

PROMETHEA

notes and annotations by [Eroom Nala](#)

from:

<http://www.angelfire.com/comics/eromnala/Promethea.htm>

& for last series: 26-32:

<http://eromnala.0catch.com/Promethea.html>

Promethea is the creation of [Alan Moore](#) and [JH Williams III](#) (hereinafter referred to as **JHW3**). Here is a list of [other people](#) who have helped to produce Promethea. The publisher is [Wildstorm](#).

Yahoo group: <http://groups.yahoo.com/group/sophiebangs/> semi moribund

Issue 1 dated August 1999 was actually released on 2 June 1999 and issue 25 dated May 2003 was published on 5 March 2003.

The first 25 issues have been collected into 4 Hardcover Books. The first 3 books are also available as Trade Paper Backs. Books 1 & 2 (Issues #1-#12) deal mainly with Sophie Bangs becoming Promethea and learning how to cope with this mainly in our world but also in the Immaterialia. Books 3 & 4 (Issues #13-25) are mainly concerned with Promethea's Kabbalah Road Trip in the Immaterialia and her return back to our world.

Try the [Promethea Message Board](#) at Yahoo.

"With Promethea, when I was coming up with the initial titles for ABC Comics, I thought, well, I want a comic with a strong female character. I'd also like to have a comic where I can release some of the steam of my magical researches."

- Alan Moore from [this interview](#)

A quote from **JHW3**:

Todd [Klein] is the main person responsible for the great cover ideas. He suggests an idea to everyone and we go from there. He designs it all. The main thing I want to see with the covers to Promethea is that we tribute them in some way to another artist or artistic style.

Quote taken from [this interview](#)

1. [The Radiant Heavenly City](#)
2. [The Judgement of Solomon](#)
3. [Misty Magic Land](#)
4. [A Faerie Romance](#) (after Morris)

5. [No Man's Land](#) (after Leyen-Decker)
6. [A Warrior Princess of Hy Brasil](#) (after Brundage)
7. [Rocks and Hard Places](#)
8. [Guys and Dolls](#) (thank you Terry Gilliam)
9. [Bringing Down the Temple](#)
10. [Sex, Stars and Serpents](#)
11. [Pseunami](#)
12. [Metaphore](#) (after Maclean)
13. [The Fields We Know](#) (after Parrish)
14. [Moon River](#) (attempting Virgil Finlay)
15. [Mercury Rising](#) (thanks Escher)
16. [Love and the Law](#) (thanks Peter Max)
17. [Gold](#) (after Dali)
18. [Life on Mars](#) (after Frazetta)
19. [Fatherland](#) (for love of Van Gogh)
20. [The Stars are but Thistles](#) (after Richard Upton Pickman)
21. [The Wine of Her Fornications](#)
22. [Et in Arcadia Ego](#)
23. [The Serpent and the Dove](#) (inspired by Mucha)
24. [Cross, Moon, Star, Shapes in the Sand](#)
25. [A Higher Court](#) (inspired by McCay)

[Issues #26-32](#)

"As far as I can remember, the original idea behind Promethea was to come up with something that worked as a mainstream superhero character, maybe looked a bit like Wonder Woman or Doctor Strange in a weak light, and which would enable me to explore the magical concepts that I was interested in before a mainstream comics audience that may never have encountered these ideas before (and may very possibly never have wanted to). It seemed to make sense that we should start at the shallow end, with inflatable arm-bands, so as not to alienate the readership from the very outset (the plan was to wait for about twelve issues and then alienate them). [...] Eventually I decided that the only thing to do would be to at least attempt it and let the chips fall as they may: as it turns out we have lost several thousand readers over the course of this saga, not as many as I'd expected, and the ones that remain are either dedicated and firm in their resolve, or else have had their cerebral cortex so badly damaged by the last four or five issues that they are no longer capable of formulating a complaint, or any other sort of sentence for that matter.

"And speaking for me and Jim and Mick and Jeromy and Todd, I think we're all rather smug about how well the piece had turned out artistically. The strict kaballistic colour schemes, as an example, while they looked very dubious and unworkable on paper, have turned up some beautiful and often startling effects in practice. Issue 23, the issue dedicated to Kether, the godhead of the kaballistic system, had a magical palette of four colours, these colours being "White", "Brilliant White", "White-flecked-with-gold", and most unhelpful of all, "Brilliance". Despite how hopeless this sounded, we decided to

stick to our guns and attempt the issue using only white and gold, and apparently the first few coloured pages do indeed look celestially beautiful." - Alan Moore from an interview in [Eddie Campbell](#) publication **Egomania #2**

Acknowledgements: thank you to the following individuals for contributing to these pages: Altar(sic.) Ego, Gordon Amnot, Anonymous, Jay Babcock, Charles Baldock, Bad-Candle Jack, Joel Biroco, Fabio Blanco, Dave Clark, John D. Coyle, Marc William de Giere, the Despoiler, Michael Draine, Rodolphe Duhil, Damian Gordon, Philip Graves, Greybird of Starhaven, Ng Kiat Han, hermes, Impulsivelad2, jhagglun, [Claire M Jordan](#), **JDC**, Johan Kaikkonen, [Peter Karpas](#), Rob Keery, Craig Klotz, [Christine Hoff Kraemer](#), Miles Kurland, [Thomas Lautwein](#), [Gabriel McCann](#), [Paul McFedries](#), Angel Mirou, mr.miracle, Mrrutsala, Jose Carlos Neves, John O'Neil, Saajan Patel, Irv Pinsky, Chad Raymond, Leonardo Rizzi, Fritz Ruehr, ryc, Armando Salinas, Doug Scott, Yim Onn Siong, Sabine Stalman, the owner of [SufferingSappho.com](#), Jose Crisanto Tano, [John Trauger](#) and [vorlon](#).

Special thanks to [JH Williams III](#) for answering my questions so promptly at the Wildstorm Promethea Message Board, [Eddie Campbell](#) for letting me quote from Egomania #2 and to [Jose Villarubia](#) for volunteering information about his photographic pages in Issue #7.

J.H. WILLIAMS III

J.H. Williams III is a professional illustrator who has worked on a wide range of titles from DC and Marvel, including his co-created title (with D. Curtis Johnson) *Chase* and fill-in issues of *Batman* and *X-Men* among others. Along with art partner Mick Gray, J.H. is currently working on *Promethea* for ABC comics with writer and co-creator Alan Moore (2000 Eisner winner for Best Writer).

With the *Promethea: Book One* hardcover coming out, I thought I'd interrupt J.H. just long enough to catch his attention, but hopefully not long enough to cause a delay for the next issue of *Promethea*.

Wacky hi-jinks ensue.

The Slush Factory presents:

20 Questions with: J.H. Williams III

Interview Conducted By **1) What was your first work in comics and what was *Alternative Existence* #32? Where can a JH Williams III fan go searching for that pin-up you mentioned in *Chase* #1?**

Actually it is *Alternate Existence* #2. It was a very independent publication and I have no idea where someone would find one and not that they should try because my pin-ups really weren't very good.

2) How did you and Alan Moore hook up to create *Promethea*? Did he approach you and Mick Gray, or did you pitch and someone suggest you to Moore?

I was introduced to work with Alan by Scott Dunbier from Wildstorm. Scott in turn was shown my work from Alex Ross, which completely surprised me because I had no idea that Alex was familiar with my work. When Scott first approached me for *Promethea* he had said that actually I wasn't the first choice for the project. He originally wanted someone who had a bigger name and fan base draw, but for some reason none of the other people could do the project for whatever reasons. So Scott took Alex's advice and had me put together a large packet of my work for Alan to look at. Alan looked it over and said this is the guy. Needless to say I was ecstatic. I never thought in all my time as a fan and professional of comics that I would work with Alan Moore. I feel that *Promethea* has become, for several reasons, the most important project I have worked on to date.

3) A common theme in your titles is strong, independent women. In *Chase*, Cameron Chase is quite the thinker, *Promethea* manages to really convey strength, and even Lois Lane, Lana Lang, and Wonder Woman in *Son of Superman* are portrayed as incredibly strong through your visuals. Is this a goal or is this just how the characters happen to "speak" to you before drawing them?

Both actually. I do intentionally portray female characters strongly and as realistically as possible because I believe that they deserve to be treated as such. I can't think of anything I hate more than female characters that are treated as bimbos or airheads or purely sexualized. So when I work on projects I try to look for the strengths of the female characters. There is definitely not enough of this type of thinking in comics today and that needs to change. I mean, how can we expect our female readership to grow if we don't treat female characters respectfully?

4) How long have you and Mick Gray been an art team? Also, who came up with the idea of having fill-in artists do flashback sequences while you guys did the framing sequences? It's a technique we've seen in *Chase* and in *Promethea*...

Mick and I have been working together since early 1995. The first piece we actually did together was when I was working on *Judge Dredd* for DC. I needed a Wondercon *Judge Dredd* program book piece inked and asked Mick to do it. It came out perfect. The best that I had seen from anybody else over my pencils. So I convinced Mick that he needs to quit doing inking assists and ink over my stuff. I fought for him to be my inker with editors because I was very unhappy with the way other inkers handled my pencils. I even turned down important gigs to prove my point of how much Mick was the right guy. After a while we didn't need to fight for it anymore. It was accepted that we would be a team.

As far as having different artists handle flashback stuff, D. Curtis Johnson and I both thought it would be a clever way to gain more lead-time. So when we were running short on time we would place these flashback sequences into the story. We wanted the change of artists to have a point instead of being just a random fill-in artist issue. To me this worked a lot more effectively than the way those situations usually play out. So the change in look and style has purpose for the series as well as gain me time for the following issues. It also seemed to be more accepted by the readers to handle it that way as well. They understood that there was a point to it. Alan seems to think in the same way. He doesn't want random fill-in artists. He wants it to be a planned thing so it doesn't interrupt the look and feel of the story without a reason.

5) The covers of *Promethea* all have a different theme, aside from the obvious "inside this issue." Would you mind talking about which one is your favorite and what the homage is?

First off I just want to say that Todd [Klein] is the main person responsible for the great cover ideas. He suggests an idea to everyone and we go from there. He designs it all. The main thing I want to see with the covers to *Promethea* is that we tribute them in some way to another artist or artistic style. I can't really say which is my favorite but if I was to choose one I think it would be the cover to #8. You know the one that is thanking Terry Gilliam. That cover is a nod to Terry's strange photographic animation sequences that he would do on Monty Python. Those were absolutely brilliant. I also like the cover to #11 as well. It's like a movie poster for an old monster B-movie from the fifties.

6) What got you interested in comics? What is your inspiration?

Ha! Toys actually. When I was a kid I read some comics and would draw the characters out of them like Spiderman for example. But I really didn't pay them much thought. You see I was really into these far out toys called *Micronauts*. I was crazy for these toys. So one day I'm in a 7-11 store looking at some comics and I come across *Micronauts Comicbook #3* (I actually remember the issue number). I couldn't believe it!! I bought it without even looking at the interiors.

When I got home and opened it up I was blown away by the visuals and the story. That is when I actually realized that somebody drew these things. The artist for the *Micronauts* was Michael Golden and his art was magnificent. I quickly bought every *Micronauts* comic I could find. I told some friends of mine about it and they said if I liked that I should look at this other comic called *The Uncanny X-Men*. That is when I discovered John Byrne. He was completely different than Michael Golden's style but just as captivating. Then my brother-in-law showed me Jack Kirby's *Kamandi The Last Boy on Earth*. By then I was absolutely hooked and convinced that this is what I would do when I grew up. I was going to become a comicbook artist and here I am doing just that!!

7) Aside from your own creations and co-creations, which character do you most identify with in comics?

You know, that is a very tough question for me. Come to think of it I don't think I do identify with any one character. But I really do identify with a lot of the autobiographical comics from the independent publishers. I can relate to the human qualities of these comics. I think everyone should be reading this stuff because they tend to provide some insight to humanity in many ways. The way other people think and live and you can relate to it. Someday, if possible, I would like to do a project like that. To study human nature in myself. I also really like crime stories for some reason, as long as they are done well with complex characters. Again I probably like these because of the very human element. I'm a very big fan of Terry Moore's *Strangers In Paradise*. That series really impresses me because the characters seem so real. You feel like you are reading about somebody that Terry knows in real life. The characters and story make you laugh and make you cry. And he is really good with the crime and intrigue elements of that story as well.

8) Now that you're an Eisner nominated artist working with an Eisner winning writer, do you think you can get DC to make a trade paperback of all the *Chase* issues? It really was a great series that died before its time. :-)

Thanks for liking *Chase*. We put a lot of thought and heart into that work. Again here is that human element. I would like to see a trade paperback of that stuff because ever since it was canceled the series has actually become more popular. A lot of people are buying the issues out of back issue boxes. I am constantly hearing from people who have just discovered the series and absolutely love it. We are working on a new project with those characters, which I can't really go into just yet, so there might be the possibility of a trade paperback of the original series. I hope anyway.

9) Which artwork from among your contemporaries do you enjoy looking at? Why?

Ooh, you would ask me this. I don't want to forget anybody that I really like but there is no way I can list everyone either. I really like what José Villarubia does. He wants to push the boundaries of comics with painting and digital photography. Jae Lee's work is so impressive. His work is very emotionally charged. Same goes for Sean Phillips. I'm also very into a lot of European artists as well. Such as Moebius, Juan Gimenez,

Enki Bilal, Bess, Berthet, many many more. I've also just recently picked up *The Complete Little Nemo* from Winsor McCay...astonishing. All of this stuff is absolutely wonderful and inspirational. They all have qualities that I admire and strive for in my own work.

10) Why did ABC decide to print the first six issues of *Promethea* as a hardcover instead of the first eight? Wouldn't that have made more sense story wise, or is the origin not over yet? What kind of extra material can we expect in the hardcover?

I agree that issue 8 would have been a better cut off point for the collection. To be honest I'm not sure why it was decided to be only six issues in the collection. Even though #8 would be a better place to cut it, it still isn't the end of *Promethea*'s self-discovery. She will probably be continuously discovering new things about herself. It is a magical journey after all. There will be a few extras in the hardcover. Not as much as I would have liked but it wasn't my decision. The cover is a painting over my pencils by José Villarubia. It looks beautiful. The signature page will reproduce the pencils to that cover. There will be a small section in the back for pieces that people haven't seen. Also in that section is a reproduction of the pencils to cover number 6 without the color. I thought people might like to see that.

11) What is it like working with Alan Moore? Seems like he can put out an awful lot of scripts out in a fairly short amount of time...

Yes, he can be quite fast when need be. I think he is probably at his most prolific right now in the amount of work he is doing. He is an absolute dream to work with. Even though his scripts are fairly complex and tight he is open to my interpretations of the imagery. If I see something in a different way he allows me the freedom to do things the way I see them. So the end result is a very collaborative effort. He tends to prefer this as long as it doesn't destroy what he was trying to do. I am grateful for the opportunity to work with Alan. We have developed a very wonderful friendship and I feel he can teach me things about subjects that we have a similar interest in such as magic. He is a very thoughtful, considerate and sweet man.

12) There is a cinematic quality to your work. What is your favorite movie of all time and is Terry Gilliam involved? ;-)

To be honest I really don't have a favorite movie of all time. You know what? That isn't true. I feel silly right now for that first comment. My favorite movie would have to be "The Day The Earth Stood Still". That is such an ingenious film for its time. Not only for its effects but also for its story and message. I love that movie. I watch it over and over. But I must say I am truly a lover of Terry Gilliam's films as well. Except for "Fear and Loathing in Las Vegas." There were some great moments but I feel it didn't really work as a film all that well.

13) We never got to see *The Word* in action in the pages of *Chase*, but his design cries out for more usage.

Unfortunately, in most cases they are squarely

the statue, which is due out in September. It looks beautiful. The sculptor (forgive me but I can't remember his name at the moment) [Tim Bruckner –ed.] did an amazing job. It was done based on design drawings of mine. But if you wish to get one, I would place an order immediately because they are manufacturing to order only.

19) Who do you picture as Promethea if they ever made it into a movie? Who is the ideal Sophie?

If there were to be a movie, Promethea would be very difficult to figure out for casting. She would definitely need to be someone ethnic, regal, and a very, very good actress. At first I was thinking of Katherine Zeta Jones. But I don't think the looks would be quite right. For Sophie it would definitely have to be Natalie Portman. Give her slightly shorter hair and she would look just like Sophie. And she is quite a good actress as well, which would be a must to pull off the character's complexities.

20) What do you think is needed in order for comics to reach out to the next generation of readers?

I'm not sure. We definitely need a lot more promotion. There is absolutely no promotion for comics outside of the industry. This annoys me very much. Especially when I see plenty of cross promotion ads in comics for music and video games. I think the same could be done for comics in other forms of entertainment magazines. I would think that would be a no-brainer. If someone like DC were to do this then other publishers would probably follow. Also comics need to be in more accessible places, not just comic shops.

Don't get me wrong, comic shops are a great idea but comics have become too isolated in recent years. Also we need to watch the price tags. I have heard from so many people that they would have tried out *Chase* right away if the book was \$1.95 instead of \$2.50. They wouldn't have waited to hear about it from somebody else. That mere 55 cents made a lot of difference to a lot of comic buyers. The end result was slow sales and cancellation. There are a lot of choices for comic fans to make and only so much money to spend.

The prices are my biggest concern at this very moment. Also I think fans are interested in more self-contained stories or books instead having to commit to another ongoing series. If you look at the way comics are packaged sold over in Europe you can see that they understand this. I recently spoke to a European publisher who can sell a \$15 56-page hardbound comic at 300,000 copies for its initial print run and then sell continuously 8,000 to 10,000 additional copies every month there after and this was a 15 year old book. He explained to me that this is a typical example of all their publications to this day. This is because they understand the idea of limited buying habits and commitments of the consumer. This publisher is only interested in high quality material that he knows will have long-term staying power. He is not trying to meet that monthly short-term issue quota that seems to pervy American publishers thinking.

I think eventually that the European comics sensibility will be become a common way of doing things here but it is going to be a lot of hard work to change the publishing views of the companies in our country. I think fans here in America are almost at this point of thinking now, of buying self-contained material. More and more fans are willing to wait for their comics, as long as the quality remains at a high standard. I think they are getting tired of seeing their favorite comics have the occasional bad issue because the publisher needs to meet that monthly quota.

The lack of quality in some of mainstream comics is really starting hurt the industry but I think this lack of quality will change as we progress into more self-contained stories. I have hope for this industry here in America. I am definitely not a pessimist but there is a lot of progress to be taken.

I hope to be contributing in the best way I know how, to this ideal, with all the projects I choose to work on. Thanks for letting me rant.

Thank you for ranting, and thanks for letting us turn your brain to Slush.

The Radiant Heavenly City

"If she did not exist we would have to invent her"



June 2 1999...August 1999

2 pgs of text + 32 pgs.

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COVER:

NOTE: There are two variant covers for this Issue. One by Alex Ross (Egyptian cover) and the other by JH Williams III & Mick Gray (internal art)

The Alex Ross cover has a painted version of Promethea in the centre with Egyptian

Here is a sketch version of the original Alex Ross cover taken from the ABC Sketchbook

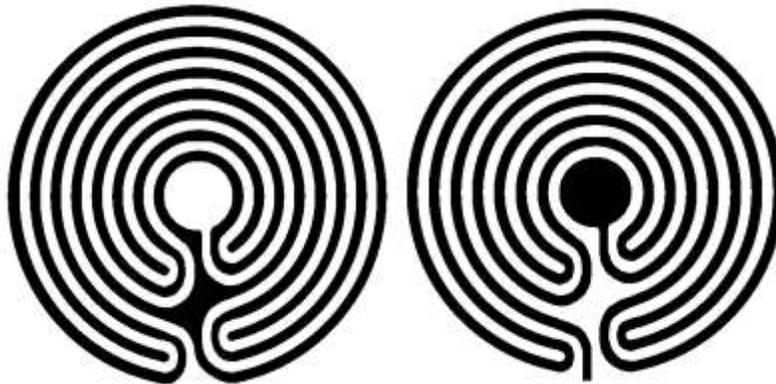


Both covers paraphrase the same quote which originally comes from [Voltaire](#) "[If God did not exist we would have to invent him](#)"

If anyone is interested in trying to decipher the hieroglyphics that occur in various places here is [the Hieroglyphic Alphabet](#)

Claire Jordan points out that

the spiral-ish pattern partway down the righthand side, just above the Greek helmet, is a Troy (a.k.a. Troi, Troy-Maze or Walls of Troy). This is an ancient (Bronze Age to Mediaeval) European meditation-aid - a sort of one-way maze, originally set out in low earth ridges, and later inlaid into mosaics on church floors (I believe there's one in Notre Dame). It's not a sort of maze you can get lost in: instead, you follow the lines very precisely, one foot in front of the other, and it takes you weaving back and forth within a very narrow space - so it could take 20 minutes to get to the centre of one only 10 feet across. The effect is hypnotic and I believe it was seen as a sort of mini-pilgrimage. You can either draw the line you walk, or the barriers which surround the line you walk



TITLE:

The Radiant Heavenly City could refer to [Revelations Chapter 22](#)

SYNOPSIS

In Alexandria in 411 AD Promethea's father, a hermetic scholar and magician, is killed by a mob of Christians just after he sends her off into the desert to save her. There she meets 2 of her father's gods Thoth-Hermes who rescue her by taking her off into the Immaterialia where she will no longer be just a little girl but a story living eternally.

In New York in 1999 AD Sophie Bangs is working on her term paper about Promethea a fictional character who has appeared in 18th century poems, newspaper strips, pulp magazines and comic books. Her friend Stacia goes to a rock concert while she tries to interview Barbara Shelley, the widow of the last person to write Promethea comic books, but is promptly ushered out.

New York's resident science heroes the Five Swell Guys find her and ask if she is being menaced by anybody but at the time she feels safe.

Shortly after a Smee (or Semi-Mindless Elemental Entity) tries to kill her but she is rescued by Barbara who has turned into Promethea. Hiding from the Smee Barbara explains about Promethea and how Sophie can become her just by writing about her.

When the Smee returns to attack again Sophie has managed to turn into Promethea and

just about kills it but Margaret has been wounded and Promethea flies off with her to taking her to a hospital.

QUOTES

"There is no point. That is the genius of Weeping Gorilla" - Stacia pg. 5

"You don't wanna go looking for folklore and you especially don't want folklore to come looking for you" - Barbara Shelley pg. 7

"No extraterrestrial creatures bothering you? No government conspiracies, ancient demonic cults, nothing like that?" - Bob from the 5 swell guys, pg. 10

"What did I do? I haven't done anything. I'm a college student. All I ever did was read books. What did I do?" - Sophie

"Wrong Books" - Smee pg. 13

"Is your world very far?" - Promethea(0)

"No. It is always in the place where you are standing" - Hermes. pg. 21

"A Smee is a Semi-Mindless Elemental Entity. It'll probably rape, kill and disembowel us. Maybe even in that order" - Barbara pg. 23

"I am Promethea, art's fiercest spark...I am all inspiration...all desire. Imagination's blaze in mankind's dark..I am Promethea.. I bring you FIRE!" - Promethea(6) pgs. 27-28

NOTES & ANNOTATIONS

The Promethea Puzzle: *An Adventure in Folklore*

Two other of Alan Moore's ABC titles **Tom Strong** and **Top Ten** also began with 2 page introductions densely packed with background details.

In the original comic book this 2 page introductory article was placed after the comic book itself but in Book One it is placed before the illustrated chapters. The interesting thing here is that Alan Moore manages to give the reader so much background detail without actually giving the plot away. Here he manages to intermix real people with totally fictitious ones in a very convincing way

COVER BY
ALEX ROSS

LOGO DESIGN BY
TODD KLEIN

PROMETHEA™

ALTERNATE COVER BY
**J.H. WILLIAMS III
& MICK GRAY**

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THE PROMETHEA PUZZLE: An Adventure in Folklore

*"Then to that diamond-beaded glade there came
A pageant throng of sweet imaginings,
Of Faeries, Imps and creatures without name,
A great frenetic bustling of wings.
About their Queen four nymphs-in-waiting stood
Girded in armour, each of beauty rare:
Cowslip, and Flax, and Jenny-in-the-Wood,
And sweet Promethea, with her plaited hair."*

With these lines, some fifty stanzas into his epic sentimental fantasy *A Faerie Romance*, New England poet Charlton Sennet (1751-1803) makes the first mention of a character who has since then evolved into a fascinating literary mystery in her own right. Promethea, a handmaiden "with skin like polished betel-wood," is introduced as one of four handmaidens to the Faerie Queen Titania (a straight crib from *A Midsummer Night's Dream*, to which it seems Sennet originally intended his own poem as a tribute), but within a dozen or so stanzas seems to have completely taken over both the entire poem and the poet's imagination.

What starts out as an idyll with Titania and her faerie entourage at play in some Arcadian backwater of the natural world is quickly sidetracked into a long narrative that details an intense and (for the period) passionate romance between the nymph Promethea and "a mortal shepherd lad, with moon-tall eyes," in whose poetic nature one suspects Sennet intended an extremely flattering depiction of himself. Sennet, from such few descriptions of him as exist, appears as a somewhat unpleasant man whose wife left him abruptly when she learned he had seduced a simple-minded servant girl in their employ. From there, the tale becomes more grim and sordid still: pregnant with Sennet's child, the servant died in labor, with attendant circumstances that led some to suspect Sennet of contributing to the demise of both the mother and her infant, although nothing of any substance could every be proven. After this distressing episode, Sennet would seem to have sunk into a deep depression, ending only with the poet's death from liver failure at the relatively early age of fifty-two years old.

All this is a far cry from the moonstruck and sensitive young shepherd/poet that's described in Sennet's narrative, and yet one can't escape the feeling that in the unblem-

ished Faerie, Sennet was describing himself as he wished he'd been. His poem, over-long and often plodding in its rhythm, can almost be seen as a protracted and idyllic sexual fantasy in which Sennet sought solace from the bitter circumstances of real life.

While hardly shocking to a modern audience, verses in which Sennet describes his faerie-lover's "tawny belly, downed as soft as peach" were seen as semi-pornographic by Sennet's already limited contemporary readership. (Interestingly, when Sennet's notebooks were discovered long after his death, it became apparent that Sennet had already censored himself heavily by removing verses in which the erotic content was uncomfortably explicit, even by today's more lenient standards.) As a result of this perhaps unfairly scandalous reputation, very few of the privately printed copies of *A Faerie Romance* ever made it into public circulation. That the poem survives at all is solely due to a modest revival of interest in Sennet's work during the 1920s.

The fact that in the first years of the twentieth century both Sennet and his work were in effect unknown makes the next incarnation of Promethea something of a puzzle to the modern literary historian. In 1901, in the Sunday color section of William Randolph Hearst's *New York Clarion*, a comic strip both drawn and written by the artist Margaret Taylor Case commenced a lengthy run that lasted until Case retired in 1920. *Little Margie in Misty Magic Land*, the strip in question, was a sometimes-saccharine but, more often, genuinely charming and inventive fantasy about a little girl called Margie and her strange adventures in the daydream world of her imagination, the *Misty Magic Land* of the strip's title. Here, she would encounter fairies, centaurs, ancient gods and characters from folklore, such as in the memorable extended serial which depicted Margie helping to depose a Jack (of *Beanstalk* fame) who'd grown tyrannical and taken over the enormous *Beanstalk*-kingdom previously inhabited by giants. Sequences including Margie trapped inside a giantess's sewing-basket with its monstrous cotton reels and tape-measures showed off Margaret Case's deft ability at conjuring a dream-like atmosphere by playing with the size and scale of things and made her comic strip a minor legend in its field, still studied by *aficionados* of the field today.

