetime. It doesn’t matter what the individual desires at the conscious level, the materialization of one’s desires will not be forthcoming if the desire is in conflict with the information contained deep within the “programme.”

For example, we may find that the money and riches we desire never really materializes and that we are caught within a repeating pattern of severity and poverty – the reason being that our Will to access more money and riches is in conflict with our deep-seated belief that we don’t really deserve it.

As stated by Eastern esoteric traditions, this inner “programme” conforms to the *Karma* of the individual which has been built up over many lifetimes. The default parameters of the programme are deeply fixed within that Centre of the self that lies behind the ‘unconscious veil’ of the individual.

This ‘unconscious veil,’ is what I call the ‘Neutral Point’ – a “multidimensional doorway” which also acts like a ‘valve’ through which the right amount of

energy/information is being controlled and regulated.

The 'Neutral Point' (the tuning mechanism associated with both the pineal and pituitary glands) lies behind that unconscious blind-spot – the 'zero-nodes' in the oscillations of the mind as it swings between conscious and subconscious. And so the regulation of energy/information through the 'neutral point' (*thalamus*) – which keeps the mind oscillating within a certain bandwidth of frequencies – will remain more-or-less fixed until the individual discovers a way in which to access this "portal" or "doorway" so as to control, alter or change the "programme."

Spare believed that he had found an effective way to do this.

In short, Spare would concentrate his will on certain symbols or glyphs, so as to implant them into his unconscious – therefore altering the programme to some extent. Of course this method has been used for centuries and in various ways by shaman adepts, but Spare developed his own technique which we will come to in a moment:

"I have now told you a secret of great import, it was known to me in childhood. Among men few know what they really believe or desire, let him begin, who would know, by locating his belief till he sees his will. Existing as dual, they are identical in desire, by their duality there is no control, for will and belief are ever at variance, and each would shape the other to its ends, in the issue neither wins as the joy is the covert of sorrow. Let him unite them." [12]

Spare sees one's 'will' and 'belief' as opposites, as in the will of the conscious-self and one's beliefs that remain fixed within the subconscious.

Again, what an individual may 'will' to happen (conscious-positive) can often be in conflict with the individual's underlying beliefs (subconscious-negative.)

Spare is saying that to change the patterns of one's surrounding reality to a pattern that one desires, the individual's 'will' and 'belief' must be finely balanced as in synthesis, or united as in fusion, just like the conscious (awake) and the subconscious (asleep) states are united in the hypnagogic.

This is why the hypnagogic state is the ideal state that one's consciousness should be in while focusing on the desire. While balanced in the hypnagogic, one must concentrate on the object of one's desire while being devoid of any thought or emotion – 'Neutral Point.'

Again, the hypnagogic state is like a "doorway" or portal into the centre of one's consciousness. One's 'will' or the information associated with what one desires then becomes like a seed; planted within this centre as a belief – a belief that what one wills to happen has already happened. The patterns of one's surrounding reality will then magically conform to the desire that has been implanted and which is now part of the unconscious and subconscious programme.

Having kept in mind the esoteric maxim, '*All things spring from the creative Void*,' Spare understood that the patterns of reality that one is experiencing and interacting with are being created at an 'unconscious' level.

And again, the 'Unconscious' – also known as the 'Void' – and also the 'non-local connection' in physics – once put forward by the late physicist, David Bohm

– is found in the point of fusion between the conscious and the subconscious – i.e., the point where the positive-objective-conscious-peak half of the cycle crosses into the negative-subjective-subconscious-dip half of the cycle and vice versa.

The reason why our patterns of reality often repeat themselves at different frequencies – like the planets that encircle the Sun – is because we are momentarily unconscious during this fusion point in the cycles. Therefore to a greater or lesser extent we only allow the same measure of energy to come through to create these patterns. These external patterns are a reflection of our 'internal dialogue,' a program that runs on many levels, from the deep unconscious level, to the shallower levels of the subconscious – reaching all the way up to the conscious level.

The parameter range of our creations really depends on the processing power of our consciousness, and this processing power depends on how conscious we are at this crucial point in the cycles. The more conscious we are at that point, the more control we have over the patterns of reality.

If totally conscious at this point, then we become 'Superconscious' – the climactic experience associated with enlightenment – the Kundalini Awakening. From this point, we could then alter or change these patterns, and we could even create intended "paranormal" warps and distortions in our reality, which could be intensely strong enough to affect the reality of others around us who are in close proximity. This is the secret behind all forms of magic/k and so-called "miracles."

If the non-local Unconscious is found in the point of fusion, which is crossed over twice in every cycle, then one must try and awaken oneself at this point. In failing this, then maybe one can alter these unconsciously created patterns of reality by 'loading a program' into this point that encapsulates one's conscious desire. To do this successfully one must conceal the 'desire' in something that resembles this point of fusion so that it will resonate with it and be accepted.