Case claimed that Little Margie was in fact herself when she had been a child, and that

The Splendid Strand of Yawn, or Dogworm's Fuming Terrace) were no more than the cartoonist's childhood wanderings in the realm of fancy, transformed almost verbatim into comic strip. If this is so, then it would seem that Margaret Taylor Case was not aware of the Promethea in Charlton Sennet's poem when she introduced a character of the same name and of a very similar nature to her cost of cartoon players in the fall of 1923. While lost in Baron Fireglove's Chuckling Orchard, Margie is eventually rescued by a brace of characters that would remain as her companions for almost the rest of her newspaper strip's duration.

These were a benign and often-motherly fairy princess named Promethea, and a regrettable comic-relief sidekick named Chinky the Chinese Imp. Chinky, a grotesque and demonic racial caricature complete with pigtail and gibberish dialogue ("Moo foo bool"), while obviously offensive to contemporary audiences, was hardly out of keeping with the outlook of the times, in which racial minorities were cast, routinely, as degrading comic stooges and buffoons. Given that all of the character's pronouncements were in a nonsensical pseudo-Chinese, Chinky can never be said to have developed as a personality during his lengthy tenure in the strip. The same is not true of Promethea.

As Case depicted her, Promethea emerges as a brave, compassionate figure with what at times would seem an almost melancholy air about her. In her earliest appearances she patiently explains to Little Margie that she's had and lost a daughter of her own, and feels a great attachment and protectiveness to Margie as a direct consequence of this. There is even one sequence, puzzlingly out of character and never subsequently mentioned in any later episode, where Promethea grows angry and resentful of Little Margie's periodic returns to her natural family in the real, waking world: "Don't you think that I'd like to go there with you, now and then? I had a father once myself, you know, when I was a real little girl!" This bewildering outburst is never explained, never again referred to, but it serves to indicate the level of complexity and intrigue that Case brought to a supporting character with only a minor, secondary role to play.

Promethea's exit from the strip, some several months before Case opted for retirement in the May of 1920, is just as striking and as mystifying. Announcing that she's "tired of people and their warlike ways,"

Page 1

All the quoted lines will be repeated in [Issue #4](#)
Cowslip, and Flax, and Jenny-in-the- Wood,
And sweet Promethea...

The actual names of the fairies in [Shakespeare's A Midsummer Night's Dream](#) are
Peaseblossom, Cobweb, Moth and Mustardseed
but these names are certainly a good crib from the originals.

Jenny-in-the-Wood sounds vaguely familiar but I haven't been able to trace it anywhere.
A Faery Romance by New England Poet Charlton Sennet (1751-1803)

In [Issue #4](#) we will also learn that *A Faerie Romance* is also the title of a book about the
Life and Works of Charlton Sennet

In 1901, in the Sunday color section of [William Randolph Hearst's New York Clarion](#)

The actual real newspaper was either the New York Morning Journal or the New York
Evening Journal. There never was a paper called the New York Clarion.

We will meet Margaret Taylor Case in [Issue #5](#)

Here is a description of 8 pages of [Little Margie in Mystic Magic Land](#) as seen in
America's Best Comics 64 page giant special

The Splendid Strand of Yawn

Dogworm's Fuming Terrace

Baron Fireglove's Chuckling Orchard

are all titles of unseen episodes of Little Margie in Misty Magic Land

will lead her to a kingdom of her own. What kingdom this might be is not remarked upon, nor is it properly explained just how Promethea can have grown "tired of people and their warlike ways" when in the seventeen years of her stay in *Little Margie* she has seen no warfare and, other than Margie herself, very few examples of what might reasonably be called people. After Promethea's departure from the strip, much of the life, imagination and enthusiasm that Case had invested in the work seemed to have departed with her. Six months of pallid and lackluster stories followed before the cartoonist, sensing that the work had lost its magic, put away her brush and pen and settled for a retirement that was comfortable and uneventful.

After *Little Margie's* end in 1920, the Promethea trail grows cold for a few years until the pulp boom of the 1920s, when again we find a character of that name and with certain common traits appearing in a serial narrative. Once more, it would appear as if the various creators who would engineer Promethea's next incarnation did so without knowledge of the work of Charlton Sennet or the secondary background character that had appeared in *Little Margie*, although obviously the latter cannot be entirely ruled out. This Promethea was the lead figure and the heroine of an occasional series of short fantasy novellas that appeared in the acclaimed pulp monthly *Astonishing Stories*, starting in the issue dated February, 1924.

Other than in her name and in some details of appearance, this Promethea is very different from her earlier namesakes, being both a fierce and amorous warrior queen constantly fighting to protect her lost fantasy land of Hy Brasil from various devilish and monstrous invaders all originating in the demon-haunted territories beyond the country's boundaries. In the first published tale, *A Warrior Queen of Hy Brasil*, we find the plucky outlander Promethea as she fights her way up from footsoldier to become the sovereign ruler of the vast and marvelous domain. Credited (as were all subsequent Promethea stories) to Marto Neptura, the tale portrays Promethea as a sexually knowing woman with a string of lovers in her past and a ferocious skill with swords and axes.

In fact, "Marto Neptura" was as non-existent as Promethea herself, being merely an invented house-pseudonym under which a great number of nameless hack writers churned out what were usually (it must be said) both uninspired and uninspiring potboiler narratives of the "Spicy Fantasy" school. Here follows an example from *Promethea and the Manigators*, the eighth story in the series: "The rivalets of blood on her brown arms were like a scarlet lacework, fitfully illuminated in the staccato and infrequent dazle of the lightning. With her firm breasts heaving, the beloved Queen of Hy Brasil forced her reptilian antagonist closer and closer to the chasm's edge. His terrifying jaws snapped tight together only inches from her face as, with the muscles standing out on her long, tawny legs, she heaved the allina-

Promethea tales as featured in *Astonishing* are still remembered fondly and are indeed quite collectable is not based on the literary merit of the stories. (Although it's interesting to observe that both the poet Charlton Sennet and the nameless author of the *Manigators* yarn describe Promethea's skin as brown or tawny.)

In actuality, the enduring popularity of Marto Neptura's Promethea had nothing to do with the mythical Mr. Neptura and everything to do with the legendary Grace Brannagh. Grace Brannagh, a pulp cover illustrator with a style that's been compared to near-contemporary Margaret Brundage, provided painted covers for some fifty issues of *Astonishing*. Included in these were all fifteen issues in which the lead story was a new *Promethea* novella, creating a firm bond in the reader's mind between the artist and the heroine. Given the pallid, characterless prose of the dozen or so writers who comprised "Marto Neptura," it hardly comes as a surprise that almost all the articles since written on Promethea in the science-fiction specialist press have focused on Grace Brannagh's contribution, leaving all the actual stories and their content virtually ignored.

Brannagh's Promethea (or, if you prefer, Neptura's) conceals a number of intriguing elements beneath a pulp veneer. The cover illustrations, in their luminous depictions of the continent of Hy Brasil, portray a world that's hauntingly surreal and alien, with shifting metamorphic rock formations that will sometimes look like centipedes or sometimes like trombones beneath a swirling emerald sky that never could have possibly existed on our world, for all that the interior narratives insist that "Hy Brasil" is a real continent in Earth's primordial past.

It turns out that the continent of Hy Brasil was once considered to be real, and is indeed depicted on the shipping maps of only a few hundred years ago. In fact, a probably-apocryphal account of the first landing by explorers on the coasts of South America suggests that these adventurers at first believed that they had landed on the mythical lost land, and only named their new-discovered country as Brazil because of this confusion between fact and fantasy.

The legendary Hy Brasil is a large Western island that in many ways would seem to correspond to Paradise or even Fairyland. Celtic mythology names Hy Brasil as *Tír na Nóg*, the Faerie kingdom that Ireland's original semi-divine inhabitants departed to when they were driven from our world. Oddly, this almost brings us back to Charlton Sennet's vision of Promethea as hailing from the realm of faeries and of folklore.

In 1938, the publishers responsible for *Astonishing Stories* were bought out by a group called Apex Magazines who mostly published comic books. Combing through *Astonishing's* inventory for characters they might successfully transfer to strip cartoons, Apex found few ideas with potential. Only Promethea seemed to have any possibilities, and so in 1941 the character's fourth incarnation made her debut as lead feature in

This new Promethea, while loosely modeled on the character's pulp incarnation, was recast as a "science heroine" of the type in which the company specialized. Thus, Promethea now operates in contemporary America, fighting crooks, spies and the Nazi menace. She has an FBI man as a boyfriend ("Dirk Dangerfield at your service, Princess!"), and only returns to her other-dimensional kingdom of Hy Brasil for occasional adventures with mythical adversaries like Maat the Egyptian Vulture-Goddess or her minions. The artist/writer for these new adventures, working on the strip from 1941 until his tragic, violent death in 1970, was former Classics teacher William Woolcott. Woolcott was an intensely private man who many later feminist critics of comics have applauded (with some reservations) for the genuine female sensibility which he imparted in the character. Woolcott's death, in 1970, was sudden and bizarre. The artist was shot dead in his own apartment by a schizophrenic former FBI agent named Dennis Drucker who apparently believed that Woolcott's "Dirk Dangerfield" character had been based on him, and seemed to feel that the characterization undermined his masculinity in some way.

Following Woolcott's death in 1970, *Promethea* was handed to a young and radical new comic writer, Steven Shelley, for a revamp, ably assisted by a number of fine comic artists (including a memorable stint by artist P. Craig Russell in the early eighties). The most noticeable change that Shelley brought to Woolcott's character was to change her skin coloring back to the "polished betel-wood" of earlier incarnations of the firmly Caucasian flesh-pink of the forties through the sixties. This was almost certainly because, by Shelley's own admission, he was basing his Promethea upon his lovely and vivacious new wife Barbara, who was Hispanic. Shelley brought a great deal of intelligence and fondness for experiment to his depiction of the character, and his death from cancer in the spring of 1996 led to a suspension of the Apex comic series in a gesture practically unheard of in the comic industry. Cynics, of course, were quick to point out the declining sales of the title as the actual motive for its cancellation, as apparently it's well known that books with a female title character have never performed well in a male-oriented marketplace.

So today, Promethea is in limbo...or perhaps in Misty Magic Land...with her adventures no longer before the public. Given the current popularity of simplistic post-modern characters such as the inexplicably celebrated Weeping Gorilla, perhaps it is simply that times have moved on, and that there is no longer a place for the romantic fantasy and play of the imagination that Promethea represents. We can only hope that she is merely resting in some corner of the Realm of Faerie, or of Hy Brasil, and that at some point in the future she'll turn up in some new guise, some fresh twist to her puzzling history, a genuine piece of American folklore in action; of poetry in motion.

Page 2 *lead figure heroine occasional series short fantasy novellas in Astonishing stories (Feb. 1924)*

[Astonishing Stories](#) is the name of a real magazine but it was only published between 1940 and 1943

In our world one of the first of the pulp magazine was [Amazing Stories](#) which began publication in 1926

For information about Pulp Magazines see [The Pulp Zone](#) website

A Warrior Queen of Hy Brasil (Feb. 1924) is also one of the titles given for [Issue #6](#)
Marto Neptura a house pseudonym

This was common practice when authors did not want to be known to have written certain stories *Promethea and the Manigators was 8th story in series*

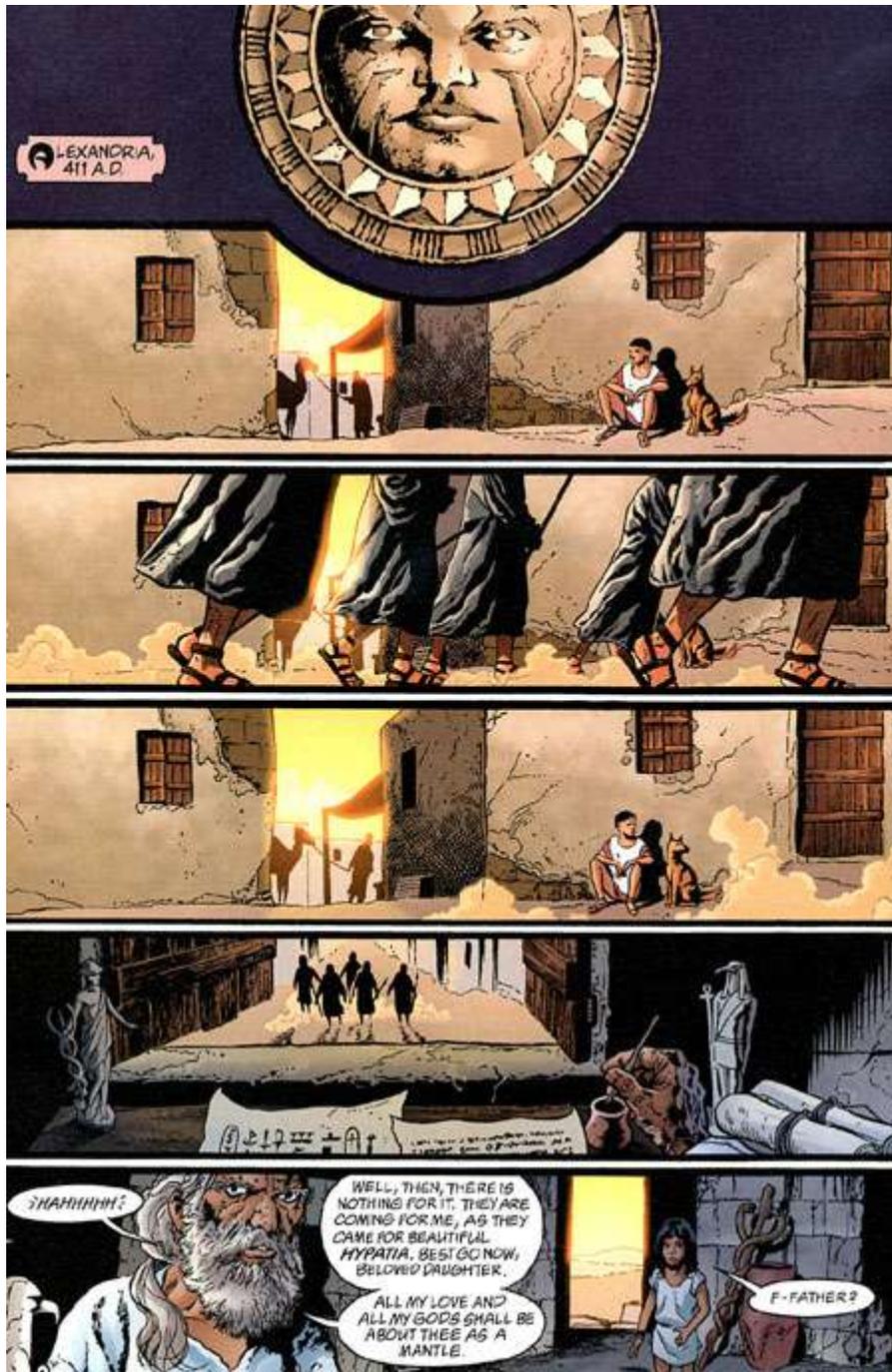
We will meet Marto Neptura Grace Brannah and the Manigators in [Issue #6](#)
style compared to [Margaret Brundage](#)

Margaret Brundage was a real artist who worked for Weird Tales

...young radical new writer Steven Shelley ...

[P.Craig Russell](#) is a very famous real comic book artist
death from cancer in 1996

This is contradicted on Page 23, Panel 3 when Barbara talks of him having died in '91



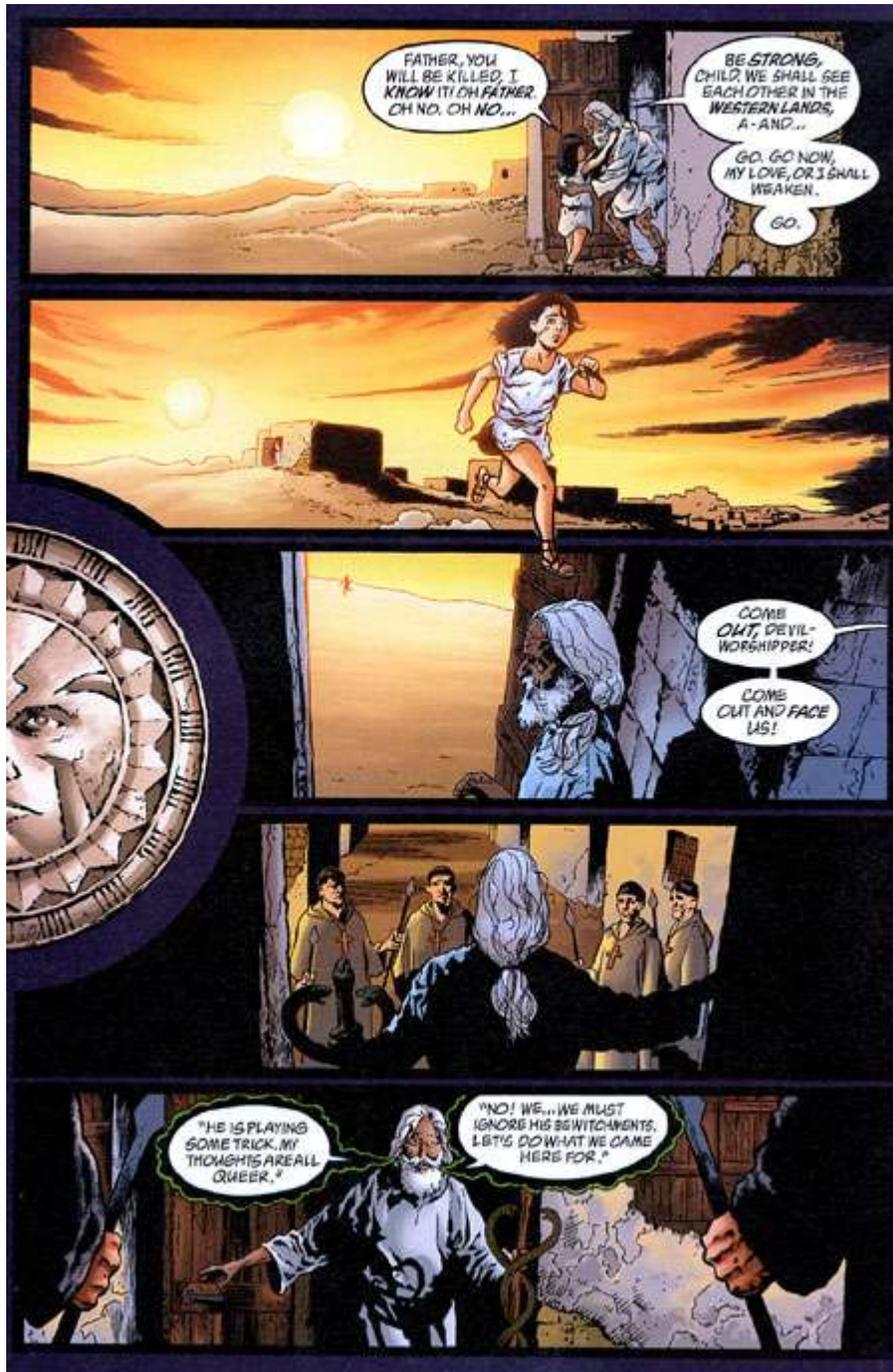
Part of the script for this page can be found [here](#)

Caption: 411 A.D. - two important events that occurred this year, both concerning the Roman Emperor Constantine III, were his conversion to Christianity in a bid for sanctuary and his subsequent execution.

Also in this year (or thereabouts) St. Augustine preached the following [sermon](#).

Page 1, Panel 4: Note the little statues of [Hermes](#) and [Thoth](#) at each end of the desk. Promethea's father appears to be translating Egyptian hieroglyphics (paper on left) into another language (perhaps Greek)

Page 1, Panel 5: "They are coming for me, as they came for beautiful Hypatia" - presumably Hypatia is the name of Promethea's mother. If so she might be this [Hypatia](#). Note the [caduceus](#) leaning on the wall behind little Promethea.



Page 2, Panel 1 "We shall each other in the Western Lands" - yes they will but we have to wait until [Issue #19](#) before that happens.

Panel 3: Devil worshipper would have been a common taunt made by Christians against pagans at this time

Page 2, Panel 5 & Page 3 I'm not sure why Promethea's father speaks the dialogue of the 5 christians just before they do. It reminds me a bit of Obi-Wan Kenobi in the first Star Wars film but there he was using mind control and I don't think Promethea's father wants to be killed.

Marc William de Giere points out that

I see it as he knows his fate and accepts it, even facilitates it. This doesn't mean he "wants" to die, he just is aware of what he must do for Promethea and her story to begin. Very much like Jesus sacrificing himself. Remember, he is smiling.



Page 3, Panels 2 & 5: "the radiant, heavenly city" is most probably a reference to [Revelations Chapter 22](#)

Page 4: Caption 1999 A.D. - the year Promethea was first published.

Prostitutia and *Prosthetica*: two mispronunciations of Promethea by Stacia. There will be quite a few more later on

I don't think I need to explain what a prostitute is

Prosthetic means

Serving as or relating to a prosthesis.

Of or relating to prosthetics

and a prosthesis is

An artificial device used to replace a missing body part, such as a limb, tooth, eye, or heart valve.

Replacement of a missing body part with such a device

Definitions taken from [Dictionary.com](#)

The House seen above the giant poster on Level 9 could be Moore's house of Magic seen on the last page of this issue

The two flying saucers numbered 12 and 4 could be police. They are both shining beams on a person standing on L2

NUKOLA ad

Not sure what PXXX stands for

The chequerboard pattern seen on the left can also be seen on the Cab

The T on top of the cab must stand for Taxi

Note that the sun image has its' eyes closed on pages with Sophie and it is not until she turns into Promethea towards the end of this issue that the sun image has its' eyes open



French version

Page 5 Panel 1: Note the small lights on the frame edges of Stacia's glasses. The right one is turned on to make it easier to read in the dark.

Panel 3: *Prolapsia* another mispronunciation from Stacia

A prolapse comes from

[*L. prolapsus, fr. prolapsus, p. p. of prolabi to fall forward; pro forward + labi to glide, fall.*] (Med.) The falling down of a part through the orifice with which it is naturally

connected, especially of the uterus or the rectum. --Dunglison

Panel 4: Sign reading View Apartments.

Elastagel sign. First mention of Elastagel which will be prominent in the plot in [issue #11](#).

GRAY sign for inker Mick Gray

Not sure what BOY with a star in the O is a reference to

Marc De Giere notes that

The "Gray" sign could also be a reference to Grayshirt, which has a cover title that looked very similar. The "boy" sign could reference the issue 7 romance.

Just under the arrow pointing upwards to L3 sign and behind Sophie's silhouette what looks like a pepsi sign

Page 6: "I'm Sophie Bangs" - In [Issue 14](#) we will learn of a writer with the surname of Bangs whom Sophie is related to. I was always kinda hoping that she might also be related to the rock music critic [Lester Bangs](#),

(immortalized in the [lyrics](#) to the REM song It's the end of the world as we know it "Leonard Bernstein, Leonid Breshnev, Lenny Bruce and Lester Bangs.") but it hasn't happened yet.

Pages 6-7 a lot of background history complementing what we have been told in *The Promethea Puzzle* can be found here. See also pg. 22

Nice effect of spiral staircase to the left and right of the framed panels.

Page 6 Panel 2: Note the picture on the wall appears to have the same solar face seen throughout this issue and even on these pages.

The police Flying saucers are also seen outside the window.

Panel 3: Looks like a silhouette of Batman on the first small picture on the wall

Panel 4: Note the sad teardrop effect created by the rain outside the window

This is the only panel viewed from outside the apartment

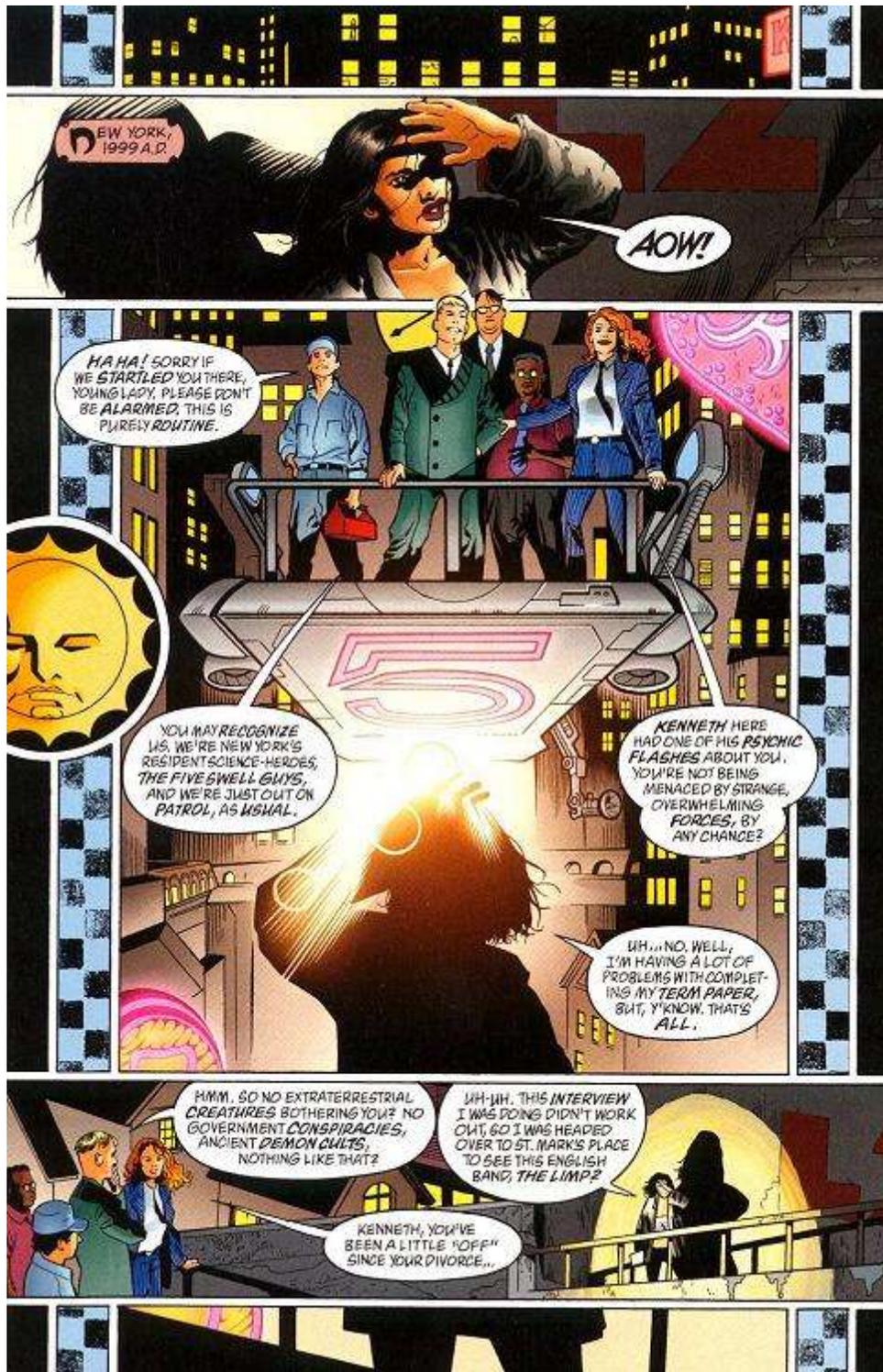
Page 7 Panel 1: Just one police flying saucer seen outside the window this time

Pages 8-9: In all of the Alexandria 411 AD panels the sun's eyes are open

Page 9, Panels 1-3: The creature might be a salamander. Thanks to Marc de Giere for the following information

The first thing I thought of when I saw the creature was a salamander, as it is referenced to a lot in religious writings. This information comes from [here](#):

It was considered the "king of fire" and as such was representative of Christ who would baptize with the flames of the Holy Spirit and who surprised his followers by warning, "I have come to send fire on the earth, and how I wish it were already kindled! Do you suppose that I came to give peace on earth? I tell you, not at all, but rather division." [Lk 12:49 & 51] William of Normandy called the salamander the symbol of the 3 Hebrew children who survived the fiery furnace. [Dan 3] The salamander can also represent the 4th man seen in the furnace who promised, "When you pass through the waters, I will be with you ... When you walk through the fire, you shall not be burned, nor shall the flame scorch you." [Is 43:2] Cloquet considers Christ the salamander king of fire because He passed through the fires of hell after His crucifixion without harm. The salamander represents those who pass through the fires of passion and of this world without stain. Therefore, it stands for chastity, loyalty, impartiality, virginity, courage, Jesus, Mary, and the faithful. The salamander is also used to symbolize the flames which it passes through and so is a symbol of fire, temptation, and burning desire.



Page 10 Panel 1: Sophie is on L2 here

Page 10, Panel 2: First appearance of the 5 Swell Guys, New York's resident Science Heroes. Kenneth is obviously having some problems coping with his recent divorce and his psychic abilities leave much to be desired (or do they?).

Page 11 Panel 2: ON! sign and beside it L7. (Note that L7 is sometimes used as slang

for "square" as in un-hip in contrast to C-Moon which is a circle)

Panel 5: Our first view of the Smee

Page 12 Panel 1: L25 should really be L2.5

Page 12, Panel 2: It's a bit dark but note that on the poster for The Limp just behind Sophie a hand is reaching out for her just as the Smee will do in another few panels.

Panel 5: Nice lettering on the Smee's speech bubbles

Panel 8: Sophie drops most of her notes

Page 13 Panel 8: Signs visible include Weeping Gorilla Comix and The Devil (Apartments?) next to a Piz(za?) place

Pages 14-15: (L)OVE (C)LUB and (G)od's Store also ...INESE ...KE ...IT (probably CHINESE TAKE OUT) and Hong Kong and Gir(l)s and Fantasi. Goldberg's

(Apartments)

Page 16, Panel 1: Weeping Gorilla is published by the Apex Publishing Co.

Page 17: Looks like Promethea can punch the Smee and leave a gap in his body without affecting him too much

Smee says "Open you like a fish..." and then on the first panel of page 19 we see a fish sign on the right.

Page 19: After all the excitement of the last few pages the panels return to normal once again

Pages 20-21: Nice effect of both Hermes and Thoth speaking in unison with their combined speech bubbles surrounded by squiggles including the [female or Venus sign](#)
The Gods are so bright that even during night-time it is as bright as day around them

Page 22 More background history. Now Barbara is telling Sophie the story instead of vica-versa as on pgs 6-7. On the right hand side we can see all the persons who brought through the previous Prometheas: Charlton Sennet, Margaret Case, Grace Brannagh, William Woolcott and Steve Shelley.

They channelled Promethea

Channeling is defined as

The act or practice of serving as a medium through which a spirit guide purportedly communicates with living persons

according to [Dictionary.com](#)

[Here](#) is a fuller definition of Channelling and here is a list of [channeling links](#)

At the bottom right hand side is Charlton Sennet with Promethea. Bottom left Promethea appearing to a soldier during WWI and top left little Promethea with a [centaur](#).

Note the little pink fairies flying in the air and the little green men on the ground (the one with his back to us has a tail and might be a demon of some kind). Also note that there appear to be two suns in the sky

Page 23, Panel 1: From Promethea/Barbara's point of view we see Sophie. Note that she is still Promethea in costume with sandals on her feet

Panel 2: One leg has jeans and the other Promethea's skirt. She is starting to transform back to Barbara

Panel 3: She is now back to being just Barbara

"Steve had the imagination. He died, '91" - Barbara Shelly. This contradicts *The Promethea Puzzle: An Adventure in Folklore* which talks about "his death from cancer in the spring of 1996".

Panel 7: Barbara hands over her notebook and pen to Sophie passing on the mantle of

being Promethea on earth to her

Pages 24-25: Nice effect of small shots of Sophie and Barbara waiting for the Smee with bigger pictures of the Smee tracking them down in the rain

Page 24 Panel 2: signs visible (T)OYS or is it (B)OYS. Also The Egg and We're HOT...Thai Food...letter Z...and another Pepsi sign

Smee is just visible climbing up the bridge

Sophie's corrections on this page "Her name was" and "Promethea thou art" crossed out to be replaced by "I am Promethea" moving from 3rd person to first person narrative

Other changes on this page

tied ... bound

heavenly...Celestial

slain...dead

black...red

with...by

sacred...immaterial

story...tale

Page 25:

more changes

dream...thought

dark...gloom

w(?)...voice

The Smee seems to track his victim using his sense of smell on this page



Page 27: *The Temple...Jack Faust...The Night Queen*

We will learn a bit more about these enemies as the series progresses but at the end of Issue #27 although she has been mentioned a few time we have yet to see what the Night Queen looks like

This is a nice way to introduce the latest incarnation of Promethea a bit at a time. First her torso and then her upper body and part of her face just below the eyes before the full effect of

Page 28: Note that the sun symbol now has its' eyes open. On Promethea's costume we can see an ankh and a scarab beetle and her right leg has a tatoo of Thoth on it

Page 30:



You'd think that this would be the end of the Smee but wait until the start of [Issue #22](#)
Page 32: Moore's House of Magic - this will reappear as a background detail in some future issues. The Weeping Gorilla Comix logo is very similar to America's Best Comics Note the silhouettes of Thoth and Hermes on top and a laurel wreath and a scarab beetle on the bottom.

I'm not sure if the joker/fool type head and the W have any significance. Possibly the W is for JH Williams. Maybe someone else knows?

The rain appears to have stopped which reminds me of the film Blade Runner where Harrison Ford and Rutger Hauer fight it out on rooftops above the city in the rain but when Rutger Hauer releases a white dove symbolising his soul as he is about to die it flies upwards into a clear blue sky.

Also note that the rain is not visible when Promethea attack the Smee on pgs. 28 and 30

The Judgement of Solomon

The Temple wants her dead. They've put out the hit from hell!



July 14, 1999...September 1999
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

JDC thinks that **JHW3** says somewhere that this cover is a tribute to a noir movie poster (possibly *The Big Sleep*), although Jeromy Cox thinks it was from *The Public Enemy*. However rather than being modelled on a specific movie poster I suspect it is intended to evoke any film noir poster of the '40's and '50's. Here is a good selection of [Film Noir Posters](#) and here is a list of the [Top 25 Films Noir \(1941-1956\)](#)

Note that this is a TEXTure™ Digital Production

From out of the darkness we see a purplish spiral galaxy under which Andras and Marchosias can be glimpsed in both their real form and looking like earthly human gangsters with guns. Promethea seems caught by surprise. This image would occur in the story on pgs 14-15.

The designs for the looks for the two demons, "Andras" and "Marchosias", both come from Colin de Plancy's *Dictionnaire Infernal*, published in 1863. I believe Alan Moore sometimes provides copies of the drawings of demons in that book to the artists he collaborates with, when he wants them to portray demons. One of the designs of a demon from de Plancy's book was also used in the *Swamp Thing Annual* which Alan Moore wrote (the demon with three heads). From

<http://www.library.usyd.edu.au/libraries/rare/witchcraft/demonology/demonology.html>:

Collin de Plancy's celebrated dictionary was first published in 1818, and a second edition was issued in 1825 and the third in 1832. This edition added more than 250 new entries. A rare and uncommon reference book on the occult, this important work has never been translated into English. The book contains around 550 engravings with portraits of 72 demons.

A hit from hell is sometimes used to refer to a drug hit but in this case hit has the more usual meaning of murder.

TITLE:

The title comes from the Biblical story found in the first book of Kings 3:16-28.

Here is the [story](#) and here is a [painting by Raphael](#) illustrating the story

See also [Issue #25](#) where another Judgement of Solomon occurs

SYNOPSIS

Promethea takes the wounded Barbara to the South Tower Hospital. Meanwhile Benny Solomon hires two demons to try and kill Promethea. They attempt to do so at a rock concert but Promethea proves to be too strong for them and they open up a portal into the Immateria to escape accidentally dragging Sophie's friend Stacia along too.

QUOTES

"The archetype of wisdom is eternal" - Promethea, pg2

"There's worse things than Smees" - Barbara, pg 3

"You could have made the friggin' triangle bigger" - Marchosias, pg 4

"She made me feel a total failure

Her boyfriend stepped on my inhaler" - Montelimar Sykes (lead singer of The Limp), pg. 8

"This band sucks worse than gravity" - Stacia, pg. 8

"I'm Promethea" - Promethea (of course)

"And this is a problem how exactly? I mean, you've finally got boobs and you're all special effects..." - Stacia, pg. 9

"Yes, we're underworld types. From out of town" - Marchosias, pg. 11

"Everybody's going to think you're a drug side effect or maybe some new fad" - Stacia, pg. 13

"Uh oh. Caduceus. She's packing heat" - Marchosias, pg. 16

"I am Promethea. There's nothing else like me. I am the holy splendor of the imagination. I cannot be destroyed - Promethea, pgs 19-20

"Mortal. Moi?" - Stacia, pg. 21

"Maybe you got the worms on a stick and that stupid hat, but you're not the boss of me" - Stacia, pg. 22

"Promethea! I'll make sure I carve that name in food-deep letters on the diamond gateposts of hell. We'll meet again" - Marchosias (or is it Andras) pg. 23

NOTES & ANNOTATIONS

Page 1, Panel 1: Thanks to The Despoiler and Johan Kaikkonen for pointing out what Sterotica refers to

Judging from the picture of the muscle bound honey, Sterotica is likely erotica about pumped up steroid users - TD

and

sterotica means erotica on steroids, look at the picture of the girl, she's very muscular -

JK

Note the smiley yellow face on the T-shirt. Any time you see a smiley yellow face you are reminded of what many people consider to be Alan Moore's best work The Watchmen. There will be another Watchmen reference later on in this issue.

Visible on this panel are signs for

Drive thru fast flesh for those looking for a quickie

Holo Ho Irv Pinsky guesses that this stands for Holographic Whore as Ho is American Street vernacular for prostitute

Panel 3:

Synapti-Cola promises *Einstein in a bottle*



Page 2:

Club Smak with lips

Pluc(...)L52

Thermo Cookies : Remember the Taste

Page 3, Panel 1: "Kyre [Aesclepius](#)"

See also [Asklepios](#)

Kyre might be a misspelling of Kyrie

A brief petition and response used in various liturgies of several Christian churches, beginning with or composed of the words "Lord, have mercy."

Together they comprise the first item of the Ordinary of the Roman Catholic Mass.

[Late Latin Krie (eleison), from Greek Krie eleson, Lord, have mercy : Krie, vocative of krios, lord, master; see keu- in Indo-European Roots + eleson, aorist imperative of elein, to show mercy (from eleos, mercy).]

from [Dictionary.com](#)

Here's the "Kyrie" from the old Roman-catholic mass:

Kyrie Kyrie

P. Kyrie eleison. P: Lord, have mercy.

S. Kyrie eleison. S: Lord, have mercy.

P. Kyrie eleison. P: Lord, have mercy.

S. Christe eleison. S: Christ, have mercy.

P. Christe eleison. P: Christ, have mercy

S. Christe eleison. S: Christ, have mercy.

P. Kyrie eleison. P: Lord, have mercy.

S. Kyrie eleison. S: Lord, have mercy.

P. Kyrie eleison. P: Lord, have mercy.

(From: Paul Halsall HALSALL@MURRAY.FORDHAM.EDU, Latin English Mass [Old Rite], Ordinary of the Tridentine Mass 1962 Edition ,Missale Romanum - An English Translation of the Missale Romanum)

C.A.R.E. pod - "CARE" means "Cooperative for American Remittances to Europe". It was an organisation of the Quakers distributing parcels with food to the people in Europa after the Second World War

Thanks to TL for that information

Pages 4-5: Panels on the right and left hand side show Andras and Marchosias in their true form

According to this [Seals of Goetia webpage](#) Marchosias is the demons who assists in self-defense, while Andras causes confusion to enemies.

Panel 2: On the carpet on the floor we can read (A)donai...Ihuh.

Also around the small triangle that the demons complain about Anaphax...Prim...Te...n.

There is an eye in the triangle

The pattern on the carpet is probably from a grimoire of Abramelin but I haven't been able to find it yet.

A collection of grimoires and magical texts is available [here](#), Texts in German and English

On the desk to Benny Solomon's left are a modern day PC, mouse & pad, keyboard and modem. To his right a pen in a holder, a cup, a pan-like statue and a candle

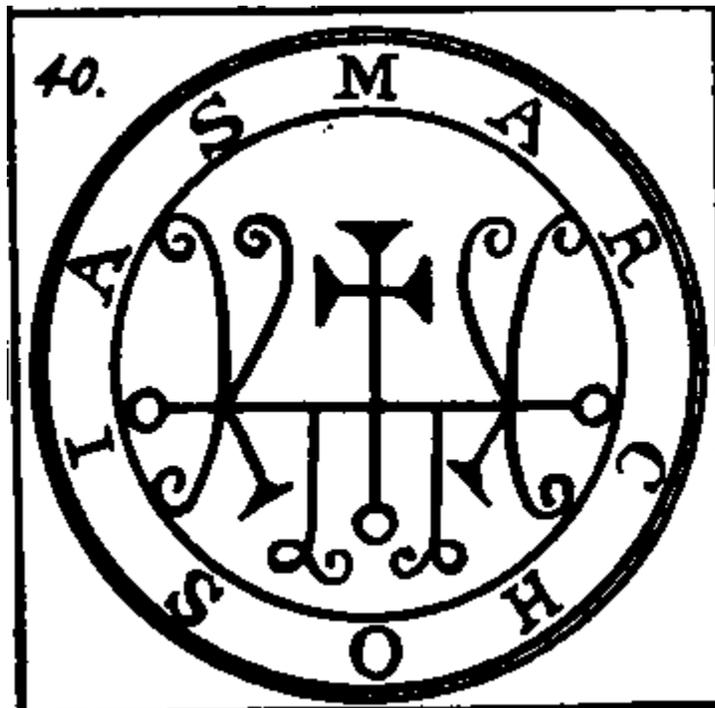
The viewpoint of this panel is what I like to refer to as a Hitchcock shot (although there is probably a proper technical name for it, does anyone know?) as it can be seen in various Alfred Hitchcock films such as Psycho and North by Northwest and more recently in Brian de Palma's Snake Eyes where it is combined with a panning shot.

We see everything from overhead looking almost straight down at the scene

Panel 3: Note that Benny Solomon looks slightly distorted. We are seeing him from the Demons' point of view and whenever this happens the image is slightly distorted

Panel 4: Marchosias: [Marchosias](#)

Here is the seal of Marchosias found by Thomas Lautwein at [German Satanists Home Page](#):



Andras: [Andras](#)

Marchosias: [Marchosias](#)

[How to summon Marchosias](#)

Page 4, Panel 4: the black silhouette makes Benny Solomon look like a Smee. Note the upturned faces in the foreground.

Page 5, Panel 4: The statue on the desk looks like a female version of Pan

Does anyone recognize the portrait on the wall?

It seems that Benny's assistant is unable to see any of the demons when they are summoned

Page 6: First appearance of TEXTure. We will learn more about the Firefight on 5th Avenue between the 5 Swell Guys and the Painted Doll in [issue #6](#)

omnipath: appears to be a word coined by Alan Moore. I couldn't find it in the Oxford English Dictionary but it could be a combination of two words the Latin *omnis* meaning 'all' and the Greek *pathos* meaning "suffering".

I asked [Paul McFedries](#) who runs the [wordspy website](#) about *omnipath* and his reply was as follows :

My guess is that, in this case, the author is trying to let us know that the character is a psychopath, a sociopath, and whatever other -path you can think of that implies deviancy, a twisted mind, and extreme antisocial behaviour.

PATHOGEN : a disease producing organism. Hey I didn't know that

TROTSKY'S : No doubt named after [Leon Trotsky](#).

Panels 2-3 Note the upper left hand corner of the TEXTure screen. The first image shows the sun symbol whilst the second has a square, a triangle and then the same sun symbol all enclosed within different colored squares

Page 7, Panel 1: Montelimar Sykes.

The most famous Sykes I can think of is British comedian [Eric Sykes](#). Montelimar could be reduced to Monty as in Monty Python but this is all just speculation on my part

Fist and Shout - obviously from Twist and Shout an early Beatles hit

"More handsome than Jesus" - John Lennon got into a lot of trouble for saying that the Beatles were [more popular than Jesus](#)

Note the ABC sign for America's Best Comics

In this panel we can also see signs bearing the surnames of three people responsible for producing Promethea

MO(OR)E partly obscured

Dun(bier) for editor Scott Dunbier also partly obscured

and most readable of all

KLEIN for Todd Klein who does the letters for Promethea

The two people under the streetlight look like Marchosias and Andras

Page 7, Panel 2: First mention of mayor Sonny Baskerville. The most famous

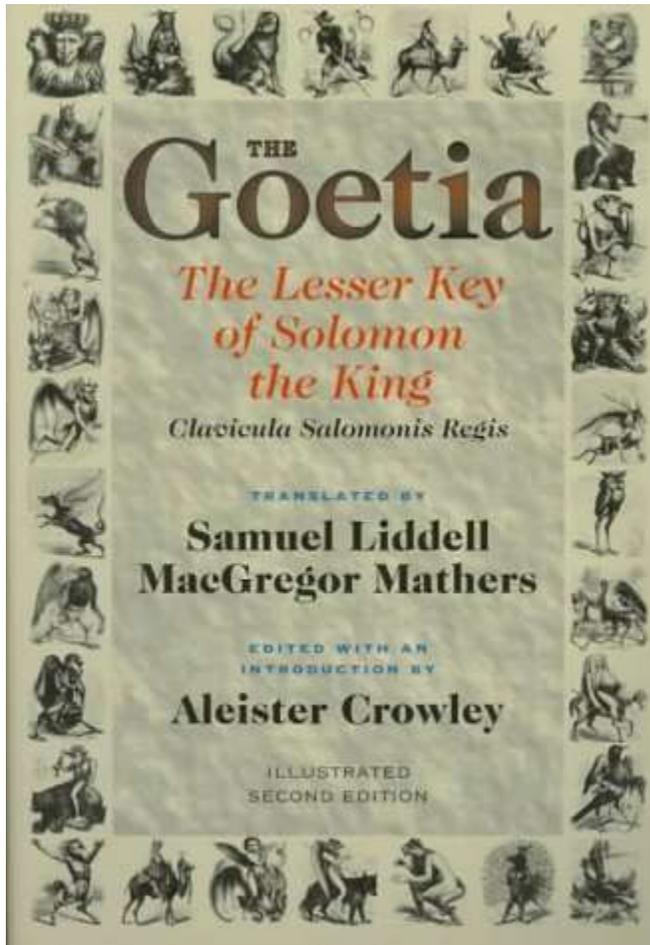
Baskerville I can think of is from Conan Doyle's Sherlock Holmes novel [The Hound of the Baskervilles](#). Sonny might be a reference to [Sonny Bono](#) (ex Sonny and Cher) who was a local government leader and congressman

forty-two personalities will remind SF fans of Douglas Adams Hitchhikers Guide to the Galaxy where the number 42 was the answer to the ultimate question of Life the Universe and Everything

Page 7, Panels 3-4: If you ate a restaurant called [Borgia's](#) you would need an antidote

after your 5 course meal

[Goetia](#)



The Goetia is only the first part of the Lemegeton, the Lesser Key of Solomon, which is one of the more famous grimoires. The other three parts in order are Theurgia Goetia, the Pauline Art and the Almadel.

Page 8, Panel 5: Another Watchmen reference. Throughout The Watchmen graffiti would be seen on walls which almost but never quite managed to spell out the sentence "Who Watches the Watchers". Here we have "Who's Watching You" which will be revealed in full on pgs 12-13.

Page 9, Panel 1: [She-Ra](#) is the star of an animated TV series.

Page 10 Panel 1: Nice reflection of the demon on the side of the phone

Panel 2: It seems these demons haven't been summoned by anyone since 1979

Panel 4: Note the shadow on the wall behind Marchosias shows him in his true form.

Pages 12-13: Nice demons skulls in the middle of the page separating the top and bottom halves

Upside down [pentagram](#) on right hand side to counterbalanace the sun on left

Page 12 Panel 4:

That stink of myrrh - this is the first reference to Promethea smelling of myrrh which is often commented upon

Page 13, Panel 3: I thought the bouncer might have been wearing a [Hawkwind](#) T-shirt but the next letter after the second W only partly visible looks more like an "O" than an "I" so it might be a [Hawkworld](#) T-shirt.

Panel 4: Over One million killed T shirt

Pages 14-15: Looks like early versions of Pandeliriums at the bottom of the page. See [Issue #5](#)

Page 16, Panel 1: OK boys and girls. Now what word rhymes with truck?

Page 16, Panel 2: "Brothers and sisters, why are we fighting?" - this reminds me of Mick Jagger trying to control a Rolling Stones audience at Altamont as seen in the fillm

[Gimme Shelter](#)

Page 19, Panel 1: Promethea begins drawing a [pentagram within a circle](#) to banish the two demons.

Panel 2:

Cow with wings

He must need glasses. It's actually a bull with wings although

Claire Jordan notes that

Actually Andras looks more like a gnu with wings than a domestic bull! [But presumably still a male gnu!]

Thanks to Miles Kurland for pointing out that

"What do you call a cow with wings?"

("Dave, that joke's in bad taste")

Yes, it's especially in bad taste today - because the butt of that joke is dead.

This hails from the late 70's, and the punch-line was "Linda McCartney" - referring, of course, to Paul's old band, "Wings", of which she was a member. (It was also sometimes "A dog with wings")

Pages 20-21:

Underneath the "EEEEEEEEEE"

Andras and Marchosias have swapped positions

Claire Jordan writes

I don't think Marchosias and Andras have swapped positions - I think we're seeing them from Promethea's viewpoint, instead of from behind their own position as previously

Page 22 Panel 1: visible here are a The Limp poster, Trotsky's matches, Head

Whiskey(?) since 1890, Got Wing Super Beer

Page 23 Panel 4: Here we can see a Marlons cigarette packet, a ticket for the concert (only \$21.50), pills, 90 minute cassette tape, video camera, bottles, cans and cigarette lighters

Page 24: Nice pullback effect on these 4 panels with images gerring smaller.

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Nice devils around the next title

Misty Magic Land



August 18, 1999...**October 1999**
(24 pgs.)

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COVER:

With 3 panels behind her Promethea flies from our reality at the hospital into Misty-Magic Land. This is pretty much what happens in the issue too.

We can see that she is on the unlucky 13th Floor of the Hospital.

A nurse observes her taking off. At the bottom a gnomelike creature sits with his back to us watching an eyeball go over the edge of a waterfall along with the floor tiles from the hospital. Butterflies, flowers and another eyeball accompany Promethea into Misty Magic Land where we can see Little Red Riding Hood sitting under a tree and a couple of Easter Island like heads and some columns visible on the horizon

Note Mick Gray's signature and JH Williams III's acronym on two separate tiles about to go over the waterfall

TITLE:

The full title reads Promethea in Misty Magic Land which of course refers to [Little Margie in Misty Magic Land](#) which to quote from the Promethea Puzzle is *a sometimes saccharine but, more often, genuinely charming and inventive fantasy about a little girl called Margie and her strange adventures in the daydream world of the imagination [where she] encounters fairies, centaurs, ancient gods and characters from folklore.*

SYNOPSIS

At the hospital Promethea checks out how Barbara is doing and Barbara helps her to follow Stacia into the Immaterialia using the power of her imagination. She encounters Little Red Riding Hood and the Big Bad Wolf before finding Stacia overcome by the sadness of The Weeping Gorilla. Almost succumbing to the effects of the Weeping Gorilla they manage to escape but are nearly caught by the Big Bad Wolf before managing to return to New York where Promethea changes back into Sophie

QUOTES

A real smorgasbord of quotes for fans of the Simpering Simian. Instead of looking for them here you can find all of them at my [Weeping Gorilla Quotes Page](#).

Other non-Weeping Gorilla Quotes in this issue are:

"Let's go to grandmas" - Promethea

"She threw a piece of paper away, maybe. Ideas ain't that easy to get rid of" - Little Red Riding Hood, pg. 13

"You draw guns like a girl!" - Little Red Riding Hood, pg. 13

"I better go haul the old bat out of his digestive tract" - Little Red Riding Hood, pg. 15

"The story about the wolf probably goes back to the stone age. I think he's stronger and older than Promethea" - Promethea, pg. 20

NOTES & ANNOTATIONS



Page 1: Note the three birds at the top which seem to recur throughout this issues
 Claire Jordan thinks that
they seem to be an ironic reference to the three flying ducks - an archetypally naff, kitsch china ornament beloved of British boarding-houses of the 1950s
 There's even a song called Ducks on the Wall on Ray Davies Kinks album Soap Opera
 Does anybody understand the PLUCK sign on the left hand side?
Page 2, Panels 1-2: Note Bob's toupee starting to come loose. How vain is he?
 3 birds repeated on this and next page as they will also be on pages 22-23
 Ankhs at either end of the circular Promethea panel
Page 3 Panels 2 and 4: Note the spider like mechanical creatures scrambling upwards

along the walls

Page 3, Panel 6: Floor 54. Does the number 54 signify anything? Studio 54 maybe?

Single solitary golden ankh under last panel

Irv Pinsky notes that the ankh matches the one on Promethea's loin cloth

Pages 4-5: Single solitary bird at centre of both pages

Irv Pinsky notes that the layout of the pages is the same except that one is upside down

Page 4 Panel 1: Presumably Barbara has been moved from her original podbed. This one reads 115 while the original one Sophie left her in (Issue 2 Page 3 Panel 2) was 17A

Panel 2: *Clonemeat* presumably cloning is more advanced in Sophie's reality than it is in ours

Page 5 Panel 4: Nice pink hand with circles in its' palm. The youths below it look like they're up to no good as the police spotlight hits them

Pages 6-7: Nice effect of the real world of the hospital room gradually being overtaken by the Immateria. Just use your imagination.

Page 7 Panel 2: Clever effect of the dialogue bubbles from Barbara becoming smaller and more indecipherable as she disappears. Blue grass and a purple sky. Nice color scheme.

Panel 3: The actual frame of this panel is finally affected after everything inside already has been

Page 9: Nice touch of disembodied mouths and eyes floating in the sky. Hand pointing directly upwards

Also birds emerging from the flowers.

Page 10: Although she isn't named this is obviously none other than [Little Red Riding Hood](#). A Multimedia edition of Little Red Riding Hood can be found [here](#)

Red Riding Hood also made an appearance in Neil Gaiman's *The Sandman: A Doll's house* part five, *Sandman* # 14 (1989, pages 6/7).

Thanks to TL for that information

Note that her hood is being held on by a safety pin.

Page 10, Panel 2: Ms. Hood is smoking Marlo cigarettes. Last issue we saw a packet of Marlons

Page 10, Panel 3: Note the wolf's head on the cigarette lighter

Page 11: Irv Pinsky notes that the layout reminds him of the rings you see when you take a cross cut of a tree and asks if Promethea and Little Red Riding Hood are getting smaller or the trees are getting bigger. My guess is just that they are getting closer to the forest

Page 12, Panel 2: first instance of swearing in Promethea. **£\$%&** presumably stands for fuck.