If successful then the parameters of one's consciousness and one's reality will reconfigure to include the desired pattern.

Planting the Quantum Sigil

Spare then set about creating a 'Trojan Horse' that would accommodate his conscious desire – a program that resonated with this fusion-point in consciousness so well that it would be accepted and become implanted there.

As we know, the left-brain 'conscious-self' expresses itself through words and sentences, while the right-brain subconscious-self expresses itself through pictures or symbols. For example, when thinking of a tiger, we will intone the word 'Tiger' in our mind, and usually this is accompanied by an image of a tiger. We can illustrate this below:

Left-brain/Conscious

Right-brain/subconscious

Image of a Tiger



The two binaries are expressed in the above.

The words that make up a sentence 'Image of a Tiger' are linear – i.e., sequentially arranged in a sentence, as in a line of thought. This is the form of expression associated with the masculine-left-brain-conscious-self – represented by the binary symbol . . . **I**

The pictures and images associated with the feminine-right-brain-subconscious express the wholeness of the thing being communicated as in a picture. As we know "a picture paints a thousand words," which is why the subconscious also deals more with the 'deeper meanings' of things, as all our memories of the "thing" in mind are brought to the surface by the conjured image.

The subconscious is represented by the binary symbol . . . **O**

Knowing that the creative power of one's mind stems from the 'fusion' of all opposites – here represented by the *phi* symbol . . . **Φ**, Spare then set about devising a clever technique which would in effect be a synthesis or fusion of these two forms of expression.

By creating a composite of these two forms of expression associated with the opposites Spare would find his "Trojan Horse" . . . the 'seed' that holds the 'genetic program' of his desire and which he would then "sow" internally unto the Unconscious so that the desire would eventually manifest in external reality.

An analogy can be made with a person on the Internet who types a specific word and hits 'Go,' and by doing so, plants a certain key word into the *non-local*, cyber/hyper-space. In a few moments the person then receives back the desired information associated with that specific word.

As we know, to grow a flower in one's garden, one must plant a seed in the fertile soil – i.e., bury the seed of the flower underground. Spare understood the analogy between this simple cultivation procedure and planting a "seed of desire" within the fertile soil of the Unconscious – the "underground" or 'underworld' of one's consciousness. One must do this so that the interrelated circumstances that lead up to the object of one's desire will materialise more noticeably in one's own reality . . . growing like flowers in one's "garden."

Again, to communicate his desire to the Unconscious, Spare had to hide this desire within something that was a 'composite' of both the conscious and subconscious modes of expression and communication.

What Spare came up with was this and it was simple:

He would first write out his desire or wish in a short sentence. Something like:

“THIS MY WISH TO OBTAIN THE STRENGTH OF A TIGER.”

Again, a sentence of words is the expressive form of communication associated with the conscious-self. This is represented by the binary, **I**

A picture or symbol is the expressive form of communication associated with the subconscious-self. This is represented by the binary, **O**


To fuse these two forms together to make **Φ**, Spare would then construct a small sigil or ideogram (an icon or picture) out of all the letters contained in the sentence.


Below is an example of Spare's technique, showing the actual sigils he produced. On first glance, these sigils look like the disturbing talismans often associated with black magic, until you look closely and see that their strange design comes from having been made-up from all the letters in the sentence:

THIS MY WISH 

TO OBTAIN 

THE STRENGTH OF A TIGER 

These would then be combined into one simplified sigil: 

And then simplified further: **[13]** 

To ensure its success, the resulting sigil must be symmetrical in design, and made as simple as possible. For instance, if a letter is used two, three, or more times in the sentence, then the letter need only be drawn once for the remaining sigil, thereby simplifying it.

As we can see, the letters of the sentence are disguised as a picture or symbol – it being a composite of words and pictures – again Spare had created the *Quantum Φ*; a compound of both opposites which would resonate with the non-dual nature of the 'Unconscious' – being the point where both opposites are fused together cancelling each other out to create a Void.

Spare then had to send or “load” this sigil into the void within – being the “blackhole” centre of his consciousness – so that the desire held within the sigil could then pattern-out in his reality, becoming objectively realized.

His desire, being encapsulated within the final sigil, he would then visualise the sigil within his mind – much like staring at an object for a long time and closing one’s eyes and still seeing the negative ‘after-image.’ While concentrating on the image, Spare would empty his mind of all rational thought, images or desires, thereby reaching that point of ‘high neutral indifference’ associated with that Neutral Point in consciousness. After emptying his mind of everything he would then visualize the sigil. After a while, a state of ‘ecstasy’ would then ensue. The ecstatic state has nothing to do with either ‘thought’ or ‘emotion’ as things in themselves: *ekstasis* is the fusion of both these opposites. The ecstatic state is the orgasmic climax of the process which acts like a catalyst, ensuring success. Once the state of *ekstasis* has been reached, one knows that he or she has been successful.