Page 13, Panel 2: [Reservoir Dogs](#) is Quentin Tarantino's first film. Does anyone know what the title refers to because I don't?

Page 14, Panel 2: Is that a vole being blown away alongside Ms Hood and Promethea? Claire Jordan informs me that

*That's definitely *not* a vole - voles are usually tiny and all have short-nosed, rounded heads and fairly short tails. This looks like some sort of opossum, or perhaps a very odd lemur*

Lemurs are one of John Cleeses' favorite animals.

Page 15, Panel 4: Nice pterodactyl type creature flying along here.

Page 16, Panel 1: Disembodied mouth pursues the flying fish.

Fairy amongst the flowers looking a bit warily at the spider with a yellow smiley face on its' back.

Pages 18-19: Fish turn into dragonflies, playing cards into butterflies and toadstools/mushrooms into a pig.

Note the eyeball in the leaves.

Page 20, Panel 4: *'There's no place like home'*

quoted from the [Wizard of Oz](#)

Nice clocks with wings

Page 21, panel 7: Klein Pizza (partially obscured) from Todd Klein who does the letters for Promethea

Page 22, panel 1: Beefcake sign.

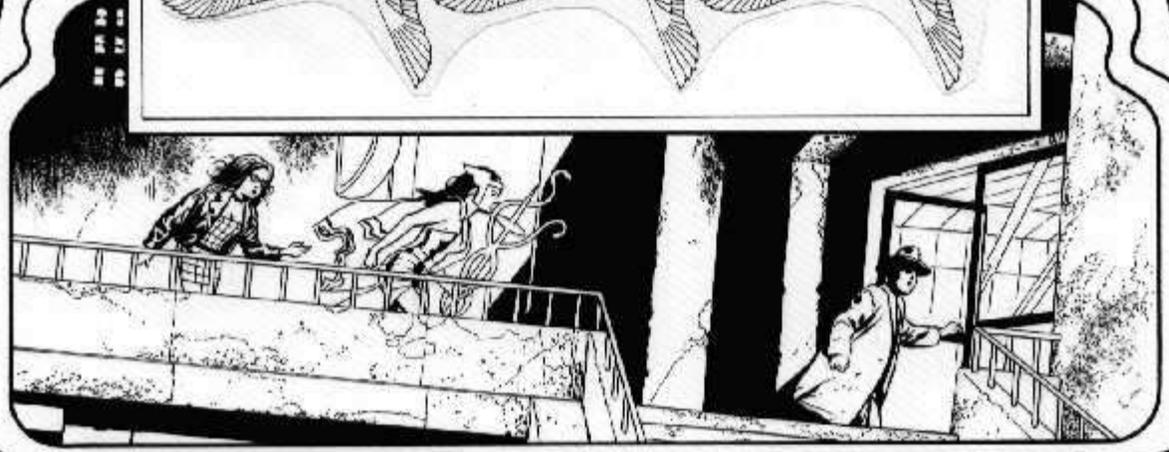
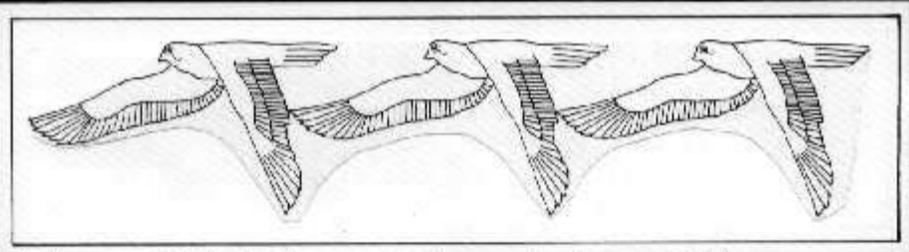
Beefcake means

"(slang) display of sturdy masculine physique" (Concise Oxford Dictionary)

which makes it the male equivalent of cheesecake photos

Here is a [History of Beefcake](#)

Pages 22-23: Back to 3 birds once again

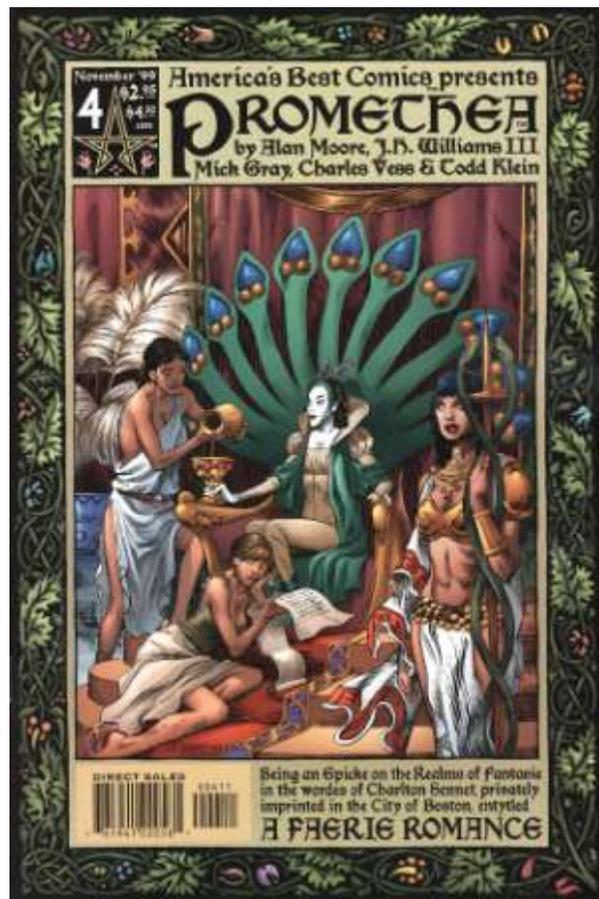


Uncolored & unlettered page
provided by Michael Draine

Page 23 Panel 5: This time Stacia mispronounces Promethea's name as Propanea
No doubt from [propane](#) - a colourless gas used as fuel

Page 24: Note Promethea's face in the evaporating cloud
Notebook has Sophie's first sentence when she finally managed to transform into Promethea

A Faerie Romance



November 3, 1999...November 1999
(24 pgs.)

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COVER:

This is the first cover to bear a dedication to another artist. In this case [William Morris](#). It is also the first cover that bears little or no relation to the actual contents of the issue. A queenly figure sits on a type of throne, behind her in green blue and gold is something reminiscent of peacock feathers when they are fully raised. A servant pours some red wine into a goblet for her, another sits at her feet reading from a papyrus scroll.

Promethea is slightly in front of some steps leading up to the queen looking in our direction.

The cover describes itself in olden language print and spelling

*Being an Epicke on the Realms of Fantasie in the wordes of Charlton Sennet, privately imprinted in the City of Boston, entytled **A FAERIE ROMANCE***

Unlike the image of the cover above the collected edition of Promethea Book One allows more room for the writing at the bottom to be made bigger and replaces the barcode with images of flowers

The background images of flowers, leaves and vines which appears in all of the Williams part of the issue looks very much like some of [William Morris](#)' designs

TITLE:

George MacDonald wrote [Phantastes: A Faerie Romance for Men and Women](#) in 1905

Here is the [entire text with illustrations](#)

To quote from the [George MacDonald Society](#)

George MacDonald (1824-1905) was one of the most original of nineteenth century thinkers. His writing and lecturing brought him wide recognition in his own day, and into the company of many of the leading Victorians of the time.

MacDonald's writing has an outstanding imaginative power, largely influenced by the German and English Romantics. It is in the realms of fantasy and children's literature, along with his visionary theology, that has made his greatest contribution.

Phantastes is recognised as a seminal classic of adult fantasy writing.

SYNOPSIS

In hospital Barbara's condition is worsening so her soul goes to talk to the other previous Prometheas in the Immateria. Sophie and Stacia go to the library to do some research on Promethea where Sophie reads the life story of Charlton Sennet, author of A Faerie Romance. Sennet's inspiration for Promethea was his servant girl Anna which ruined his marriage when his wife discovered they were having an affair. Anna has a child but it turns out to be only half real and she dies in childbirth leaving Sennet alone. At the library Jack Faust makes contact with Sophie/Promethea but is interrupted by Stacia.

QUOTES

"Your mom is a vast whore. I sort of admire her..." - Stacia, pg 4

"I am alone" - Charlton Sennet, pgs 8, 15

"Words bring me through" - Promethea, pg 12

"It was not Anna that I loved. It was the fantasy I spun about her" - Charlton Sennet, pg. 15

"How did it get so dark?"

"Where did everybody go?"

"Either phrase would work nicely on a tombstone, wouldn't it?" - Jack Faust, pg. 16

"Can't we just go into college and do something normal?" - Sophie

"Going into college is normal?" - Stacia, pg. 23

"I'm the only person here that being Promethea hasn't killed" - Barbara, pg. 24

Notes and Annotations

As noted in the credits on Page 3 in this issue pages 8-15 (the flashback to Charlton Sennets' story) are drawn by [Charles Vess](#) instead of JHW3

Page 1 Panel 1: Claire Jordan points out that

There's actually a medical error here. There's no good reason why giving Barbara antibiotics should both improve her chances of keeping the graft and increase the risk of infection: giving antibiotics would only increase her chances of keeping the graft if it was an infection which was causing her to lose it, in which case the antibiotics would be reducing the risk of infection.

[In the long term antibiotics can increase the risk of a fungal infection of the skin by killing the bacteria which combat it, or excessive use of antibiotics over a period of years can increase the risk of infection in the general population, by breeding more resistant bugs - but neither seems to be relevant here.]

From the context it seems clear this is a slippage of the brain - it should have been "I'm going to have to give her immunosuppressants...." which would, indeed, check the rejection process, whilst grossly increasing the risk of infection.

Page 1 Panel 4:

I haven't been across to visit in a while...

Presumably after her husbands' death Barbara lost interest in becoming Promethea.

Page 1, Panel 5: Disembodied eyes once again. Note how the edges of the panel start to go wobbly.



Pages 2-3, top panel: This is the first time we see all 5 previous Prometheas together. From left to right we can see Barbara [Promethea(5)] closing the door behind her and Anna [Promethea(1)] with her back to us on pg. 2 then Grace Brannagh [Promethea(3)], floating in the air is Margaret Taylor Case [Promethea(2)] and lying on the ground is Bill Woolcott [Promethea(4)] with [little Margie](#) holding a rag doll behind her.

Apart from Barbara each of the Prometheas is holding a goblet or cup.

Note the disembodied eyes and the frogs with wings.

Page 2, Panel 1: Harebell and Meadowsweet. According to the [Victorian Language of Flowers](#) site Harebell signifies submission or grief and Meadowsweet signifies uselessness.

Panel 3: Sophie is still holding the pen Barbara gave her.

Page 5, Panel 1: Les Miserable takes his name from the famous [Victor Hugo novel](#). There has also been a [musical](#) based on the book.

Page 5, Panel 2: I couldn't find anything on the net about Pamela Andursen. All the searches I did only found [Pamela Andersen](#).

There was a [Professor Anderson in Boston](#) doing magic tricks in 1852. Does anyone know anything about a Pamela Andursen?

Panels 4 and 6: Achocalypse Pops look like peas. Presumably they are named "Achocalypse" rather than "Apocalypse" because they contain some form of chocolate. Free inside you can find one of the 4 horsemen of Doom. The one depicted on the packet is obviously Death.

Page 6, Panel 2: Nice statue on top of the library of a boy and girl standing on an open book.

Page 6, Panel 3: Cafe Khadaffi - no doubt a reference to [Mu'ammarr Gadhafi](#)

Also note that cafe and khadaffi sound very similar.

The [Hezbollah](#) can provide a few surprises.

Page 6, Panel 4: Our first view of Jack Faust or rather his glamour. Here is some small information about a [glamour spell](#) (scroll down about 6 spells).

Note the hovering platform being used to reach the higher bookshelves.



Page 7, Panel 2: Jack Faust's glamour seen once again.br> **Panel 3:** A Faerie Romance not only appears to be the title of Charlton Sennet's poem but also of his biography subtitled The Life and Works of Charlton Sennet.



Page 8 Panel 2: The style of a different artist is apparent as soon as you turn the page. Behind Sennet a spinning wheel is in obvious disrepair and cobwebs and all those pages on the floor show that the broom has not been used for quite a while. The impish fairies around him appear to be a musical band tormenting him as he drinks to cure his loneliness.

Page 9 Panel 1: The yellow and blue imps are now literally in his hair

Panel 5: Nice picture on the frame on the wall.

Page 10 Panels 2-4: We have already read the Promethea part of this poem back in issue 1 in the Promethea Puzzle but it's also nice to see it in handwritten script here as well.

Panel 3: Promethea(1) is visible just over the Queen's shoulder.

Page 11, Panel 1: June 7th, 1779. The only event I could find that occurred on this day was the death of [William Warburton](#). Can anyone find anything else of importance that occurred on this day?

Page 12 Panel 1: Promethea(1) now appears in her full glory combined with the mortal Anna.

Page 13 Panel 1: Note the sun and various stages of the moon appearing above the lovers denoting the passage of time.

Panel 3: The dour looking coachman and Sennet's wife on the carriage remind me of some of Eddie Campbells' images in From Hell.

Page 14 Panel 1: A rather beautiful image of a terrible death. Note the eye in the triangle and the upside down view of Anna's head within a circle. Two other magical eyes perpendicular to her nose complement her real eyes which are open although she lies dead or dying.

Panel 2: The half real baby seems to be mostly composed of 2 dimensional triangles.

Perhaps a nod to Edwin Abbot's Flatland which Moore has cited in some of his other works.

Panel 3: The smoke and the triangles vanish leaving Sennet alone with Anna's corpse.

Page 15: Panel 2 harks back to the first image in this section Page 8 Panel 1 as we see a bottle and cup from Charlton's point of view as he sits alone at his table.

Panel 4: A very nice final panel completes Charles Vess' work on Promethea. The sunlike circle with wings and an ankh underneath and an eye at its' centre looks familiar but I can't place it.

Page 17, Panels 1-2: Jack Faust in his glamorous mode sings the opening lines to [this song](#). If you can play guitar here are [the chords](#).

Panel 2: In case you were wondering the gluteus is 'any one of 3 muscles of the buttocks'.

Panels 3 and 5: Note the various rings on Faust's fingers and compare them to the rings worn by Alan Moore in [Issue 15](#).

Pages 18-19: Sophie and Jack's glamor sit in a trance whilst their better selves are seen hovering above them. The Sun in the middle separates the two complementary pages.

Page 19 Panel 4: Part of Issue 1 Page 3 Panel 3 is repeated within the flashback image.

Page 20, Panel 5: I don't know if libraries in America are very lenient but most libraries I know of wouldn't allow anyone to eat inside the library itself.

Page 21, Panel 2: Another hovering craft overhead and it also looks like the chairs are hovering above the ground without legs.

Page 21, Panel 4: Does anyone know what ATL stands for apart from Accelerated Testing Laboratories and Association (for) Tropical Lepidoptera?

Both of which I found on the [Acronym Database](#).

Maybe it stands for American Technology for Libraries or something similar.

There really is a [Promethea Moth](#) (scientific name *Callosamia Promethea*) but there is no actual Promethea Myth (unless you count the one Alan Moore has written) although there is a [PrometheUS myth](#). Basically Prometheus stole fire from the gods to give to man and as a punishment the gods chained him to a rock where an Eagle would pick out and eat his liver which would grow back overnight so that the eagle could go on eating his liver eternally. The ancient greeks seemed to have a thing for eternal punishment. See also [Sisyphus](#) and [Tantalus](#).

Page 22, Panel 1 : For Set's sake. Here's some information about [Set](#) and here's a [wall plaque](#) of him.

Page 22, Panel 5 : We will learn the French lesbian writers' name in the next issue.

The Black Metal Band [Hecate Enthroned](#) have their own website

Promethea-The Darkest Mask of Surreality can be found on their 1995 album *Upon Promethean Shores*.

Page 23 Panel 2: Claire Jordan points out that

Jack's reference to the beanstalk kingdom refers back to something that happened in Little Margie in Mystic Magic Land - according to The Promethea Puzzle, Jack was running the beanstalk kingdom as a tyranny and had to be heaved out. Either Jack Faust is really a story like Promethea who has managed to become real, or he has lived so much in the astral that he became part of Promethea's story in the Immateria and lived in it.

[Jack and the Beanstalk](#).

In this panel especially Jack Faust remind me of the actor who told Harrison Ford's Rick

Deckard it was *Time to die* in Blade Runner.

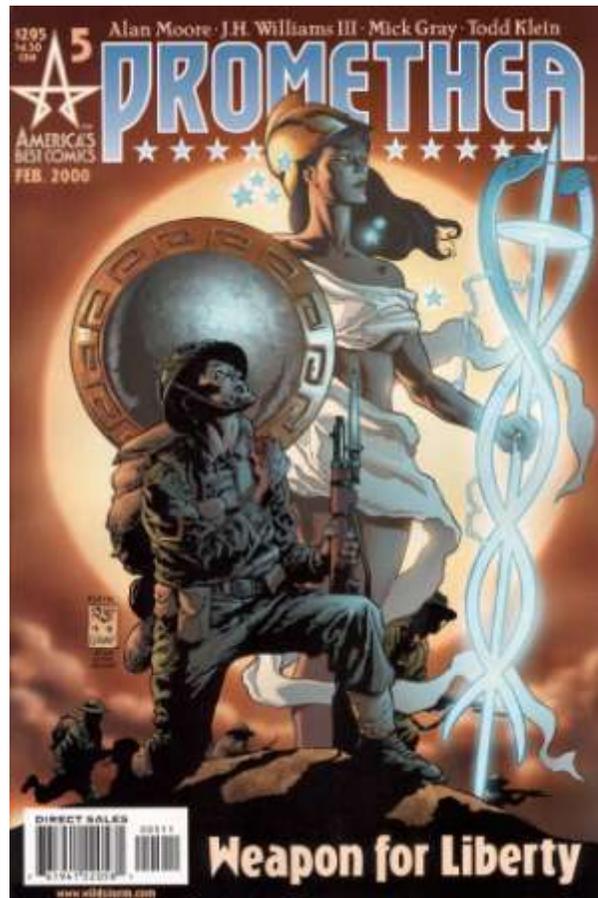
Panel 6: The large statue seen in the background reminds me of some of the statues seen in Top Ten.

Page 24 Panel 7: Looks like a Grecian statue from around the time of the Trojan War on top of a stick surrounded by circular barbed wire.

Claire Jordan points out that

the helmet on a stick is Margaret-as-Promethea's helmet.

No Man's Land



February 2000

(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

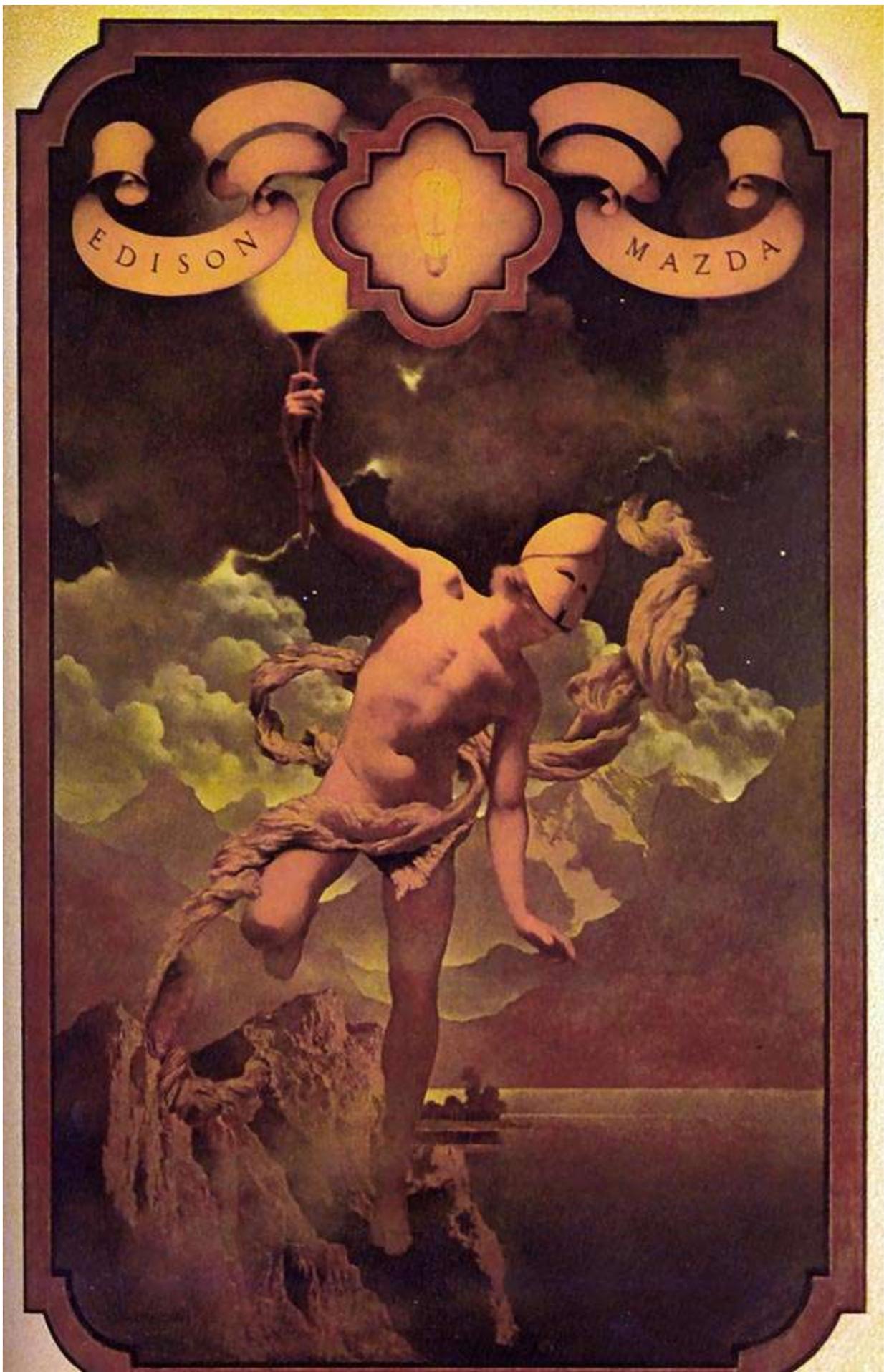
COVER:

The cover is based on the work of [Joseph Christian Leyendecker](#) and in particular his famous Weapons for Liberty Poster



which can be seen at the [War Posters of the 20th Century](#) site.

Thanks to Jose Villarubia for pointing out that Promethea's depiction in this version is very reminiscent of [Maxfield Parrish's](#) artwork for Prometheus.



Parrish was also the inspiration for the cover of [Issue #13](#).

TITLE:

As explained [here](#) although the phrase No Man's Land predates the 1914-1918 conflict it is most commonly associated with WWI.

No man's land represented the area of ground between opposing armies - in World War I this meant between trenches.

SYNOPSIS

At Ypres in 1915 Promethea leads a lost soldier back to safety. Meanwhile back in New York 1999 Barbara's conditioning is worsening. Barbara helps Sophie return to the Immateria where Margaret explains about the end of the world. Left alone Sophie finds herself in Hy Brasil.

QUOTES

"God's universe is not itself unkind" - Promethea, pg. 1

"I can't place your voice. Sometimes you sound like an Arab and sometimes like a Yank"
- WWI soldier, pg. 3

"You're an enormous homophobic closet lesbo" - Stacia to Sophie, pg 5

NOTE: More quotes still to be added before page finally frozen

NOTES & ANNOTATIONS

Page 1, Panel 1: Ypres, 1915. In April of that year the [Second battle of Ypres](#) occurred

Pages 4-5, Top Panel: School of Elevated Minds - I think all of us would have liked to attend this school.

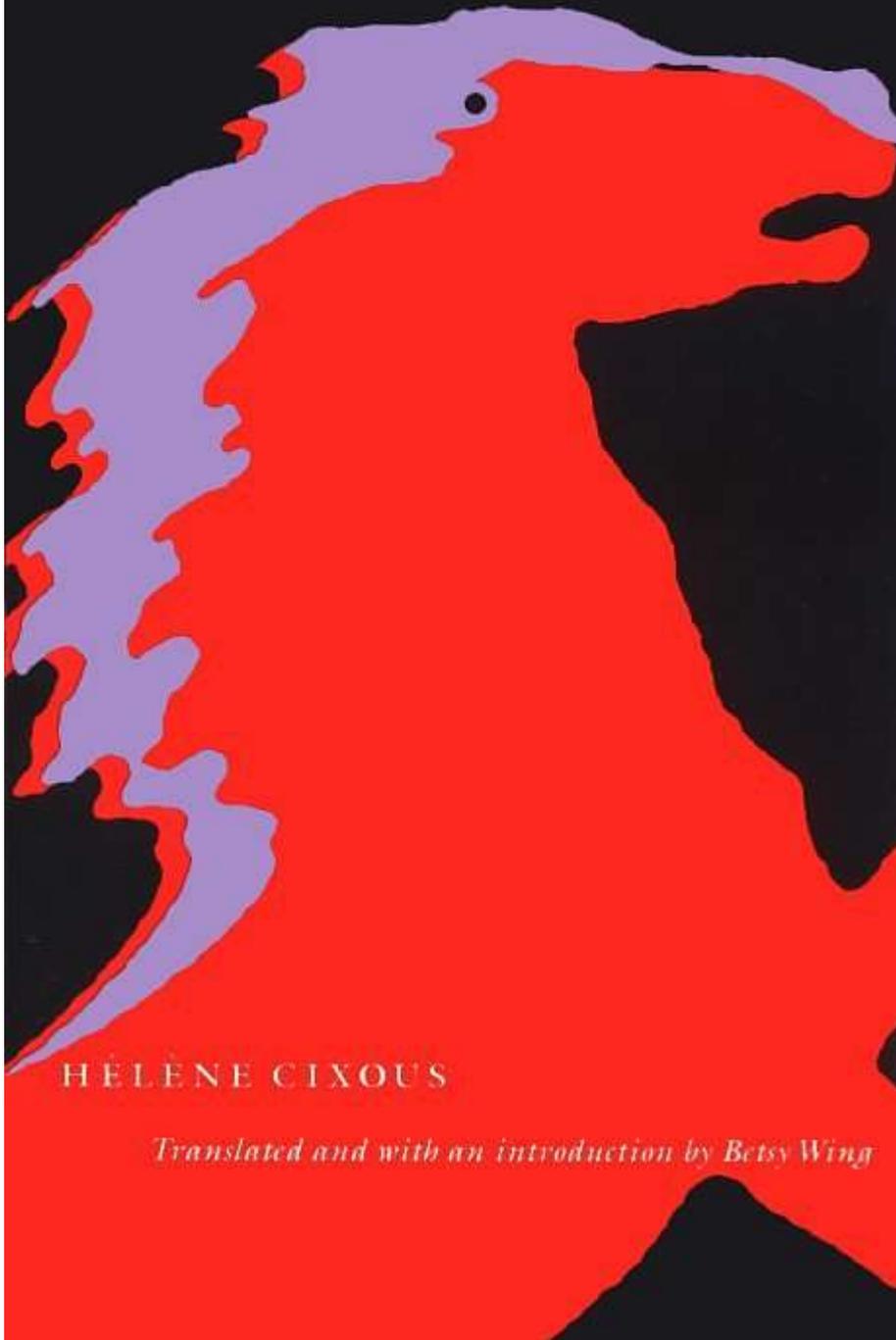
Statue on right hand side reminds me of the Top Ten universe.

Page 4, Panel 2: [Helen Cixous](#) and some more information about her can be found [here](#).

Here are some more quotes from the English translation of *Le livre de Promethea*:

THE BOOK OF

Promethea



HELENE CIXOUS

Translated and with an introduction by Betsy Wing

"One cannot bear to spend a Season in Paradise without crying out in instant nostalgia: never will we have the strength to endure such intoxicating agony a second time. If we had what we will never have - time to live this day over again - there are so many others desirable and each is the most beautiful one. It is superhuman torture. We do not know how, simply, to bear it. We weep for joy."

"Write on what is alive? But up to now I thought of myself as writing on paper.

Sometimes the paper was thick enough, in fact, for me not to feel the blood flowing under the skin, under the paper. [...] I warn her: 'I am writing on you, Promethea, run away, escape. I am afraid to write you, I am going to hurt you.' [...] But rather than run away, she comes at a gallop. Through the window she comes, breathing hard, and alive as can be, she flings herself into the book, and there are bursts of laughter and splashes of water everywhere, on my notebook, on the table, on my hands, on our bodies..."

"I loved you in the darkness at the center of the light"

Myth and Legends of the First World War: There is a [book with this title](#) written by James Hayward but it was first published in March 2002.

Page 4, Panel 3: the first Painted Doll T-shirt seen. Smiley clowns' face with 1 million killed.

Here is a sketch drawn by **JHW3** found on pg. 45 of The ABC Sketchbook.



Page 6, Panel 2: Note Kenneth is wearing a 5 badge as a member of the 5 swell guys.



French version pg 7

Pages 8-9 top panel: The sun in the sky doesn't look too happy. The Pandeliriums will land on the fingers of the hand seen here on panel 4. Note the mask on the wall by the pink waterfall and the green loch ness monster like creature in the water. Nice effect of bees turning into tigers and thistles becoming soap bubbles which then turn into baseballs.

Page 9, Panel 4 There's no such word as pandelirium which seems to be a conjunction of pandemonium and delirium. There used to be a rock band with that name.

Page 10: The sun panel here looks much happier than the one on the previous page. Maybe he's glad the pandeliriums are being driven away.

Page 11: Alan Moore explained about Reality on TV once. Here is a transcript of what he said some of it quite relevant to the world of Promethea:

This document was written for TV by Alan Moore, as such it forms a good introductory passage.

Reality, at first glance, is a simple thing: the television speaking to you now is real. Your body sunk into that chair in the approach to midnight, a clock ticking at the threshold of awareness. All the endless detail of a solid and material world surrounding you. These things exist. They can be measured with a yardstick, a voltammeter, a weighing scale. These things are real. Then there's the mind, half-focused on the TV, the settee, the clock. This ghostly knot of memory, idea and feeling that we call ourself also exists, though not within the measurable world our science may describe. Consciousness is unquantifiable, a ghost in the machine, barely considered real at all, though in a sense this flickering mosaic of awareness is the only true reality that we can ever know. The Here-and-Now demands attention, is more present to us. We dismiss the inner world of our ideas as less important, although most of our immediate physical reality originated only in the mind. The TV, sofa, clock and room, the whole civilisation that contains them once were nothing save ideas. Material existence is entirely founded on a phantom realm of mind, whose nature and geography are unexplored. Before the Age of Reason was announced, humanity had polished strategies for interacting with the world of the imaginary and invisible: complicated magic-systems; sprawling pantheons of gods and spirits, images and names with which we labelled powerful inner forces so that we might better understand them. Intellect, Emotion and Unconscious Thought were made divinities or demons so that we, like Faust, might better know them; deal with them; become them. Ancient cultures did not worship idols. Their god-statues represented ideal states which, when meditated constantly upon, one might aspire to. Science proves there never was a mermaid, blue-skinned Krishna or a virgin birth in physical reality. Yet thought is real, and the domain of thought is the one place where gods inarguably exist, wielding tremendous power. If Aphrodite were a myth and Love only a concept, then would that negate the crimes and kindnesses and songs done in Love's name? If Christ were only ever fiction, a divine Idea, would this invalidate the social change inspired by that idea, make holy wars less terrible, or human betterment less real, less sacred? The world of ideas is in certain senses deeper, truer than reality; this solid television less significant than the Idea of television. Ideas, unlike solid structures, do not perish. They remain immortal, immaterial and everywhere, like all Divine things. Ideas are a golden, savage landscape that we wander unaware, without a map. Be careful: in the last analysis, reality may be exactly what we think it is.

I forget where I originally found this quotation but it's out on the net somewhere.

The idea of chairs idea is a famous philosophical discussion usually covered in early philosophy classes and probably originates from Plato and his description of people chained at the bottom of a cave and thinking the shadows on the wall are reality

The idea of private imagination vs. public imagination dates back to at least ancient Greece and probably further. The SF writer [Philip K Dick](#) knew about it from his

philosophical researches and he referred to the Koinos Kosmos and the Idios Kosmos in his article on [Schizophrenia and the Book of Changes](#)

"In many species of life forms, such as the grazing animals, a newborn individual is more or less thrust out into the koinos kosmos (the shared world) immediately. For a lamb or a pony, the idios kosmos (the personal world) ceases when the first light hits his eyes--but a human child, at birth, still has years of a kind of semireal existence ahead of him: semireal in the sense that until he is fifteen or sixteen years old he is able to some degree to remain not thoroughly born, not entirely on his own; fragments of the idios kosmos remain, and not all or even very much of the koinos kosmos has been forced onto him as yet. The full burden of the koinos kosmos does not weigh until what is delightfully referred to as "psychosexual maturity" strikes, which means those lovely days during high school epitomized by asking that cute girl in the row ahead of you if she'd like to go get a soda after school, and she saying "NO". That's it. The koinos kosmos has set in. Prepare, young man, for a long winter. Much more--and worse--lie ahead"

Cheerful soul wasn't he?

Pages 12-13: Nice layout with introductory panel at top left and exit panel at bottom right and 6 normal panels in between them.

Page 12 Top Panel: Giant Ice cream cones, top hats and ladies hats and bow ties sprouting like flowers.

Also notes the Sky Eyes and the just visible clock face.

Page 13 bottom panel: Giant snails with WWI German helmets. Not sure about the patterns on the helmets. Are they familiar to anyone?

An archway of roses and barbed wire leading onto the next double page splash

Pages 14-15 Top Panel: Swastika on what looks like a tombstone, roses dripping blood, hammer and sickle in the sky, a few human torsos in front of the swastika, a floor of skulls, crucifixes stand out in front of the sun, warheads, black crows and one giant black crow with blood on its' beak, a saluting army officer (note that the warhead appear to be exploding out of his pants with the zipper undone) and a sword on the right hand page. Note that the only the soldiers legs and helmets are seen. The two opposing armies wear different helmets.

Reading from left to right how many flags of the world can you identify?:

1. Botswana
2. Norway
3. Burkina Faso
4. Cuba
5. Germany
6. Barbados
7. Japan
8. ?
9. ?
10. United Kingdom
11. Iran
12. Israel
13. Slovakia
14. looks like a totally green flag

15. Rwanda

and of course above all the others on pg 12 USA.

The study of flags is called [vexillology](#) .

Note the helicopter insects on pg 12.

Page 15 Panel 2: [Wilfred Owens](#) was a poet who died in World War I.

[The Angel of Mons](#) appeared to many soldiers during WWI.

Pages 16-17:

JHW3 says that the image of the [Four Horsemen of the Apocalypse](#) is *my visual idea of them. It is not referenced from anything.*

The skull floor becomes a floor of eggs. Out of them hatch bats with strange multicoloured wings.

Pages 18-19:

Note the color scheme and planets of the 7 small panels

1. Brown - earth - corn
2. Purple - moon - lovers
3. Orange - Mercury Thoth, Hermes, Mathematical numbers & symbols
4. Green - Venus and Cupid - See image of Botticelli's Birth of Venus in [Issue 16](#)
5. Yellow - Sun(?) - 2 crucifixes, lion and lamb
6. Red - Libra scales - sword
7. Blue - Jupiter - any imagery would be obscured by dialogue bubbles

Page 20, Panel 2; Squealchairs are well named.

eeeeeeeeeeee

Page 23 Panel 3: Crab with mask on its back

This reminds me of the legend about how crabs with a human face on their shell appeared on an island near Japan sometimes referred to as the Samurai Crabs

How does it come about that the face of a warrior is incised on the carapace of a crab? The answer seems to be that humans made the face. The patterns on the crab's shell are inherited. But among crabs, as among people, there are many different hereditary lines. Suppose that, by chance, among the distant ancestors of this crab, one arose with a pattern that resembled, even slightly, a human face. Even before the battle of Dan-no-ura, fishermen may have been reluctant to eat such a crab. In throwing it back, they set in motion an evolutionary process: If you are a crab and your carapace is ordinary, the humans will eat you. Your line will leave fewer descendants. If your carapace looks a little like a face, they will throw you back. You will leave more descendants. Crabs had a substantial investment in the patterns on their carapaces. As the generations passed, of crabs and fishermen alike, the crabs with patterns that most resembled a samurai face survived preferentially until eventually there was produced not just a human face, not just a Japanese face, but the visage of a fierce and scowling samurai. All this has nothing to do with what the crabs want. Selection is imposed from the outside. The more you look like a samurai, the better are your chances of survival. Eventually, there come to be a great many samurai crabs. This process is called artificial selection.

[Crab Link](#)

[Another Crab link](#)

{Masked crab} (Zo["o]l.), a European crab ({*Corystes cassivelaunus*}) with markings on the carapace somewhat resembling a human face.

from [Hyperdictionary entry on masked](#)

By contrast I'm not aware of any legends of Seagulls with white gloves for wings and wristwatches on their bodies

Page 24: [Hy Brasil](#)

[Source](#)

When discussing underwater lore and legends, Atlantis is an obvious subject of interest. However, the lost island of Hy-Brasil is just as intriguing and has more first-person accounts.

Hy-Brasil is also spelled Hy-Breasal, Hy-Brazil, Hy-Breasil, Brazir and related variations and refers to the Irish Atlantis. It may be the reason that the South American country, Brazil, was so named. The central image on the Brazilian flag, a circle with a channel across the center, is the symbol for Hy-Brasil on early maps.

The name of Hy-Brasil may come from the Middle Ages term brazil, which seems to indicate a source of rare red dye. The dye may have acquired its name from the legendary island, or vice versa.

Or, the name Hy-Brasil, also called the Fortunate Island, may originate with the old Irish word, breas, meaning noble or fortunate.

In folklore, this island country takes its name from Breasal, the High King of the World, in Celtic history.

(He may or may not be related to Bresal Echarlam mac Echach Baethlaim, from the stories of Lugh at Tara. He was not St. Breasal, although pre-Christian folklore may be the foundation for that saint's legends.)

Hy-Brasil was noted on maps as early as 1325, when Genoese cartographer Dalorto placed the island west of Ireland. On successive sailing charts, it appears southwest of Galway Bay.

On some 15th century maps, islands of the Azores appear as Isola de Brazil, or Insulla de Brazil.

After 1865, Hy-Brasil appears on few maps since its location could not be verified.

Regardless of the name or location, the island's history is consistent: It is the home of a wealthy and highly advanced civilization. Those who visited the island returned with tales of gold-roofed towers and domes, healthy cattle, and opulent citizens.

The lore of Hy-Brasil is equally fascinating. For example, it is shrouded in fog or perhaps beneath the ocean, and appears only briefly, once every seven years.

The island has been visited by many people for centuries. Both Saint Barrind and Saint Brendan found the island on their respective voyages, and returned home with nearly identical descriptions of Hy-Brasil, which they dubbed the "Promised Land."

One of the most famous visits to Hy-Brasil was in 1674 by Captain John Nisbet of Killybegs, Co. Donegal, Ireland. He and his crew were in familiar waters west of Ireland, when a fog came up. As the fog lifted, the ship was dangerously close to rocks. While getting their bearings, the ship anchored in three fathoms of water, and four crew members rowed ashore to visit Hy-Brasil.

They spent a day on the island, and returned with silver and gold given to them by an old man who lived there. Upon the return of the crew to Ireland, a second ship set out under the command of Alexander Johnson.

They, too, found the hospitable island of Hy-Brasil and returned to Ireland to confirm the tales of Captain Nisbet and crew.

The last documented sighting of Hy-Brasil was in 1872, when author T. J. Westropp and several companions saw the island appear and then vanish. This was Mr. Westropp's third view of Hy-Brasil, but on this voyage he had brought his mother and some friends to verify the existence of Hy-Brasil.

Researchers and archaeologists have searched in the most likely locations west of Ireland, and there is evidence that islands existed there. Shallow-water shells have been found at Porcupine Bank, somewhat northwest of the most likely location of Hy-Brasil. Even further north, similar shells were discovered at Rockhall.

So, there is evidence of land mass changes in that part of the Atlantic Ocean.

The most distinctive geographical feature of Hy-Brasil, is that it appears on maps as a perfect circle, with a semi-circular channel through the center. The circular perimeter of the island was confirmed by both Saints Barrind and Brendan, who separately walked the shore to determine where the island ended, but never found it. Most likely, they were walking in circles.

Although Hy-Brasil does not have the fame of Atlantis, outside role-playing games, it is a story worth exploring.

Other names for Hy-Brasil: Tir fo-Thuin (Land Under the Wave), Mag Mell (Land of Truth), Hy na-Beatha (Isle of Life), and Tir na-m-Buadha (Land of Virtue). Fourteenth and Fifteenth century maps spell Hy-Brasil as Ysole Brazil, Bracir, and Hy Breasail.

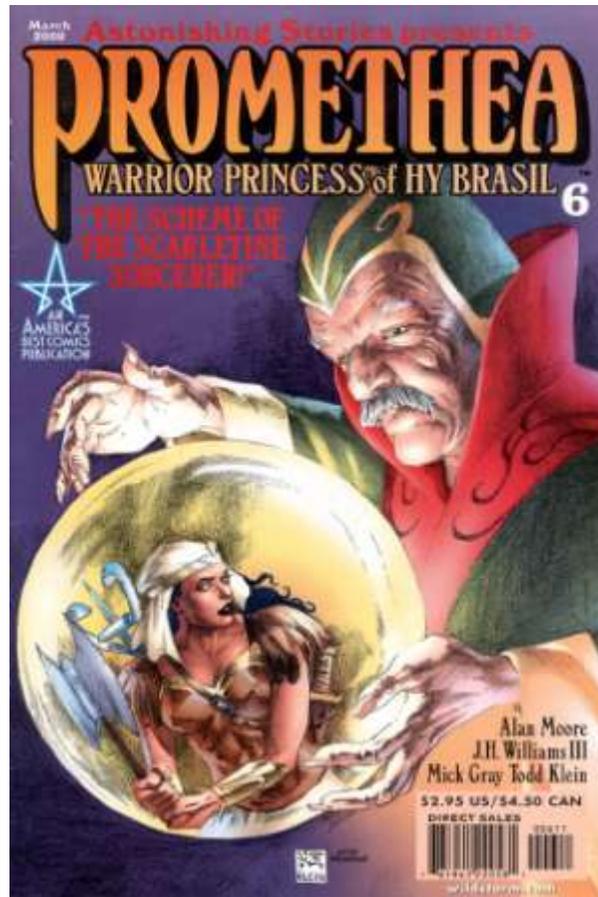
References:

Phantom Islands of the Atlantic, by Donald S. Johnson Dictionary of Celtic Mythology, by Peter Berresford Ellis Celtic Myth and Legend, by Mike Dixon-Kennedy

Above information taken from Suite 101.com The author was Eibhlin MacIntosh.

The images at the bottom of the page look vaguely Aztec to me
[Amazing Grace](#) is a well known hymn. Here the Grace being referred to is Grace Brannagh. Strangely enough issue #6 is not entitled Amazing Grace at all.

A Warrior Princess of Hy Brasil



February 16, 2000...March 2000
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

Astonishing Stories presents:

Promethea appears to be trapped inside a large crystal ball being held by Marto Neptura. This is Grace Brannagh's version of Promethea wielding a battle axe. Neptura appears too large for her to overcome. Nice coloring. In the Collected Book 1 reprint of the first 6 issues this cover can be seen in its original art before it was colored. As **JHW3** says about it:

highlighting the lithographic effect meant to recall old pulp illustrations

Based on the work of Weird Tales cover artist [Margaret Brundage](#) (1900-1976). Here are some of her [covers](#).

TITLE:

A Warrior Princess of Hy Brasil

Grace Brannagh's version of Promethea is the warrior princess.

Note: variant titles for this issue could be

Amazing Grace! - after Grace Brannagh

The Scheme of the Scarletine Sorcerer! - Marto Neptura is the sorcerer

The 5 Swell Guys in Firefight on 5th Avenue (Marv's last memory mix) - shown on pages 2-3 of this issue

There is a 1947 film called [It Happened on 5th Avenue](#).

Marv's last memory is of the painted doll shooting him at point blank range.

SYNOPSIS

Whilst Sophie lies asleep in hospital in the kingdom of Hy Brasil Grace Brannagh's version of Promethea saves Sophie from some manigators or man lizards. Using reductionism Sophie manages to help Grace to get rid of Marto Neptura who had usurped Promethea's Kingdom. Meanwhile Benny Solomon arrives in New York and summons a host of demons to get rid of Sophie/Promethea.

QUOTES

"You're another Promethea" - Sophie

"No, dear. You're another Promethea. I am **the** Promethea. I'm Grace Brannagh, and I'm rather the classic model" - Grace Brannagh, pg. 8

"You've no idea how thoroughly sick one can become of torture changers, demon altars, hunchbacks and skeletons" - Grace, pg. 10

"If you're going to be Promethea, I'm sure you'll end up with much stranger things between your knees" - Grace, pg. 10

"Every time I leave her alone I come back, she's unconscious and there's some old bald buy feeling her up" - Stacia, pg 16

"I've finally had about as much of your shaky grammar and leering descriptions as I can bear" - Grace, pg. 19

NOTES & ANNOTATIONS

Page 1, panel 1: Nice effect of Kenneth's glasses reflecting the patient in the bed which is repeated on Page 5, panel 2.

Page 1, Panel 3: Kenneth seems to be able to read minds better when he is touching the side of a person's temple.

Page 1, Panels 5 & 7: Very nice effect of zooming out from an extreme close-up of the Panel on the next page.



Page 2: The Dollogram and the Painted Doll are extremely athletic. Roger appears to have superhuman powers having just ripped up a streetlight. Lots of ads in the background a la Blade Runner. Most of the ads appear to be of a sexual nature. Note numerous bullets in the air as the dollogram fires off his submachine gun.

Claire Jordan asks a good question:

Why is the pipe-wrench which Stan is brandishing on pages 2-3 surrounded by mauve light and bubbles, as if it had occult significance or was a source of static electricity? In a subsequent issue we get the same effect with a spanner - is this some special power of Stan's? I note there is a flying eyeball, or a flying camera resembling an eyeball, on page 2 just to the right of the street lamp which Roger is waving.

Page 3, Panel 1: Dollogram seems to be a variation of hologram - "a 3 dimensional image reproduced from a pattern of interference produced by a split coherent beam of radiation".

Page 3, Panel 4: If you ever wanted to know what it looked like to see someone firing 3 hollow points into your chest at close range here's your chance.

Bottom of an Elastagel Street Sign visible besides the Painted Doll.

Page 4 middle panel(s) Uses the perspective of what I like to refer to as a Hitchcock shot after Alfred Hitchcock who used this sort of camera perspective for effect in some of his films

Page 4, Panel 5: [Ally McBeal](#).

Page 5, Panels 4 & 6: Repeat of same effect shown on Pg. 1, panels 5 & 7.

Pages 6-7: The manigators conversation is almost enough to turn you into a vegetarian. Note that there are two suns in the sky. This planet with a double sun idea was used in the original Star Wars film (1977).

Note the grasshopper transforming into a missile at the bottom of these pages.

Pages 8-9: Our first view of Grace Brannagh's Promethea in action. Nice swordplay
Claire Jordan notes

the band of Maori decoration on pages 8-9 (or could be Northwest Coast Native American art, which is similar in style - but the pink bits look like shell inlay which is typical of Maori art). The Maori-style sun is Grace's personal sigil.

Pages 10-11: Nice Aztec like figure separating the two pages

Page 10, Panel 3 Lizard Men...Manigators- No doubt from man + alligator

Page 11, Panel 4: [Fairyland](#)

[Tir-na-nog](#)

Pages 12-13: The planets and constellations in the night sky behind Neptura are a slight foretaste of a later issue of Promethea.

Flying fish, floating rocks, Arabian style city with miniarets and two large statues overlooking the walled city.

Page 12, Panel 1: 1927 issue of Astonishing. There was no pulp magazine called Astonishing but there was one called [Astonishing Stories](#) and another one called [Astounding](#) Good information about Pulp Magazines can be found at the [Pulp Zone](#).

Panels 2 & 3: Note the consistency in the typewritten 'a's which are placed just slightly above the other letters.

page 13 Panel 4: Note the name Ectopia on the barred door

Definition from [Dictionary.com](#)

An abnormal location or position of an organ or a body part, occurring congenitally or as the result of injury.

[New Latin, from Greek ektopos, away from a place : ek-, away from, out of; see ecto- + topos, place.]

Probably the Greek definition is more relevant than the medical one

Page 14, Panels 1, 2 & 3: "Claws of the Cat Cult, Eyre of Evil...Leech-leaves" - Marto Neptura seems to have been overly fond of alliterative allusions.

Page 15 Panel 2: More planets visible in the night sky.

Page 17, Panel 4: We finally learn Stacia's surname Van de Veer although in later issues there is a slight change to Vanderveer.

Page 19, Panel 2: Glob-goblins - Another alliteration.

Page 20, Panel 1: Sophie's reductionism reduces Marto Neptura to 5 smaller versions of himself- one head, two arms and two legs.

Page 21, panels 4 & 5: The fish are back swimming in the sky again.

Claire Jordan notes that

when Sophie sets out on "the highway east from Hy Brasil," Grace is still standing in a quasi-early-Mediaeval archway but Sophie is walking along a modern tarmac road, with

centre-stripe and electricity pylons.

Page 22, Panel 2: Benny Solomon's full name appears to be Benjamin (M)eyer Solomon.

Page 22, Panel 3: Note that this must be an old poster of the 5 Swell Guys as Roger is still a male.

Claire Jordan adds

I noticed that Marv has been marginalized and is just a pair of eyes peering over someone else's shoulder. Is this because he is naturally retiring/more of a "backroom boy" - or has he been marginalized because he is "the black one"?

Page 22, Panel 4: [William Blake](#)

[Verve](#)

Pages 22-23:

Claire Jordan notes that

the plane which is taxiing along Kennedy Airport is made to look like a blue whale, with the folds of the neck painted on, and the windows where the mouth would be, and a little painted eye. Do we know what the brown and pink advert which is reflected in the windows of the car at the bottom of page 22 is for? The visible letters say AXO, plus part of a letter after the O.

Page 23, Panel 3: Goetia Links

[1](#)

[2](#)

[3](#)

[Full Text of Goetia](#)

or just click this link to download the

[pdf file](#)

[Key of Solomon](#)

[Lesser Key of Solomon](#)

[Sigils from above](#)

[72 spirits](#)

Page 24: The demon sitting in a chair with a bandage over his eye appears to be Marchosias.

The Goetic Spirits and their seals can all be found [here](#).

The most visible sigils above the demons' heads include:

[Crocell](#), [Balam](#), [Bifrons](#), [Murmur](#), [Gremory](#) and [Decarabia](#).

Rocks and Hard Places

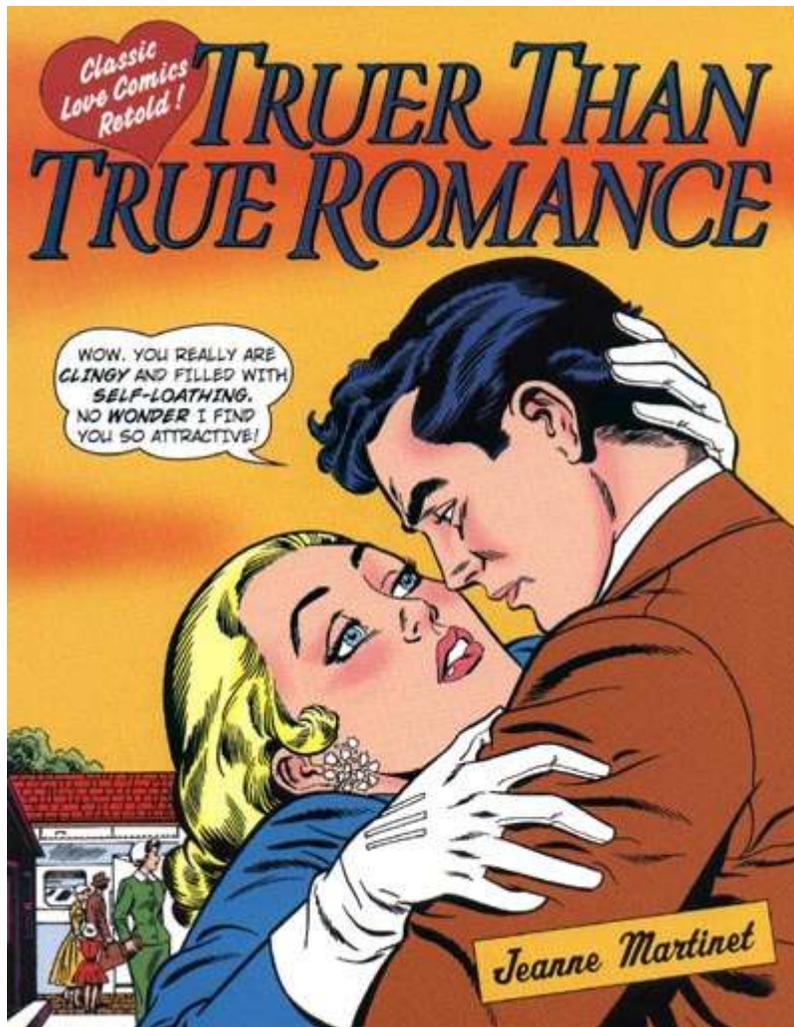


March 8, 2000...April 2000
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

Obviously a take off on various True Romance Comic Books published from the 50's onwards. See for example [Truer than True Romance](#): Classic Love Comics Retold by Jeanne Martinet published by [DC Comics](#)



Note the hearts in the background on the cover. The Caption "Was I a Living Legend...or a "Love Cheat?"" could have come straight from any one of the true love comics this is parodying.

TITLE:

refers to an old expression

Caught between a rock and a hard place

which basically means stuck in a difficult situation. There is a site called [What's the Meaning of this](#) which lists this phrase but doesn't actually explain it.

SYNOPSIS

William Woolcott's version of Promethea shows Sophie how our life looks when viewed from the perspective of the Immaterial. As her explanation progresses it all becomes hyperreal and photographic images take over from comic book sketches for a while. At the hospital Sophie wakes up just before all the demons arrive to attack her.

QUOTES

I'm Big Bill at the moment. I'm not as deep as Margaret or as witty as Grace and I wanted you to notice me. - William "Bill" Woolcott or Promethea(4), pg. 4

I worked on Promethea longer than anyone, '39 through '69. My Promethea wasn't the wisest or the strongest, but I like to think she was the nicest" - Bill Woolcott, pg 5

"... to be honest , Bill was as gay as a spring lamb. Of course, the expression at the time was 'confirmed bachelor' and Bill was certainly that - Promethea(4), pg. 5

"Mine was also sort of the silliest Promethea. Always growing to a giant or visiting Toytown. Actually I didn't think it was silly. I thought it was playful. It was meant for children..." - Promethea(4), pgs 6-7.