Afterwards, Spare would quickly put the sigil out of his mind and forget about it. Spare realised that in order to plant his desire like a seed within his Unconscious where the desire would grow and manifest in reality, his conscious-self would have to forget all knowledge of its existence. Being an adept magician, Spare knew that it was vitally important to forget one’s initial desire, thereby allowing it to take root, grow and eventually become objectively real: This ‘forgetting’ was sometimes ritualized by either burying the sketch of the sigil or even destroying it – banishing it forever into the depths of the Unconscious.

Spare used this technique to do all kinds of seemingly impossible things and emphasized that the seed of the idea only becomes pure and true at the time of ‘vacuity’ – meaning that crucial, zero-node point in the cycle, which I would associate with the ultimate vacuum . . . or void.

“Belief to be true must be organic and subconscious. The idea to be great can only become organic (i.e. ‘true’) at the time of vacuity and by giving it form. When conscious of the Sigil form (any time but the Magical) it should be repressed, a deliberate striving to forget it, by this it is active and dominates at the unconscious period, its form nourishes and allows it to become attached to the sub-consciousness and become organic, that accomplished, is its reality and realization. The individual becomes his concept of greatness.” [14]

Utilizing the Sexual Energy of Kundalini

Spare also discovered that a state of sheer physical exhaustion was highly effective in sustaining neutrality in the hypnagogic thereby achieving this 'void state' in consciousness. Keeping in mind what Mrs. Patterson had taught him about the significance of the orgasm, and having learned enough about the Tantric tradition and its utilisation of certain sexual practices so as to arouse the power of the Kundalini, Spare began using masturbation to achieve the state of sheer physical exhaustion needed before reaching orgasm.

Using sigils to realise his desires was one thing, but now he wanted to go further. . .

Spare understood that to reach the Superconscious state of Kia, he must go beyond the Void of his Unconscious which he had been trying to reprogram from an external level, and enter into the "blueprint room" of his creations – actually becoming that Source-Centre.

Having made himself familiar with the esoteric traditions of the East, Spare realized that the only way to reach this state of Superconsciousness was through the awakening of the Kundalini. To his delight, he learned that the Kundalini could be triggered by remaining conscious within the hypnagogic trance state – something he had already achieved to some extent.

So then, seeing the 'Kundalini Awakening' as his goal, his variation on the theme of self-induced hypnagogia would be a disciplined form of yogic meditation so that he could enter the hypnagogic state and sustain it more easily. He could then enter the Void consciously so as to induce the 'Kundalini Awakening' – one having reached Superconsciousness – the Godhead.

Having achieved an intense state of hypnagogia he found that his body would become rigid and immobile, like a corpse in the advanced stage of rigor-mortis – and this was another reason why Spare used the term 'Death Posture,' when alluding to the hypnagogic trance state.

At the onset of Kundalini, produced by intense Hypnagogia, the body will often become stiff and rigid like an erect penis. The analogy here is further evidenced by the fact that one's energy will then begin to shoot up and down the spinal column just like a penis which is being masturbated – ending in the all too familiar orgasmic explosion often experienced as a blinding white flash from the centre of the head. At this point, one has attained Superconsciousness . . . being the 'enlightenment' also associated with religious illumination.

This rigidity of the body also accounts for the phenomenon known as '*Sleep Paralysis*' – again, a symptom of Hypnagogia.

Included in today's paranormal literature is the so-called, "*Bedroom Invader*" phenomenon: In such accounts, people will claim that they had awakened from a deep-sleep, only to find they are paralysed. At the same time they will hear strange noises and will encounter strange "entities," aliens, "angels," "demons" and "elementals." Again, these experiences are due to one having entered the Hypnagogic State, and therefore one's consciousness has entered into an in-between state of existence. Trapped 'between the worlds' one will come face-to-

face with the “other intelligences” that exist in “other realities.”

Using the term “Sleep Paralysis,” the sceptics have fooled themselves into thinking that because they have a label, they also understand this phenomenon by applying a physiological explanation. They say that these visions are mere hallucinations; that one is still dreaming and that one’s dreams are merely being projected onto the surrounding environment: that the paralysis that one experiences is due to the body defending itself against any irrational movement caused by one’s interaction within the dream, which could prove dangerous to the dreamer.

As one ponders over his art, and his poetic text, it soon becomes evident that Spare had a profound relationship with the primordial power of the Kundalini.