All you can consume in roughly seventy years - Roadside Sign - pg. 8

"You could be an intellectual and join the literati. You could be a drunk and join the obliterati" - Promethea(4), pg. 8

"Changing the world's as easy as changing your mind. It's just that matter's thicker and move viscous than imagination so it takes longer" - Promethea(4) pg. 11

"All myths are true, Sophie. Given that they last longer , they're even truer than the so-called 'real world'" - Promethea(4), pg. 20.

NOTES & ANNOTATIONS



Page 1: Note how the Panels in this issue of action that takes place in the "real" world are mostly circular eg. pgs 2-3, 10-11 (rectangular view), 22-24. I'm not sure if this is significant or not. On this page note how the first panel is small and they keep getting bigger as the platform gets close to earth. Note that the dialogue lettering also starts off small and gets bigger.

Page 1, Panel 1: High Five - first mention of the orbiting satellite that is the HQ of the 5 Swell Guys. We will get to see it in Issue #11.

Panel 2 Suffragette City - is the name of a [David Bowie Song](#)

In the first story of Tom Strong Issue #19 (April 2003) entitled Electric Ladyland we learn that The Shelter, sometimes called Suffragette City or Electric Ladyland is an enclave founded secretly by Women's Liberationists in the Sixties. It is located in Nevada and run by Taylor Sullivan, the Matriach of Matriarchs or M.O.M.. We also learn about a gas called Androgon which turns men into women which probably explains what happened to Roger.

Electric Ladyland is the name of a [Jimi Hendrix](#) album.

Whole Page panel: The advertising encourages us to *Try New Balls* and also *The Love Club* is offering *Free Sex*. Other signs partly readable include part of an ELASTAGEL sign and T.. something. Looks like CLY on top right hand side of page. The city seems to be split into numbered levels. The higher you go the higher the number. Here we can clearly see Levels 23 and 22 numbered. They Skybus seems to be going to Firm. Very nice subtle raindrops visible on this page

Page 2, top panel: Two technicians wearing TEXTure™ raincoats are visible. Sign reading

Quit hounding Baskerville

leaves no doubt as to where the mayor gets his surname from. 42 personalities. 42 could be a reference to [Douglas Adams'](#) Hitch-hikers Guide to the Galaxy where the computer Deep Thought came up with the answer to Life the Universe and Everything. Multiple Personality sufferers seem to be represented in the crowd.

Page 3, Panels 3-4: Usually Stacia mispronounces Prometheas' name but here for the first time someone else mispronounces Promethea and Stacia corrects her.



Pages 4-5: Note the clocks behind Big Bill. The Space scene on pg. 5 is filled with planets and cubes and eyes in the sky. Also Apples with wings. I might be reading too much into it but you could say Apple = Beatles, Wings = Paul McCartney. Nice face in the ground too.

Page 4 Panel 2: Nice star in a circle at the top of this panel.

Claire Jordan notes that

The star-in-circle at the top of this page is Bill's own version of the Promethea sun. Later, when Sophie summons four Prometheas to the hospital, this sign will appear over Bill's head, along with the Maori sun for Grace, the stone one for Sophie and the slightly depressed-looking one for Margaret.

William Woolcott The only famous person I can think of with a surname of Woolcott was [Alexander Woolcott](#) an American Theatre critic who helped discover the Marx Brothers and was the basis of the lead character in [The Man who Came to Dinner](#). Also [here](#)

Pages 6-7, top panel: Big Bill's shoes can be seen on left (pg 6) but he has also just turned into little Promethea sitting on the dodgem car (pg 7)

Middle panels: Eyes and planets and stars still predominate up in the night sky but Sophie is now starting to learn in more detail about the 4 magical weapons or elements or human qualities represented by Wands, Cups, Swords and Coins signifying Fire, Water, Air and Earth and corresponding to Spirit, Compassion, Intellect and Physical existence. Apart from planets and eyes in the sky we can also see the four suits of modern day playing cards. Diamonds, Spades, Hearts and Clubs.

More detail to be added later:

Pentacles Coins Discs

Swords Smart

Cups Compassionate
Wands

Bottom Panel: Nude cowgirl with hat and boots along with a green beer mug representing the Mortail Coil Bar & Grill. The Last Rest Stop before Reality. Route 32 is an important signpost

Pages 8-9: This whole section with it's viewpoint of how material existence looks from "up here" reminds me of the CD-Rom game for [Monty Python's The Meaning of Life](#).

Top Panel: The Garden of Worldly Delights. Ask About Our Specials. All You can Consume in Roughly Seventy Years. Oh Taste and See

Middle Panels: Happily married couple appear to be celebrating, maybe the birthday of one of their 3 children, Bald old miser sitting atop his pile of coins and paper money, Alcoholic sitting on the ground in front of the city of ?tyland (Claire Jordan thinks this is Cityland), nice house in the country, studious female with books on maths, science and poetry, couple making love, King and Queen of Hearts playing-cards.

Bottom Panel: The material world smells of sulphur

Pages 10-11: Painted Doll using his futuristic binoculars to see the Mayor (Page 10, Panel 3) and 3 of the 5 Swell Guys (Page 10, Panel 4) as well as Benny Solomon and a group of accompanying demons (Page 11, Panels 1-3). As he says "This ought to be good"



Page 12, Panels 2-3: Nice [Monopoly](#) tokens (top hat, iron, racing car, dog) and board. You miss a turn for true love and achieving sainthood means you go to jail. Blind chance 13 with a black cat. Income tax is a skull. The skull under the Income Tax sign must be a reference to the traditional pairing of "death and taxes." Alan Moore has a good sense of humor.

Page 11, Panel 4: the [thirty-second path](#)

Pages 13-20 were done by Jose Villarubia.

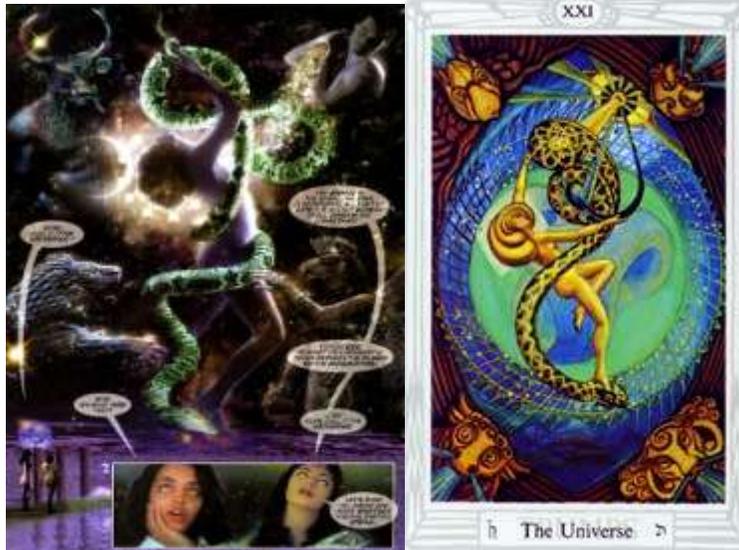
Quotes about these panels come from an interview he did which can be found at the [Alan Moore Fansite](#)

Extra quotes and information not found in the interview are taken from comments Jose sent to me:

page 13, panel 2 on the right is a floating head of [Hypnos](#), the Greek god of sleep.



page 14 is based on Frieda Harris tarot card the Universe.



Quote from Jose Villarubia

The most difficult image to create was the first splash page in the sequence, a celestial vision of a Tarot card called the Universe. Moore asked me to base it in the Tarot designed by Aleister Crowley and illustrated by Lady Frieda Harris. It is a very complex image, with six floating figures, and it took me a while to combine them in a way that made sense and at the same time was exciting.



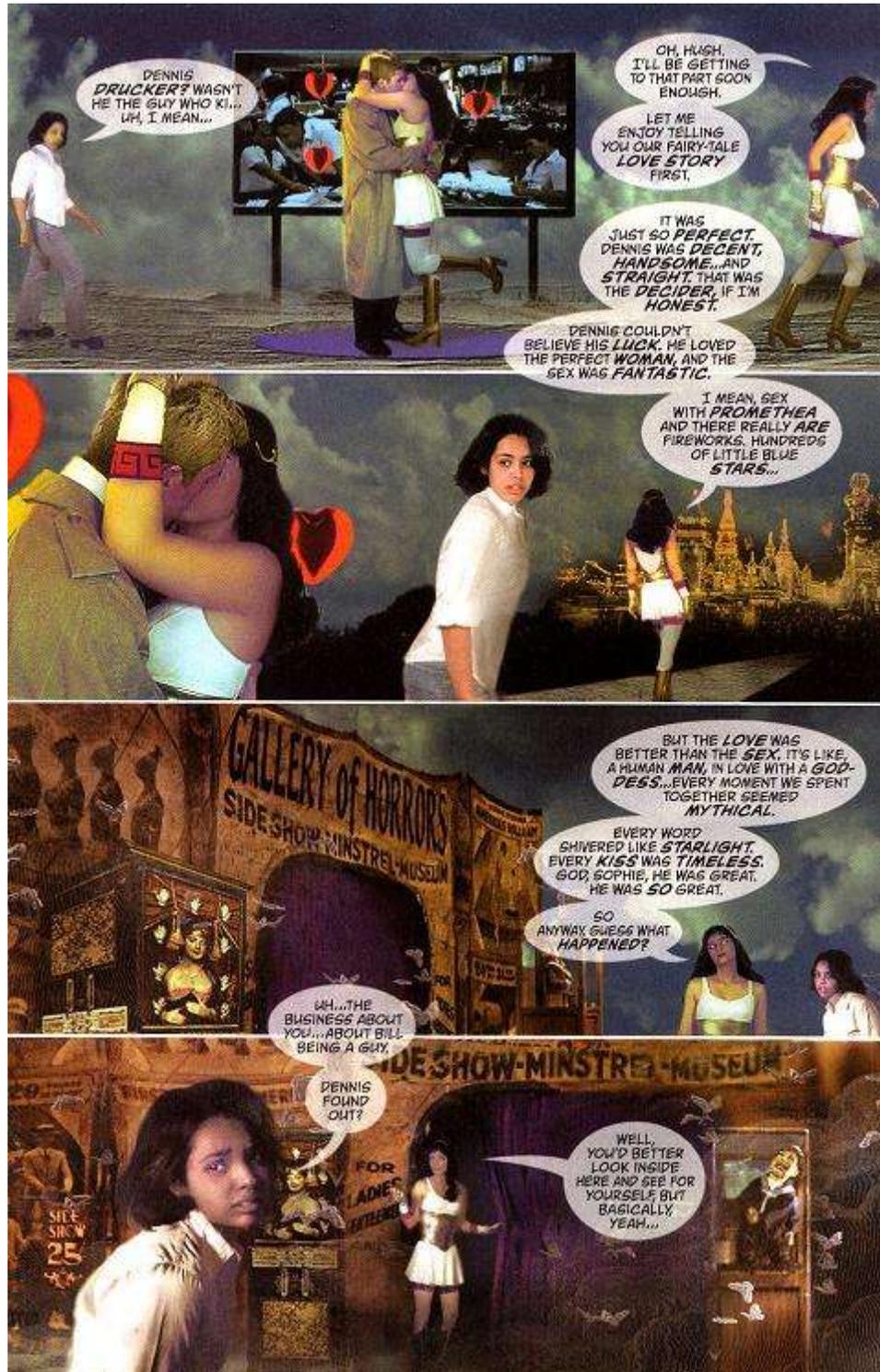
page 15 panel 3 the dialog in the comic page is from Watchmen. It is taken from Chapter XI, page 9, panels 5-6 and is part of the argument between two lesbians near the newstand. The Dialog is "Uh-huh. so that's it, just like that? I tried my goddamned best, actin' like you wanted me to..."

"See? over there? I put your stupid dyke disco poster up..."

"I...listen, I don't have to justify anything to you. I like nice chicks, you give me this political shit..."

"I'm not crying! Who the hell says I'm crying?"

some of the extra dialog bubbles are left out.

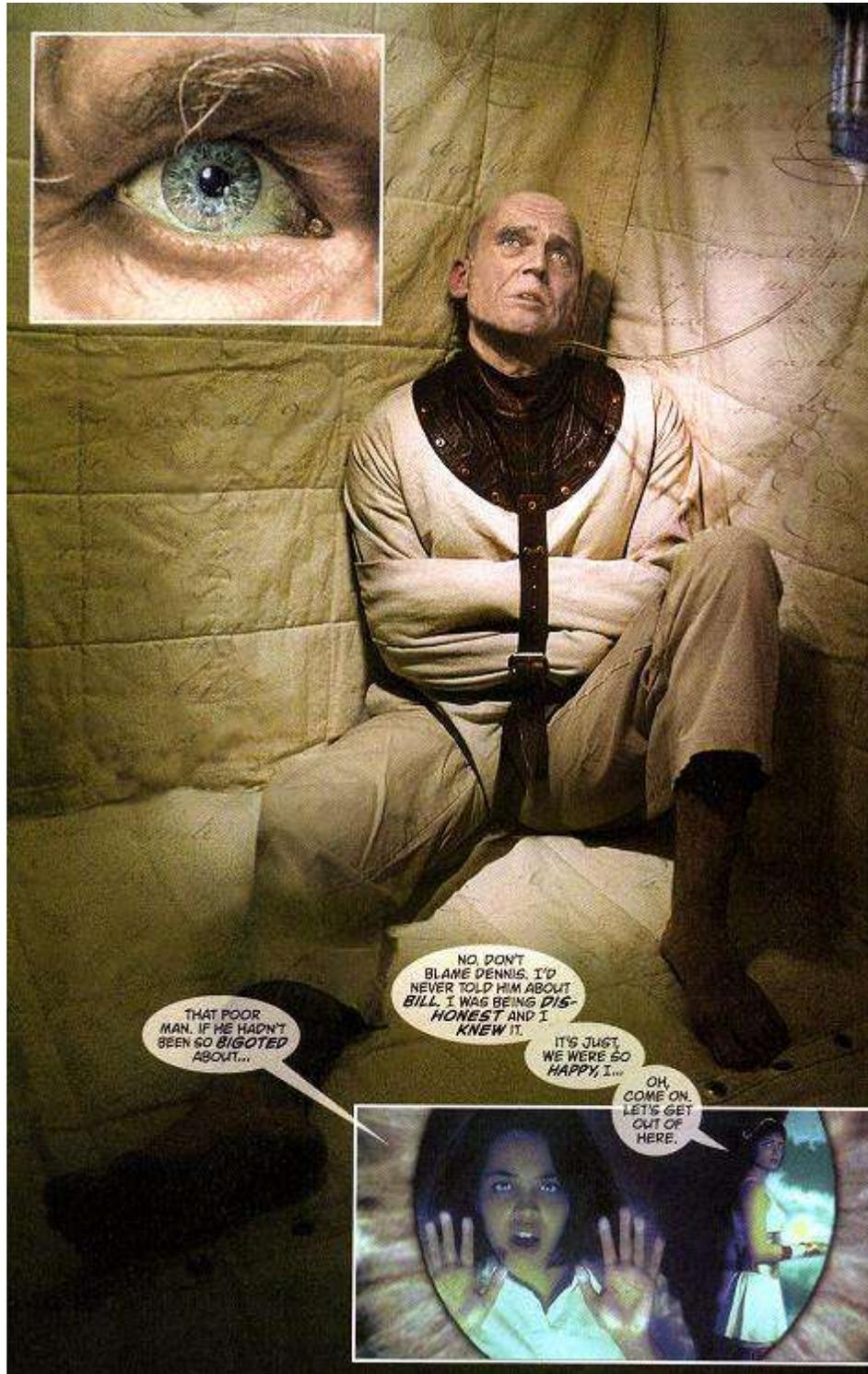


page 16 panel 3 Alan asked for the "Gallery of Horrors" banner. Jose Villarubia added "Side Show Minstrel Museum". The moths in panels 3 and 4 are Promethea moths.

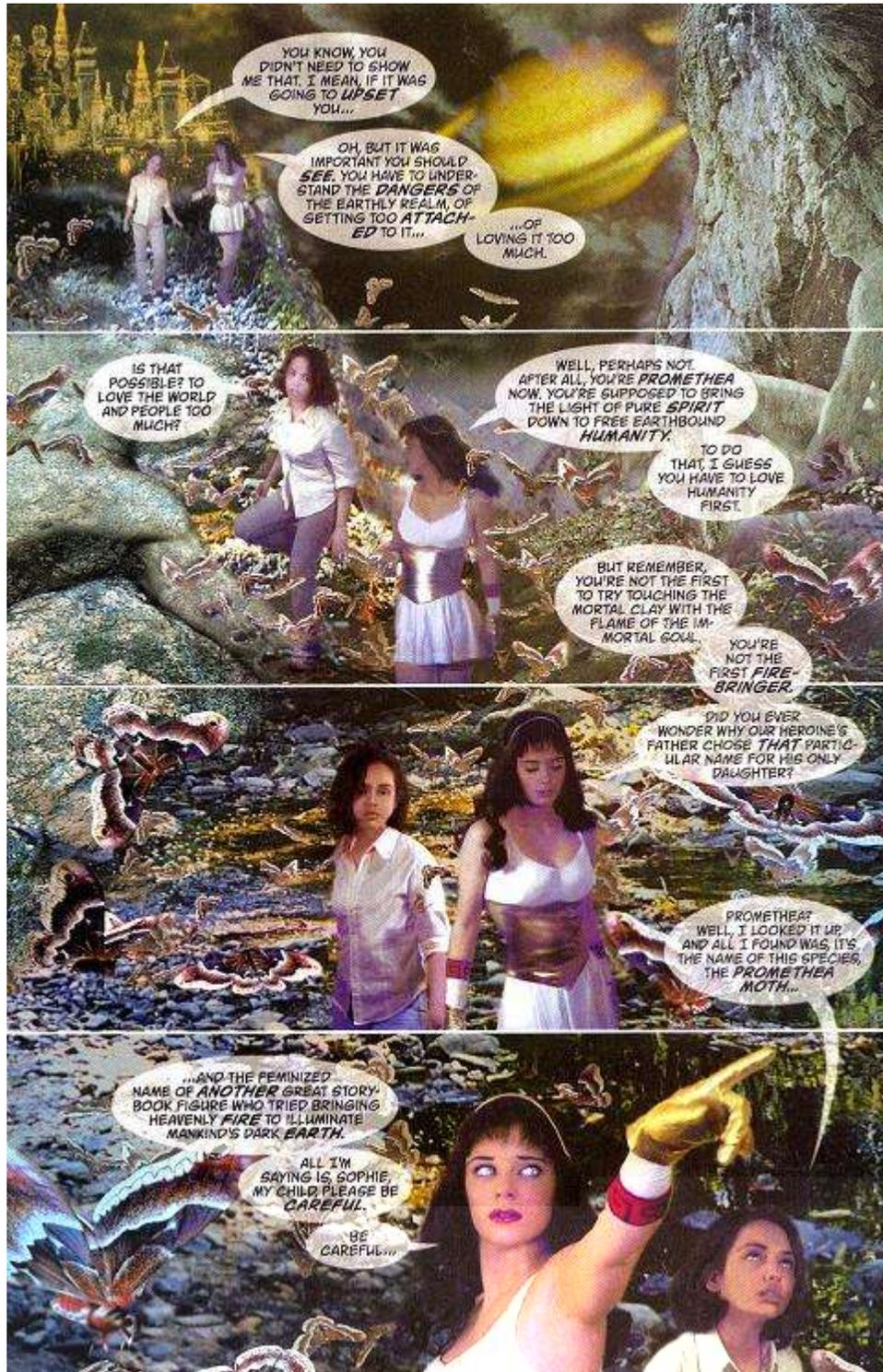


Page 17 Top panel: Drucker shooting Bill : Jose Villarubia said in an interview *The other thing that was hard to do was the sequence of Dennis shooting Bill in the head.*

I fortunately don't know anyone who owns a gun, and I couldn't get a prop gun, so I ended up using a picture of a gun and combining it with a photo of a model holding his hand out. I tried to make this, the most horrifying scene in the story, very beautiful and sad. I hope I succeeded



page 18 The straight jacket and padded cell were designed and made by artist [David Page](#), whose work was featured in "[Hannibal](#)" the movie. The character of Dennis Drucker ages more than forty years during the course of the story. Instead of getting different actors to portray him I digitally aged the model for the splash page where he appears at the end of the sequence.



page 19, panel 1: ...that's Saturn, which is the part of the name of the moths.



page 20: Alan asked for a vulture instead of an eagle, which is more commonly depicted with Prometheus.

Jose Villarubia made the caduceus sign in the hospital door based on a design by JHW3.

characters in the story transform into photographic versions of themselves. More impressively, he justified this transformation in the context of the story. The characters arrive to a realm of Inmateria where things appear to be hyper-real. In comicbook terms, where reality is line drawings, hyper-reality would be photographic imagery.

AMFS: *So, how was your experience working with Alan Moore?*

José: *A dream come true. Moore has long been my favorite comics writer. He was absolutely wonderful to work with. He actually asked me what kinds of images I wanted to do. I told him what I like doing and in particular I told him I wanted to do a Prometheus. Not only he included him, but he made it the climax of the story, where Promethea's name is finally explained.*

AMFS: *Mind explaining how you went about creating your artwork?*

José: *First I drew the pages in pencil, with a fair amount of detail. Then I photographed the models in costume and the props. I scanned the photographs and combined them with digitally generated and manipulated backgrounds. Some of the backgrounds were done in Bryce and some of the animals were done in 3-D Studio, but everything was assembled in Adobe Photoshop.*

AMFS: *How does the creative process work, between you and Moore?*

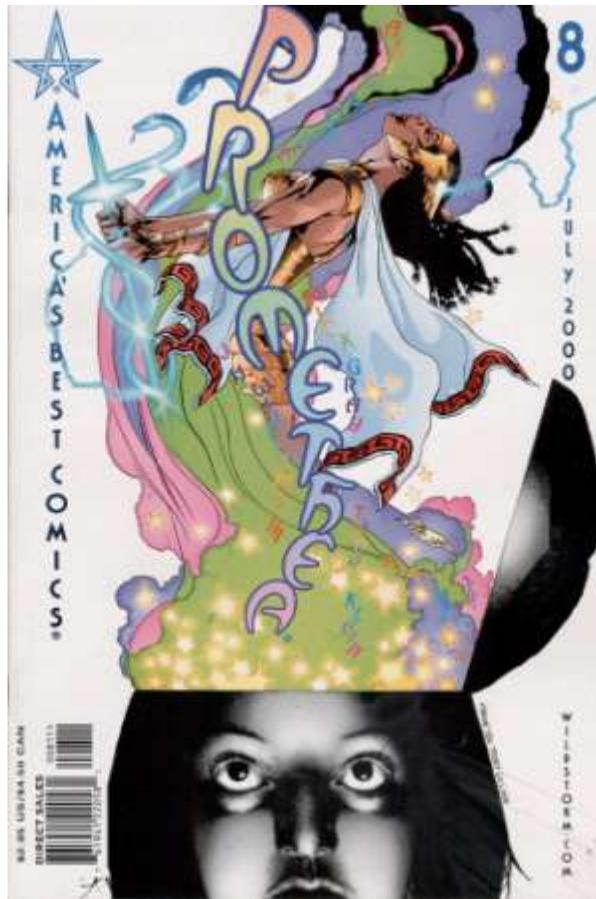
José: *Moore worked a little differently with me than he normally does. Because I needed a little extra time, he wrote my part of issue seven first, in one of his famously detailed scripts, but without dialog. I then illustrated the piece and later he wrote the text. After I read the captions I made some minor adjustments.*

AMFS: *Did you work with J.H. Williams or anyone else on the creative team?*

José: *Yes, everybody. J.H. and I had to coordinate efforts, since we wanted the transition between drawn art and computer art to be really smooth. J. H. was delightful to work with, and he actually matched the imagery that I created in the opening scene of my sequence perfectly. Jeromy Cox, the colorist, also did a splendid job emulating the color scheme that I used in that sequence. And Todd Klein, who is the consummate letterer, made the word balloons translucent for my sequence, and placed the text extremely carefully so it would flow without obscuring the art. Everybody involved in the book was completely enthusiastic and cooperative and for that I am very thankful.*

Page 24: *Can anyone name all the demons visible on this page?*

Guys and Dolls



May 24, 2000...July 2000
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

A quote from **JHW3** about covers

I can't really say which is my favorite but if I was to choose one I think it would be the cover to #8. You know the one that is thanking Terry Gilliam. That cover is a nod to Terry's strange photographic animation sequences that he would do on Monty Python. Those were absolutely brilliant

[Quote Source](#)

Note the small note saying Thank You [Terry Gilliam](#). If you don't know who Terry Gilliam is then I suggest you go and watch Monty Python's Flying Circus or the Python movies or any of Terry Gilliam's movies, especially the Adventures of Baron Munchausen. Here is a page [about him](#)

Compare the bottom of the cover image with this Gilliam animation taken from the opening titles of the first Series of Monty Python's Flying Circus.

[Image Source](#)

Note that the human Sophie whose head has been split open is in Black and white whilst the Immateria Promethea springing upwards from her mind or brain is seen in bright

colors emerging accompanied by green, purple and pink smoke and some bright yellow stars. Imagination is always much more colorful than an ordinary everyday reality

TITLE:

[Guys and Dolls](#) is the name of a musical by Frank Loesser. It was [filmed in 1955](#) with Frank Sinatra and Marlon Brando. Within the context of Promethea it refers to the 5 Swell Guys and the Painted Doll both of whom play a prominent part in the plot of this issue.

SYNOPSIS

Sophie manages to sum up previous versions of Promethea as well as her own using her mother, Stacia and a nurse as hosts. The Prometheas manage to defeat all the demons but the Painted Doll blows up himself and Benny Solomon which leaves the demons in our world where they hide inside Mayor Baskerville.

QUOTES

"A hospice ringing with the cries of the maimed. It's no better than when I was in Londinium in the 1940's..." - Demon (who was obviously active in our world during WWII in London), pg 1

"...this is all somehow connected with magic" - Kenneth

"Kenneth, get real! This is a diversion by the painted doll! Magic has nothing to do with this..." - Bob, pg. 3 (Bob showing why he's such a great leader ([Not])

"Jeez, is that Sophie's mom? She is way too old for that outfit..." - Promethea(5), pg 5.

"You're useless. You kids, you're useless in an emergency! We should barricade the door" - Trish Bangs, Pg. 6 (against the entire Goetia, I don't think so)

"What puzzles me is which of us is Promethea now? The original little girl Promethea?" - Promethea()

"All...of...us...are" - Prometheas(), pgs. 8-9

"We are love" - Promethea()

"We are beauty" - Promethea()

"We are art and we are mind" - Promethea(6)

"We are Promethea. I'm rather afraid you're all going to die, poppets" - Promethea(3), pg. 10

"Sophie are you okay alone. We taught you cups, swords and coins, but not wands. We didn't teach you will...- Promethea()

"Then I'll improvise. That's Sophie's specialty" - Promethea(6), pg 11

"Marchosias said she was strong but he did not say there were four of her" - Demon, pg.11

"It looks like Dolly Demon here is up past her bedtime. Come, Miss Purgatory, you're leaving" - Promethea ()/Bill, pg 14

"So you used to be a man? You know, Hon, we should talk sometime" - Promethea()/Bill to Roger, pg 15

"What are you shooting at, ludicrous creature. We're from the Howling. We can't be killed" - Demon

"Really? Now there's a challenge" - Painted Doll, pg. 16

"Just let her go. It's easy letting go is easy. We let go of being children. We let go of

being young. We let go of Being Promethea. We...let go...of...everything" - Barbara almost dying, pg. 24

NOTES & ANNOTATIONS

Page 1: Note the bat winged stone head that provides the frame for the panels on this page

Page 1, Panel 4: Crowley-Mathers feud 1904,1905 : Information about this and some history about the Golden Dawn can be found [here](#).

Here is a good [biography of Crowley](#) and a [biography of Mathers](#)

Pages 2-3 top panel: Nice demons seen here. Note how they refer to Sophie as Sophia Bangs and they refer to Promethea as 'that whore with the caduceus'

Charming

Lower panels: Note the two demons with their snake tongues providing the edges of the panels

Page 2 Panel 2: I'm assuming a teddy bomb is a bomb inside a teddy bear.

Page 3, Panel 2: [Buer](#) and also [here](#) as well as [here](#)

Pages 4-5: All the panels here appear to be circles formed in a pool of liquid (probably the pond all the Promethea's are looking down at in panel 1)

Panel 1: The entire [Howling](#) is swarming on that hospital

A quote from [Crowley's Confessions Chapter 20](#)

Goetia means "howling"; but it is the technical word employed to cover all the operations of that Magick which deals with gross, malignant or unenlightened forces

Page 5 Panel last: Sophie's pen is the Wand of her will. She is following Barbara/Promethea's instructions of 2 panels ago.

Pages 6-7 Middle panel: Note that the creatures' tongue provides most of the artwork in this panel. This time flowers and leaves instead of snakes

Poem: Sophie crosses out the storylike beginning of "There were..." and changes the present tense to the past "Hell is..." to "Hell was...", "sacred law" becomes "holy writ"; "lovers" becomes "loved ones"; attempt is simply crossed out and not replaced; the "love" on the doctors' face becomes "compassion"; "angel" turns to "seraph"; "strife" to "harm" "event" becomes "eventuality"; "As for" simply crossed out; "woman" to "mortal"; modern "writers" to ancient "scribes".

How to fix up a poem when you're in a hurry and the demons are knocking at the door

Page 6, Panel 3: Note that Stacia really is wearing glasses with lights on the sides.

Page 7 Panels 2-4: Sophie's pen is transformed into her caduceus

Pages 8-9 Four of the Prometheas lined up with a different sun symbol behind each one. From left to right the versions are

1. Grace Brannagh
2. Sophie Bangs
3. Bill Woolcot
4. Margaret Taylor Case.

You can see a nipple on the rightmost Promethea.

Pages 10-11 Middle Panel: Blue Caduceus divides these two pages

Page 11, Panel 1: [Stolas](#)

[Ronove](#)

Panel 3 [Agares](#)

I'm not sure where the expression *Jesu's teeth* originates from. Could be a reference to Psalm 21 verse 9:

"they shall be cast into a furnace of fire, there shall be weeping and gnashing of teeth."

See [this page](#) for more details

If anyone can find a better reference to Jesu's teeth please let me know

Panel 4: [Asmoday](#)

Pages 12-13 lower panel: The first of 6 double pages to refer to Siege of South Tower, incident and then the name of the incident. The South Tower is of course the South Tower of the Hospital.

This one is entitled **The Fat Lady Sings** which comes from the expression

It ain't over 'til the fat lady sings

referring to most Operas which don't conclude until the leading female singer (who is usually corpulent) has a solo. A quote from [Wordwizard](#)

a reference to Wagnerian opera. I believe it refers specifically to Bruennhilde. Many opera singers, both male and female, tend to be rather plump people. When Bruennhilde, sung by a plump singer, sings the Opera is over

In this case the fat lady is Fat Babs and she herself provides the quote on page 13 panel 4

Pages 14-15: Bill and Margaret, jumping Bael

Bill and Margaret are Bill Woolcott and Margaret Case, Bael is the demon they jump.

Jumping bail means to fail to appear before a court at an allotted time. See [here and here](#) for more details.

Middle Panel: These events are taking place on the unlucky 13th Floor

Page 14 Panel 1: The Painted Doll is certainly an athletic assailant

Couldn't find much reference to Dolltime on the net but Doll Time yielded better results

[Painting](#)

[Song](#)

It also seems to refer to men who dress up in women's clothes. Hmnnn

Pages 14-15, Doll Panels: This is very reminiscent of a similar scene in [The Usual](#)

[Suspects](#).

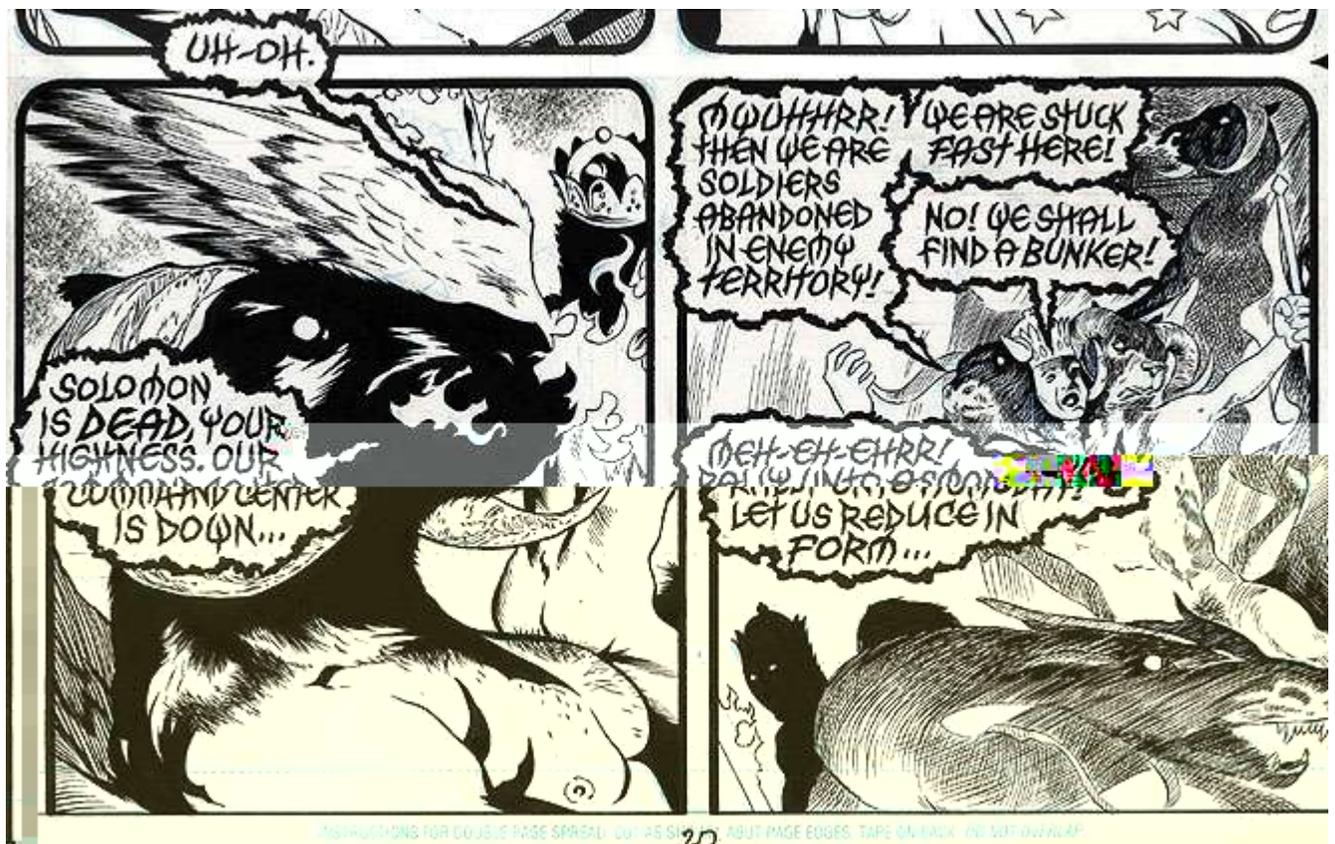
Pages 16-17: Sophie earns her wings by overcoming a host of demons with her caduceus
To earn your wings means to finally pass some test and be considered to be fully capable of performing some action which requires considerable skill. For example flying a plane.

Page 16 Panel 4: Halloween Parade is obviously a parade which occurs on Halloween.

[Lou Reed](#) has a song with [this title](#) on his [New York](#) album.

Pages 18-19: Panel 5: Nice pink hand grenade with a red heart on it.

Pages 20-21: Blow-up Doll is rather self-explanatory



Page 20 bears the following instructions from JH Williams:
 MICK PLEASE USE SUPERFINE + SOFT BLENDING LINEWORK IN PANEL 5
 MAKE IT SCRATCHY
 LONG + SHORT CROSSHATCH
 PLEASE USE SPLOTCHES IN PANEL ONE – THANKS

A variety of techniques appeared to have been used in panels 4 and 5. Ink is applied with sponge to create the fine, smoky texture to the left of the demon's wing in panel 4. Fine crosshatching in panel 5 provides dramatic contrast to panels 3 and 4, which are rendered in the slick, photo-realistic technique. Prior to PROMETHEA, photo-realism was the primary stylistic signature of the Williams/Gray team. (See SON OF SUPERMAN.) On PROMETHEA, JH and Mick vary the density of detail and texture as the narrative demands. The checkered Painted Doll motif (derived from DC's '60s 'go-go checks') and the decorative panel borders are hand-rendered. JH refers to a fine spray of white paint as "splotches in panel one," usually applied with a toothbrush. The effect both leaves room for colorist Jeremy Cox, and imparts the original art with texture. The caption: "Siege of the South Tower, Incident 5: Blow-Up Doll" is pasted on. All dialogue is hand lettered, in ink slightly lighter than Mick Gray's preferred FW acrylic ink. Traces of blue pencil remain in every panel; it appears that only the panel borders and lettering lines show traces of graphite. J.H.

draws the PROMETHEA double page spreads on separate sheets of DC company paper, joined on the back with Scotch tape." -- Michael Draine

Pages 22-23: The Temptation of St. Sonny sounds like a reference to [The Temptation of Saint Anthony](#), a biblical story which has inspired various paintings throughout history by famous artists like

[Bosch](#)

[Breughel](#)

and many [others](#). Just scroll down a little bit.

Page 24 Panel 4: Note that as Barbara's life ebbs away the sun symbol has its' eyes closed.

Bringing Down the Temple



July 6, 2000...September 2000
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

A stained-glass window. Promethea looks stage right, the top of her caduceus and snakes shine like a blue sun, 4 red devils are falling towards her. Buildings are visible in the stained glass. Egyptian-like symbols to the left and planetary ones to the right. From the top down.

One the left we have an ibis, a Grecian-type helmet, scarab-beetle image on stone, a lyre, a hawk(?), the sun
On the right symbols for Earth, the Moon, Mercury, Venus, Mars and the Sun once again.
The title is written in Gothic lettering.

TITLE:

the title seems to be a biblical reference.

In Matthew 21:12 Jesus is upset by all the moneylenders in the temple

"And Jesus entered the temple of God and drove out all who sold and bought in the temple, and he overturned the tables of the money-changers and the seats of those who sold pigeons."

and again in Matthew 27:40 Jesus is taunted

"You who would destroy the temple and build it in three days, save yourself! If you are the Son of God, come down from the cross."

Similar passages occur in Mark 11:15 and Mark 15:29, also John 2:14-19 with the extra information in John 19: that when he spoke about the temple

Jesus answered them, "Destroy this temple, and in three days I will raise it up."

[21] But he spoke of the temple of his body.

Anyway I'm not sure if there is a specific reference to 'Bringing Down the Temple' anywhere in the bible. Maybe in the story of Sampson and Delilah?

SYNOPSIS

Sophie/Promethea seeks revenge on the Temple for causing the death of Barbara but her revenge is short lived when she finds that the Temple is holding a birthday party for one of the members' children.. Jack Faust offers to teach her magic in exchange for sex and at the end of the issue she accepts.

QUOTES

"So tell me...Do you value your souls?" - Promethea(6), pg 3

"Nobody's getting away with this. I mean it. Nobody" - Sophie, pg. 5

"I am grateful for your help. Change your lives" - Promethea(6), pg 7

"Speaking yesterday the Mayor said, 'I am Legion. All shall kiss my smoldering hoof' - TEXture™, pg. 8

"What do you mean she's gone?" - Sophie

"We mean that mistress Barbara has chosen not to tarry with us now that her mortal round is done. She wished us all farewell..." - Promethea(1)

"Darling, her actual words were 'Damned if I'm spending eternity with a bunch of dried up has-been bitches like you' But then, that's Barbara" - Promethea(), pg 10

"Dear gods, how many lives, wasted in this idiocy?" - Promethea, pg 19

"You dare invoke the name of Christ? When you have murdered? When you have made compact with hell? the Lord Christ is more kin to me than you could ever comprehend. We are both sacred. We are both stories...and we were only ever meant to let more light in. And you misunderstand. and you kill, a-and you kill, and y-you..." - Promethea (losing it) pgs. 20-21

NOTES & ANNOTATIONS

This whole issue takes place mostly in New York but also a little bit in Los Angeles. Firstly we are in Los Angeles: Tonight (Tuesday) then we go back to New York: Monday and again to Los Angeles: Tuesday. The rest of the story takes place in New York from Thursday to Sunday. All the action occurs in just under a week.

Note the stained glass effect in the background behind the panels which is sustained for most of the issue except for visits to the Immateria, Jack Faust's shop and Henry Royce's nightmare.

Page 1: Nice cinematic effect rushing into Solomon's Casino nightclub from across the street seen from Promethea's Point of View. Reminds me of some Brian de Palma films (Scarface, Carlito's Way)

Panel 1: On the left we see the only Chucklin' Duck quote visible in the entire Promethea series so far.

Note the Gelcars and the man with the Egyptian style helmet with an eye in the triangle on the back of his shirt. On the right a customer in a hat approaches a hooker with some money. Either he's very short, she's very tall, she's standing on something or he's walking on his knees.

Panel 2: People start to duck out of the way as Promethea approaches at fast speed.

Panel 3: Just outside the club a plainclothes guard doesn't even have time to take out his gun.

Panel 4: The glass door smashes, the waitress spills her tray and the customers at the tables start to notice something is wrong.

Pages 2-3, Top Panel: Promethea makes her entrance

Pages 4-5: As there are already plenty of stained glass windows within the panels outside the panels there is a sort of wooden texture effect instead.

Page 7, Panel 2: Who's Henry Royce?

Sir [Henry Royce](#) is one of two co-inventors of the Rolls-Royce. (Bet you can't guess the other one's name :-]) but as his dates are [1863-1933](#) this Henry Royce is probably Sir Henry's son or other relative.

Pages 8-9: Minimal stained glass panel effects on smaller panels

Page 8 Panel 1: *I am Legion* comes from the New Testament [Mark 5:10](#) where the evil spirits possessing a man tell Jesus "*My name is legion*".

It is also the name of a [Science Fiction novel](#) by Roger Zelazny as well as [another novel](#) by a different author

Satan is renowned for having hooves instead of feet. The phrase *All shall kiss my smoldering hoof* appears to originate with Alan Moore.

Pages 8-9: Nice change in TEXTure™ visual from Mayor Baskerville to the Elastegel creature covered by panel with Promethea descending.

Page 9 middle panel: Kenneth's face isn't visible in the shadows but we can tell it's him by the tie and glasses. Barbara's eyes are now closed



Page 9 note captions in French

Pages 10-11 Top Panel: Up in the sky behind the Prometheas we can see the stars forming Scorpio, Sagittarius and Capricorn. Nice broken Greek columns with Little Margie sitting on one holding her teddy bear. Red roses from previous page repeated in front of the masculine statue on the right.

Page 11, Panel 4: Les Miserable T-shirt 'Can You Hear Me Mother'. There is a song with this name at a [German website](#) and also an old 1935 film with this [title](#).

Pages 12-13: a Caduceus splits the two pages up horizontally. Staff with a jackal(?), bull, lion and frog(?) split up the panels vertically.

Page 12 Panel 1: Nice reflection of Sophie's face on the glass.

Panel 2: Note that Jack Faust is wearing a 32 T-shirt for the 32 paths.

Panel 3: Gehenna is a Greek word used in the New Testament and often rendered as Hell. It signifies an abode of punishment beyond the grave. Information taken from [this site](#).

Page 13 Panel 3: Another nice reflection of Sophie's face, this time on the crystal ball

Page 12 Panel 5: Note the rings on Jack Faust's fingers and compare them with the rings Alan Moore wears in [Issue #14](#) page 21

Panel 6: A chicken hawk is used to refer to a man who has sex with underage girls. It also has [other meanings](#).

Page 13, Panel 6: Another Painted Doll Over One Million Killed T-shirt.

Page 14 Panel 3: Nice joke. *She was a very repetitious woman*

Page 16 Panel 1: Great album title from Les Miserable - Idiots Rush.

Nefilim - [Fields of Nephilim](#) is the name of a spooky rock outfit.

Here is [their website](#).

Thanks to the Despoiler for the following:

The [Nefilim](#) appear in the old testament. They are "giants" that anger the one true God (?) by intermarrying with the daughters of man. It's one of the few polytheistic slips in the Bible. In Sumerian, the Nefilim are literally "Those who from heaven to earth descended". Some of us believe they were the original aliens that seeded mankind on this planet.

Another [Nefilim link](#).

Irv Pinsky writes:

I read "NEFILM" as N.E.Film, or 'any' film, that is you can get any film you want.

Burleigh Drive is in Ithica, New York

Page 18 Panel 1: Presumably Promethea has just stunned and not killed the security guard who was blocking her way. The pattern of the panels on pages 18 and 19 repeat themselves in reverse order. The sun symbols look a bit more serious than usual.

Page 20 Panel 1: I'll bet no one was expecting the celebrations to turn out to be a birthday party for some children.

Pages 22-23: Many creatures from Fairy Tales visible here. Among them the [Pied Piper](#), [Pegasus](#), Giant and Goose that lays the golden eggs from [Jack and the Beanstalk](#), [Dr. Suess Cat in the Hat](#), [Goldilocks and the 3 bears](#), Arthur and Merlin, [Monkey with wings from The Wizard of Oz](#), Alice, the Mad Hatter and the White Rabbit from [Alice in Wonderland](#), Creatures from [Maurice Sendak's Where the Wild Things Are](#), [Cinderella](#) and her Prince, [Rapunzel's](#) father (on the spinning wheel), Santa Claus, [Felix the Cat](#)
On the smaller panel are Little Red Riding Hood, 2 of The 3 Little Pigs from Who's Afraid of Virginia Woolf.... Sorry The Big Bad Wolf

Page 22 panels 2-3/Page 23 Panel 1: The Pied Piper will make good his threat in [Issue #25](#).

The bottom left and right panel are almost duplicates except that the right one is losing focus and has no dialogue bubbles.

Page 24 Panel 2: Cards on the table seen from Jack Faust's point of view.

They are from the [Book of Thoth tarot deck](#) Reading from left to right they are:

7 of Wands
Ace of Cups
3 of Pentacles

Panel 5: Jack Faust puts down The Lovers tarot card. Seen from Sophie's point of view.
Page 24, Panel 6: A nice coy reference to what the next issue will all be about 'the birds and the bees'.

Sex, Stars and Serpents



30 August 2000...October 2000
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

This is probably one of the few covers where the content of the issue has almost absolutely nothing to do with the cover. One double page spread inside was inspired by a Jimi Hendrix album cover but so far as I can tell the Sgt. Pepper cover doesn't have anything to do with the story in this issue.

The inspiration for the cover is obviously [the Rutles Sgt. Rutter's Only Darts Club Band](#), which was itself partly inspired by [Frank Zappa's](#) We're Only in it for the Money album which was a take off of [Sgt. Pepper's Only Hearts Club Band](#) by a rather obscure group called [The Beatles](#).

The original cover was designed by [Peter Blake](#). So far as I can tell the only people who appear on both the album cover and the comic book cover are William S. Burroughs, Aleister Crowley, Albert Einstein and Oscar Wilde. All highlighted in [green](#).

Coming straight from the horses mouth (ie. the artist JH Williams III) I can verify that the figures in the background are:

- [Mata Hari](#)
- [Billie Holiday](#)
- [William Blake](#)
- [Andrew Eldritch](#)
- [Bettie Page](#)
- [Aleister Crowley](#)
- [David Bowie](#)
- [Oscar Wilde](#)
- [Winsor McCay](#)
- [Janis Joplin](#)
- [Clara Bow](#)
- [Timothy Leary](#)
- [H.P. Lovecraft](#)
- [Orson Welles](#)
- [Rita Hayworth](#)
- [Albert Einstein](#)
- [Lucille Ball](#) (with cake batter all over her face)
- young [Austin Osman Spare](#)
- [Charles Fort](#)

In the foreground on the left are Dorothy and Toto from the [Wizard of Oz](#) series and on the right is the little man in the red suit from [Twin Peaks](#).

Thanks to Mick Gray for providing this original artwork on his [website](#)



Issue #10 cover without the coloring.

As you can see some of the background figures are much more easy to make out. All in all I can count 30 heads apart from the Prometheas, Jack Faust and the foreground figures. I can spot or think I can spot the following:

- [Jorge Luis Borges](#)

- [James Joyce](#)
- [Allen Ginsberg](#)
- [William S Burroughs](#)
- [Teddy Roosevelt](#)
- [Alfred Hitchcock](#)
- [Jack Kerouac](#)
- [Frida Kahlo](#) - probably a mistaken guess on someones' part confusing her with Billie Holliday.

TITLE:

Other than to say that it's a nice alliteration there's not much I can think of to say about this title. It deals more with sex than stars and serpents although there are a few serpents visible especially on pages 16-19.

Irv Pinsky points out that it could be a reference to the movie Sex, Lies and Videotape

SYNOPSIS

Basically just a prolonged sex scene between Promethea and Jack Faust in which he also teaches her a lot about magick.

QUOTES

"I thought you were supposed to be changing into somebody more comfortable" - Jack Faust, pg. 1

"It's only symbolism puts magic and meaning into anything" – Jack Faust, pg.4

"The Holy Grail is female" – Jack Faust

"I'm an ugly old bald guy but my body still has magical significance" - Jack Faust, pg. ??

"When the magic kicks in Everything gets sort of looped" - Jack Faust, pg ??

"Everything's shifting" - Promethea

"No, only awareness is shifting" - Jack Faust, pg. ??

"Magicians irrespective of their gender...are male" - Jack Faust, pg. ??

"I guess you're not bad for a creepy old perverted guy" - Sophie, pg. ??

"For a know nothing devil dodging mall rat you're almost bearable" - Jack Faust, pg. ??

"This ain't college. You don't graduate just because you screwed the tutor" - Jack Faust, pg. ??

"Wasn't Crowley sort of evil?" – Sophie

"Nah. I don't think so. I think at worst he was selfish and maybe silly sometimes. But he knew a lot about magic" – Jack Faust, pg. ??

Promiscua "You are just such a degenerate. They oughta study you and your mom. They could isolate the slut gene" – Stacia, pg 24

NOTES & ANNOTATIONS

NOTE: This issue won the Eisner Award for Best Single Issue in 2001. [Here](#) are all the other winners for that year

Note the background of brown leaves behind the panel which is repeated several times throughout this issue



Page 1 Panel 1: Jack Faust lives like a slob. he is obviously fond of takeaway pizza and potato chips. The print seen on the wall which is more visible on the next page is a toned down version of this print by Austin Osman Spare



[Source](#)

Panel 2: Books seen behind Sophie are:

[Konx Om Pax](#) published originally in 1907 by Aleister Crowley in a limited edition. The entire text can be read online now.

Similarly with the [Book of Lies](#).

Earth Inferno is the name of an Austin Osman Spare book published in 1976.

EARTH

I · N · F · E · R · N · O

HAUSMID O. SPARR.

Askin Publishers

[Earth Inferno](#) is also the title of a music album by Fields of the Nephilim.

It is also the title of an issue of The Authority comic published by [Wildstorm](#).

Panel 3:

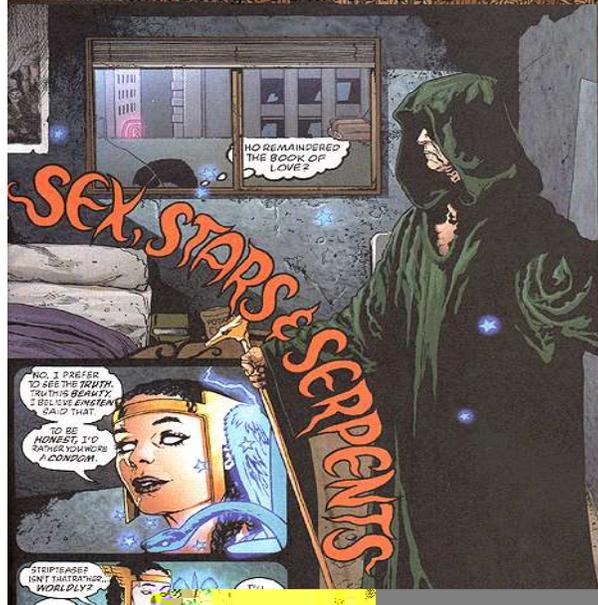
There isn't a book called just The Rites of Occult Magic but there is one called [The Rites of Modern Occult Magic](#) by Francis King.

[Beyond the Mauve Zone](#) is by Kenneth Grant. It is now out of print.

[777](#)



midhighcomics.com



Click on pages for larger image

Pages 2-3:

Poster above the bed is seen more clearly now. It is a toned down version of the Austin Osman Spare print shown above.

Page 3 Panel 2:

"I believe Einstein said that" – if he did he stole it from the last two lines of John Keats
[Ode to a Grecian Urn](#)

Panel 3:

[Inanna](#) – Sumerian Queen of heaven.

Pages 4-5: Just like the previous 2 pages this 2 page spread has a symmetrical layout. Otherwise there's no need to have two separate panels as Promethea throws of her sandals on pg 5 bottom panels.

Page 4 Panel 1: Note the serpent bracelet Inanna is wearing.

Panel 2: [Ereshkigal](#)

Ereshkigal has a real serpent amidst the skeletons.

Page 5 Panel 1: The serpent is certainly a large one.

starting with the oldest almost circular and ending up with the present day. The panels show

1. Primitive cave painting
2. Cleopatra
3. Ornate wall decorations
4. More elaborate decorations including a tapestry of roses
5. Present day Jack Faust and Promethea in his apartment

More detailed descriptions of some panels

Innermost panel: a relatively famous painting of what is believed to be a shaman. Does anyone know where it is located geographically?

second panel: the egyptian woman is one of a few references **JHW3** had on Cleopatra.

Page 12 panel 2:

[Wagner's Parzifal](#)

Page 13 Panel 5: *Yes. But explain again*

Obviously for Promethea once is not enough.

Pages 14-15 Middle Panel: The sun and the moon, some planets and a nice plant with flowers splitting up the panels.

On page 14 behind Promethea and Jack Faust we see the reality of his squalid room but on Page 15 we see the stars behind them.

Page 15 Panels 2-3: Note the winged tattoo(?) on Promethea's back.