I would emphasise again, that it is one thing to access the Hypnagogic State and use it to gather more information about oneself and one’s reality – which Spare was able to do: however, to reach the enlightenment of a fully blown ‘Kundalini Awakening,’ one must sustain conscious awareness in the Hypnagogic State. And again, this is very difficult, because remaining centred within this Neutral Point, is like standing on a tight rope or trying to stand on a ball which is floating on water.

One does this by remaining neutral and indifferent to the visions and sounds that one experiences in the Hypnagogic State – which are as real or illusory as one’s waking reality. If successful, then one can access the Source and Centre of this spherical vortex of measured energy-information; the content of one’s consciousness.

Having said all this, I would emphasize the fact that some individuals will experience a ‘Kundalini Awakening’ spontaneously – as mine and my brother’s accounts show.

In his book titled, *Echoes from the Void*, author Neville Drury devotes a chapter to Austin Osman Spare and writes:

‘According to the artist, [Spare] ‘ecstasy, inspiration, intuition and dream . . . each state taps the latent memories and presents them in the imagery of their respective languages.’ Genius itself was ‘a directly resurgent atavism’ experienced during the ecstasy of the Fire Snake or Kundalini (i.e. sexual arousal.)’ [15]

In his book, Gopi Krishna answers some FAQ’s (Frequently asked questions) about Kundalini. When asked if Kundalini will automatically awaken when the time is right, Krishna answers:

‘Yes. This is what happens in the case of prophets, seers, mystics, and men and women of genius.’

‘What are the unnatural methods?’

'Unnatural methods use the stimulation of the nervous system and the brain, or the restraint of breathing, or some such other unnatural process to awaken this power.' [16]

Spare used "the restraint of breathing" to enter the Hypnagogic trance state. An unnatural method? – Granted, but an effective one – especially for a Magician like Spare who has found a way in which to bypass the long-drawn out evolutionary process that mere mortals have to keep to so that he can "steal the fire from heaven" thereby attaining real power.

Here's another question given to Gopi Krishna:

'Do you think it is necessary to arouse this power by unnatural methods when it comes naturally, also?'

'It is not necessary to do so in those cases in which the awakening occurs spontaneously. But there are some men and women already ripe for the experience in whom the presence of the evolutionary impulse on the brain becomes so strong that they are prepared to make any sacrifice to look beyond the veil.

In such cases, when the pressure of the brain becomes so great that they find no happiness in normal life, it sometimes becomes necessary to use artificial methods to arouse Kundalini.' [17]

Again, in my view an accurate statement.

Like all 'Outsiders,' Spare was dissatisfied with the mundane reality he saw around him and would refrain from keeping company with those who were not up to his level of genius. It is true that he lived an impoverished existence but at home he sat like a King amongst his own "court" of spirits and elementals that always kept him company.

Another question given to Gopi Krishna:

'Can you explain what happens in the body when artificial methods are used to awaken Kundalini?'

'Meditation is a common feature of all forms of exercises designed to awaken Kundalini. Meditation, combined with restrained breathing, presses on a region in the brain situated below the crown of the head. When this region starts to function, it forces Kundalini to send streams of energy to feed it.' [18]

How did Spare first come across the knowledge that led him to his particular techniques?

Well during World War One, Spare visited Egypt and found inspiration in its ancient monuments and sculptures. He realised that the ancient shaman adept understood the complexities of the human psyche – especially the awesome power that lies hidden behind the Unconscious. Again, like the shaman, Spare

understood that the hypnagogic-trance-state was all-important in the attainment of this untapped power that can be used to alter and transform the patterns of reality itself.

There are certain 'sacred sites' around the world which can be utilized for this effect – and there is evidence to suggest that they are still being used and by people as psychically-gifted as Austin Osman Spare. Writer on shamanism, Mark Dunn is one of these people and it was he that told me that such sites are indeed being used so as to transform the patterns of one's own reality and that of the collective, and he had evidence of this.

It is said that the Great Pyramid (see article, *Akh*) has been built upon a power point (chakra vortex - see article *Sunya*) on the Earth – i.e., a 'neutral point,' 'coordination point' or 'zero-point node' where the Earth's positive and negative 'Lines of Force' cross each other and cancel each other out to become pure energy – just like the serpents of the Caduceus which in Hindu tradition represent the ida (female) and pingala (male) nerve channels in the body.

Its to this subject I shall return to again and again, as the ancients believed that like the 'hypnagogic state' in the cycles of the mind, these 'power points' on the Earth, were '*dimension doorways*' in the physical landscape – crucial points in the cyclical activity of the magnetic field of the Earth – and so they were the perfect locations in which to enter the hypnagogic – synchronizing the same point in one's mind with the same point on the landscape. "*The Land and the King are One*" – is a well-known statement taken from the Arthurian legends.

It's no surprise then that the Great Pyramid is built on such a point.



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