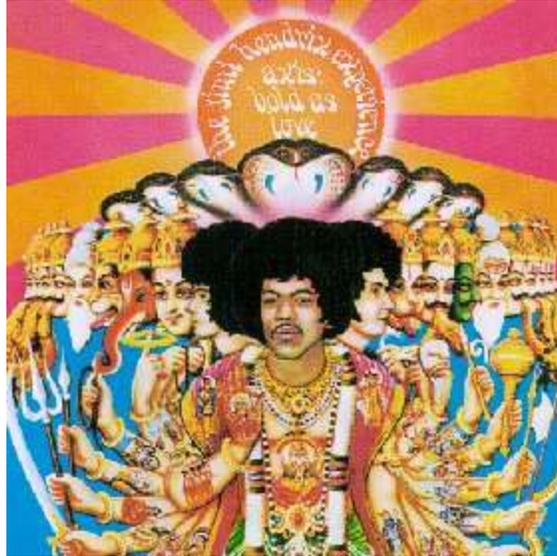
Pages 16-17: Just one giant panel split into 6 parts which is really a snake swallowing its' tail. the main colors are Blue Red and Gold.

Irv Pinsky points out that the snake is the [ouroborous](#).

"Sometimes the snake is shown as Ouroborus, the snake swallowing its own tail, the symbol of eternity. It is of course the symbol of eternity some of us choose to wear when we marry depicted as a never ending circle known of course as the wedding ring. A band of gold, with no beginning and no end."

Pages 18-19: A snake not swallowing its' tail.

Pages 20-21, main panel: is based on the cover for the Jimi Hendrix Album Axis Bold as Love:



Reading from left to right we see a figure taken from Hendrix album cover (see above), Inanna, Sophie, Promethea, a Sophie/Jack Faust hermaphrodite figure, Jack as magician, Jack's glamour, Thoth and also another figure from the Hendrix album cover.

Sajaan Patel informs me that this image is in actuality copying a famous way that Hindus have illustrated the moment when Krsna reveals to Arjuna that he is all divinities and say to check out the following link to the [Bhagavad Gita](#) .

Pages 22-23: Another set of symmetrical

pages.

Page 23 Panel 1:

Magic without Tears

Eliphas Levi

Lamen

Upright spines

Hindu yoga

Muladhara Chakra

Kundalini

Svadhishthana Chakrah

Six petal lotus

Manipura Chakrah

Anahata Chakrah

Visuddha Chakra

Ajna Chakrah

Hermaphrodite

Sahasrana Chakrah Pseunami



25 October 2000...December 2000
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

Reminiscent of B grade SF schlock horror movie posters from the fifties. Examples of the genre include [Them!](#), [The Day the Earth Stood Still](#) and other movies listed at the [Scary Movie Index](#).

Compare Stacia's face in this cover with a little girl in [Them!](#) at the bottom of [this page](#). The Flying Saucers look like they might be from [Mars Attacks](#) but if you look inside you'll find that they're actually earth police.

TITLE:

There's no such thing as a pseunami but a tsunami is *a very large ocean wave caused by an underwater earthquake or volcanic eruption.* [Definition source](#)

Pseudo means false, deceptive or sham. So I suppose a Pseunami is a fake tsunami.

SYNOPSIS

On New Years Eve 1999/2000 all the elastagel joins together to form one giant slime that threatens to drown the city until Promethea manages to make communication with it. Her two snakes from her caduceus introduce themselves as Mack (Macrocosm) and Mike

(Microcosm) and decide to take her on a tour of the magic circus of the mind.

NOTE: This whole episode bears more than a little resemblance to Tom Strong Issue #3 Aztec Nights

QUOTES

“I’ve got some uneasy feelings about tonight, but it’s nothing I could pin down...” – Kenneth

“Huh. Well, there’s a surprise” – Roger, pg 3

“I knew it! You hump one hippy, right away you’re this little technophobe hobbit-hugger!” - Stacia, pg . 4

“Sonny Baskerville today boosted City Finances with his radical ‘tax the churches’ scheme. ‘Hail Satan’, quipped the increasingly popular N.Y. Mayor” – TEXTure, pg 4

“Soph, you’re an unfortunate ghetto kid whose mom spent all the Christmas money on pina-colada-flavor condoms. I was tactless even mentioning my jacket” – Stacia, pg 5

“God, look at her! I mean, that is the most beautiful woman I’ve ever seen” – Sanchez, pg 10

“Is this the end of the world? Is this revelations?” – Riley

“Oh, I wish. Look, don’t get me started, okay?” – Promethea(6), pg 12

“Bob, I’ve never told you this, but your entrance lines really get on my nerves” – Roger, pg 14

“Kenneth, you may not be as inept as you seem” – Promethea, pg 18

“He’s Mike. I’m Mack. We only look alike.” – Mack

“He says ‘yes,’ I say ‘no’

He’s above, and I’m below” – Mike

“So Macro’s him, and Micro’s me...” – Mack

“Pray, how may we enlighten thee?” – Mike, pg 22

“I need to understand magic, and I think I’ve reaches a point where just studying it in books isn’t enough. I need to understand it from inside” – Promethea, pg 23

“External things dissolve like mist.

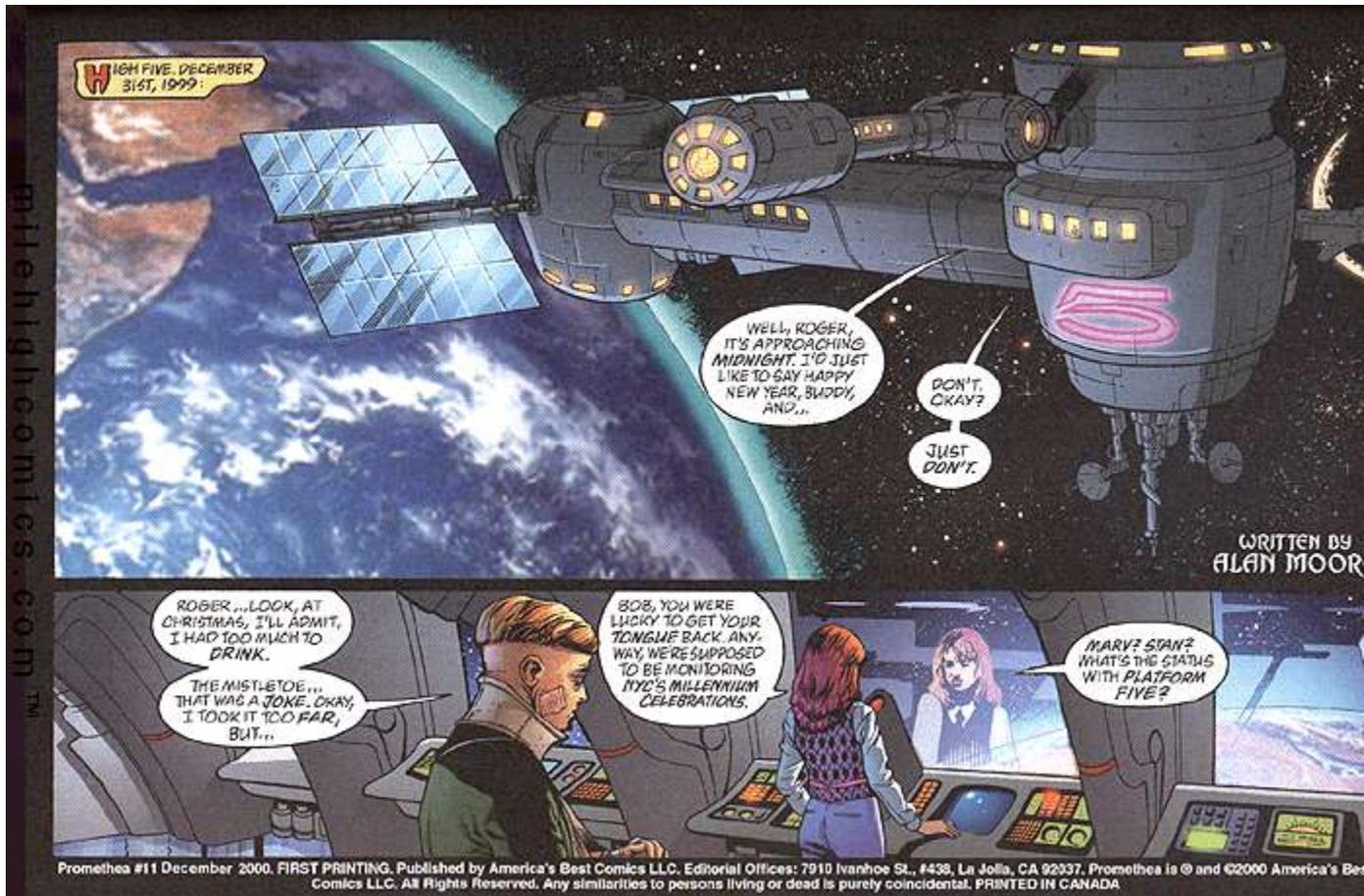
Inside are thrills none may resist” – Mike

“Draw matter’s tent-flaps back and find

The magic circus of the mind” – Mack, pgs 23-24

NOTES & ANNOTATIONS

So far as I know this is the only entire episode of a title scripted by Alan Moore where the panels are all sideways. Swamp Thing #34 Rite of Spring had a few pages printed sideways but not the whole issue. Please correct me anyone if I am wrong about this.



Page 1 Panel 1: On earth we can see [Somalia and Yemen in Arabia](#). Here's a [closer map](#)
Here a nice [satellite photo of the area](#)
I wonder why the earth is obviously from a satellite photo while the rest of the panel is drawn?
I asked **JHW3** about his source for the Hi-5 space station and his reply was
the design of the HI 5 space station is made up but I did want it to look like something that was low tech enough to be kind of believable
It sort of vaguely reminds me of some 2001 spaceships.



Page 2 Panel 1: Marvin still recovering from being shot by the Painted Doll is working seated in a Gel™ Chair. Note the pink slippers he is wearing which will become more obvious on the next page.

Panel 3:

As far as the various trophies on Hi Five are concerned even **JHW3** who drew the panel isn't sure of their meaning or if the dates are significant. Maybe if someone has access to Alan Moore and sees this page they could ask him what they mean. Meanwhile here are some guesses

[Aetherean Meta Mirror \(Sep. 1989\)](#)

[Sandroid](#) Bio-Silicate Sentry of the Dust Emperors (July 1995)

Femtoverse engineered by the Jeweler (March 1993)

JDC says that like me

I haven't heard of a definition for "femtoverse," but:

A femtosecond is one millionth of a nanosecond or 10-15 of a second and is a measurement sometimes used in laser technology.

See [this link](#) for more details.

Evil Lord of [Eye Spiders](#) Captured 1991



Page 3 Panel 1: Marvin wears [Fluffy Pink Bunny slippers](#) a la [Hot Shots! Part Deux](#).

Pages 4-5: Nice use of the texture screen on the right hand side to connect 5 of the 6 panels. Sophie and Stacia make their way downward in a zig-zag fashion.

Page 5 Panel 1: [Nepilim Music](#)

That strange creature behind the weeping gorilla looks familiar. Can anyone name it?

Page 6 Panel 2:

Showing at the cinema are the following movies:

[Eraserhead](#)

[Millenium...](#)

[2001 A Space Odyssey](#)

Page 7 Panel 1: the girl on the left babbling about the end of the world is prequoting a Weeping Gorilla Quote that will appear on page 17 of this issue.

Panel 2: Can anyone recognize the black shirt the man is wearing saying something like Mek...tough ?

Page 8: We can finally read what the sign says properly. It is Martin's Soup.

Page 9: *Panoramic Polychromatic Productions*

reminds all us Moore fans of the alliterative letters in 1963.

Page 10: I'm not sure why the police should have red apples on their uniforms. Maybe they represent the Big Apple.

Page 11 Panel 1:

"You have the voice of little girl and look like an angel" – translation from Spanish Police Officer.

"My valiant man I was young when Rome fell and you should go and attend to your injury" – translation from Spanish Promethea.



Page 13:

"Just gotta improvise a photon accelerator from this dud light bulb" – reminds me of Star

Trek where they're always improvising a solution to the problem of the week from some junk.

Tania – Fetish Girl. Ring any bells with anyone?



Thanks to Michael Draine
for this image



Page 17 Panel 3: Doug Scott notes that there's the top half of a Weeping Gorilla poster in which the Gorilla wears a toque and thinks, "I'm sorry. I'm so sorry. This is all my fault."

This is a reference to the famous 1999 horror cinema-verite movie [The Blair Witch Project](#) Part way through the film, the character of Heather Donahue holds her camcorder up to her own face and apologizes to any viewers for all the horrible things that have happened to her friends. She doesn't use the exact words quoted here but they're close enough.

Page 19 Panel 3:

According to [Todd Klein](#) these goobledegook numbers are a small part of the computer code for Promethea in Adobe Illustrator

Page 18 Panel 3/Page 19 Panel 2:

Christine Hoff Kraemer suggests when Promethea says to the elastagel blob, "come, then, synthetic one... let us reason together."

this appears to be an allusion to Isaiah 1:18:

"Come now, let us reason together," says the LORD . "Though your sins are like scarlet, they shall be as white as snow; though they are red as crimson, they shall be like wool."

Pages 22-23:

Finally we get bright yellow color taking over from the mostly green and blue and black that has dominated this issue.

Page 23 Panels 2-3: are almost identical except for the extra smoke and the fact that we are moving in closer.

Page 24: We begin to step outside of normal everyday reality which is seen in the spheres just behind Promethea. On the sphere with white writing I can make out the following:
PHANTASMAGORIC PSYCHEDELIC DRIFTING CONTINUUM SURPRISE AND
WONDERMENT WEIGHTLESS AND FANTASTIC INNER DIME...ART
N'OUVEAU PETER MAX ERNST HIPPIE SIXTIES ACID HEAD VERSION OF
INTER..SLIGHTLY UNDERWATER FEEL TO TH..DIANT COLORFUL SPHERE
GHOST REFLECTION

[Peter Max](#) is a contemporary painter.

[Max Ernst](#) (1891-1976) was a German painter poet and member of the Dada and Surrealist art movements.

The chess board pattern in blue and black will be a recurring motif in the next issue and the bright green sperm invading the ova will occur on the first and last page of the next issue although there they will be the more traditional white color.

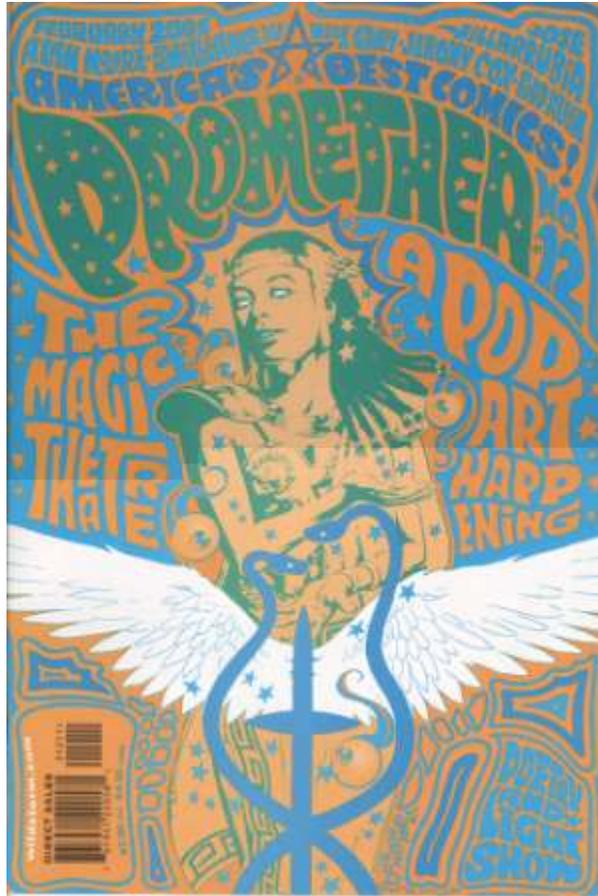
The 3 men visible in the bubbles are [Jack Faust](#), [Neil Gaiman](#) and young [Austin Osman Spare](#) with his hair shaved short.

The next issue is promised to be

Perhaps the strangest comics-reading experience of the DECADE!

Will it live up to expectations?

Metaphore



20 December 2000...February 2001
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

A tribute to the pop art posters of the sixties usually associated with rock music concerts and other happenings. See for example



[Poster source](#)

The artist who inspired this cover is [Bonnie Maclean](#). On the cover we can see Promethea and her caduceus. The writing tells us we are going to see "The Magic Theatre: A Pop Art Happening. Poetry and Light Show". Here we have a comic book equivalent of one of Alan Moore's stage show pieces of the kind described in [Ideaspace](#).

TITLE:

Here is a definition of Metaphor

a figure of speech in which an expression is used to refer to something that it does not literally denote in order to suggest a similarity

The transference of the relation between one set of objects to another set for the purpose of brief explanation; a compressed simile;

e. g., the ship plows the sea. --Abbott & Seeley.

``All the world's a stage." --Shak.

Note: The statement, ``that man is a fox," is a metaphor;

but ``that man is like a fox," is a simile, similitude, or comparison.

Taken from [Hyperdictionary](#)

The extra "E" in the title is because Metaphore is yet another jumbling of all the letters in Promethea.

Note that another possible title for this issue could be "The Magic Theatre of the Mind"

I've been waiting for a couple of years now for someone to ask me how on earth we did Promethea #12, just so that I could be knowing and mysterious about it, rather in the

style of David Blaine. On the other hand, I think the actual process by which we accomplished it is fairly mysterious even if I explain, step by step, exactly how we did it. The initial germ of the idea was a specific issue of the old Sixties British Underground magazine [OZ](#). This particular issue, the Magic Theatre



eschewed the presentation of articles and cartoons in separate blocks of pages, and instead opted for this relatively unique approach where articles, cartoons and other visual progressions of material were strung out through the entire issues, so that you kind of had to read three or four discrete and distinct strands at once, rather than read four linear articles or features on after another, in the usual way. It struck me that it might be possible to do something similar in Promethea, only much more integrated and structured within that basic framework.

- Alan Moore interview in Egomania #2, pg 24

SYNOPSIS

A tour through the 21 major arcana cards of the tarot with Mack and Mike the 2 snakes from Promethea's caduceus explaining things to her

Variations on P R O M E T H E A

- I. PA THEOREM
- II. MATER HOPE
- III. A PERT HOME
- IV. ROPE THEMA
- V. APE MOTHER

- VI. ME ATOP HER
- VII. O MERE PATH
- VIII. A PRO THEME
- IX. HEAR TEMPO
- X. EH TEMPORA
- XI. O HAREM PET
- XII. HM! OPERATE!
- XIII. O REAP THEM
- XIV. EMOTE HARP
- XV. THE MOP ERA
- XVI. METRO HEAP
- XVII. MAP O ETHER
- XVIII. EARTH MOPE
- XIX. METH OPERA
- XX. MEET HARPO
- XXI. HEART POEM

If you would like to see the grand total of 178 words that can be made as anagrams from Promethea (minimum 2 letters long) click [here](#)

Ah
Ao
Em
Ho
Ma
Mo
Mr
Ro
ae
ah
am
ar
at
ea
eh
em
er
ha
he
ho
ma
me
mo
oe
oh
om

or
pa
po
ra
re
ta
te
th
to

Number of 2-letter words: **35**

Words that are 3 letters long:

Aht
Aro
Art
Mar
Meo
Mer
Pat
Poa
Ree
Tho
Tom
aer
aho
ame
amt
ape
apt
are
arm
art
ate
ear
eat
eer
eme
era
ere
eta
ham
hao
hap
hat
hem
hep

her
het
hoe
hop
hot
mae
mao
map
mar
mat
met
mho
mop
mor
mot
oam
oar
oat
oer
ohm
ope
opt
ora
ore
ort
pah
pam
par
pat
pea
pee
per
pet
pho
poe
poh
pom
pot
pro
rah
ram
rap
rat
rea
ree
reh

rep
ret
rhe
rho
roe
rot
tae
tam
tao
tap
tar
tea
tee
tha
the
tho
toa
toe
top
tor
tra

Number of 3-letter words: **101**

Words that are 4 letters long:

Ahet
Ahom
Erma
Mart
Pete
Rhea
Rome
Tame
Tape
Tema
Thea
Toma
aero
ahem
amor
aper
atmo
atom
atop
empt
epha
erth

haem
haet
hame
hare
harm
harp
hart
hate
heap
hear
heat
heer
heme
hemp
here
hero
hoar
hoer
home
hope
hora
mapo
mare
maro
mart
mate
math
meat
meet
mere
mero
meta
mete
moat
moha
mohr
mope
moph
mora
more
mort
mote
moth
oath
omer
opah

paho
pare
part
pate
path
pato
pear
peat
peer
peho
perm
pert
pete
peto
phot
poem
poet
poha
pome
pore
port
pote
pram
prat
proa
rame
ramp
rape
rapt
rate
rath
ream
reap
reem
reet
rhea
roam
romp
rope
rota
rote
tahr
tame
tamp
tape
tare

taro
tarp
team
teap
tear
teem
teer
temp
tera
term
terp
thar
thee
them
thro
tome
tope
toph
tora
tore
trah
tram
trap
tree

Number of 4-letter words: **138**

Words that are 5 letters long:

Empeo
Herat
Hermo
Homer
Peter
Phaet
Phoma
Phora
Rheae
Tempe
Trema
amort
amper
apert
aport
arete
armet
earth
eater

emote
ephor
erept
ether
harem
hater
heart
hepar
herem
herma
homer
hoper
horme
mahoe
mater
merop
meter
metra
mohar
moper
morat
morph
morth
moter
mpret
opera
orate
other
parto
pater
peart
peter
petre
phare
porta
poter
prate
proem
prote
ramet
raphe
rathe
rehoe
remap
remop
repot

retem
rethe
rhema
rheme
tamer
taper
tear
tempo
tepor
terap
terma
tharm
their
thema
theme
there
therm
thore
thorp
thram
thrap
three
thro
toher
topee
toper
torah
torma
trame
tramp
tromp
trope

Number of 5-letter words: **97**

Words that are 6 letters long:

Aerope
Merope
Petrea
Protea
amoret
ampere
emptor
hamper
heaper
heater
hemera

hereat
hereto
hetero
mehtar
meteor
mether
metope
morate
mother
operae
poemet
pomate
pother
protea
reetam
reheap
reheat
remote
repeat
retame
retape
tamper
teameo
teamer
temper
tempre
themer
thermo
thraep
threap
trompe

Number of 6-letter words: **42**

Words that are 7 letters long:

amphore
apothem
haptere
morphea
operate
preheat
premate
pteroma
tempera
tempora
theorem

thermae

Number of 7-letter words: **12**

Words that are 8 letters long:

ametrope

ephorate

metaphor

metapore

trophema

Number of 8-letter words: **5**

Words that are 9 letters long:

Promethea

Number of 9-letter words: **1**

447 total words were found in the word 'Promethea'.

And ditto for [Alan Moore](#)

QUOTES

“Here is revealed, for all to see,

The magic of reality

Conversely, we may also view

Reality in magic, too” – Mike, pg first

“This reckless step from naught to one

It’s magic’s foremost tick, I guess,

How something comes from nothingness” – Mack, pg 0

“Railway carriage?”

Are you sure that’s part of this train of thought” – Promethea, pg I

“What you’re implying is that all these tarot pictures represent a coded history of ...

everything?” – Promethea, pg III

“I’m having trouble keeping the different threads separate. I’m not even sure which of you two is which... - Promethea

“It’s like a fugue: You have a choice

Of following a single voice,

Or letting each strand grow less clear

The music of the whole to hear”- Mack, pg V

[Adam & Eve] “That they’re amoebas is implied

By Eve, grown from her husband’s side” – Mack, pg VI

“Then what you’re saying is that everything in our culture, including language and art, arose from the drugged-out insights of the first magicians” – Promethea, pg VIII

“Initiation, it’s implied

May be a dark and desperate ride

A journey through the land of shade

Required before progress is made” – Mike, pg XII

“Death, our eventual, awful fate
Means nothing more than ‘change of state’” – Mike, pg XIII
“A pentacle surmounts his frown
With four points up and one point down:
Four elements of matter rise
While spirit, downmost, trampled lies” – Mike, pg XV
“The devil is, then, by and large,
Materialism’s fierce mirage” – Mike, pg XV
“Materialism’s steady creep
Which William Blake, called ‘Newton’s Sleep’
Brings worldly blessings, fair and fine
Yet blinds mankind to the divine” – Mike, pg XV
“The Renaissance ushered in the age of reason, which replaced Spirituality with
Materialism. I guess that’s when the human agenda changed from vague notions of
spiritual progress to measurable physical advances”- Promethea, pg XVI
“So, too, Materialism’s soar
Is struck down by the First World War
It’s lightning forked from Europe’s skies,
Arrests the industrial ideal’s rise” – Mack
“Its dream, its vision, its great plan
Of technology serving man
Here sours and founders, ends in blood,
In poppies, wire and Flanders mud” – Mike, pg XVI
“All men raise towers that crash and burn
And break their hearts, yet never learn” – Mike, pg XVII
“In a bereaved world of wrecked lives
Faith in the Occult, clearly, thrives” – Mike, pg XVII
“Materialism ends, ‘Twas found,
In bleached young bones on foreign ground
Tiring of war maps, mankind’s led
To chart the spectral realm instead” – Mike, pg XVII
“Occult philosophies define
The territory of the divine” – Mack, pg XVII
“This twenty-two card tarot set
Matches the Hebrew alphabet” – Mack, pg XVIII
“Humanity’s every glimmer of spiritual insight seems to eventually deteriorate into
darkness and conflict...but when our material situation grows unbearable, that forces
mankind towards spiritual rediscovery, as a counter-reaction” – Promethea, pg. XIX
“Youth, by the century’s middle years
outnumbers age, seeks new ideas” - Mack, pg XIX
“Youngsters, still wet behind the ears
Took on the roles of bards or seers” – Mack, pg XIX
“Apocalypse, as ‘world’s end’ seen
Need only revelation mean” – Mike, pg XX
“Man’s knowledge doubles, it appears
Just less than every couple of years

Man's last two years more breakthroughs see
Than all your previous history" – Mack, pg XX
"Mankind moves from the earthly plane
To moon's imaginary domain" – Mack, pg XXI
"Imagination's endless dance
Is mankind's jewelled inheritance" – Mack, pg XXI
"Thus does our serpent's tale conclude
(or starts fresh, if you're in the mood)
Around and round our fable goes
Eternal like ouroboros." – Mack, pg last

NOTES & ANNOTATIONS

Firstly a quote from Alan Moore specifically about this issue
I'd have to say that were someone to put a gun to my head (Americans note that this is a figure of speech and not an example of acceptable social behaviour) and demand to know what I thought was my single cleverest piece of work, I'd have to say Promethea #12.
taken from [Egomania #2](#)

Another quote from Alan about this issue taken from the Afterwords to Alan Moore's Writing for Comics pg. 46
Promethea #12 with a structure so intricate and unlikely that I'm still not entirely sure how we accomplished it

Secondly a good review of [this issue](#).

If you look carefully you will notice that when Mike speaks the speech bubbles have a green frame and when Mack speaks the speech bubbles have a red frame.

NOTE: instead of the usual numbering for this issue I will simply refer to the Tarot Card Number given to each page.

The following Tarot card numbers are partially or totally obscured: VI, XI, XIII, XX

This whole issue is an example of Eternal recurrence like Pink Floyd's [The Wall](#) or James Joyce's [Finnegans Wake](#) to give 2 other examples from the 20th century.

If you purchase a second copy of this issue or have a color photocopier then you can turn the entire issue into one long continuing panel stretching for 24 pages with page 1 and page 24 connecting up to each other to make it an endless story with no beginning and no end.

Note:

Angel descending on right hand side of pgs. 1-23.

Devil ascending on left hand side of pgs 2-24.

Both angel and devil seen on pg. VIII Adjustment.

Hebrew letters instead of number scores on [Scrabble](#) letters except for pgs. 1 & 24.

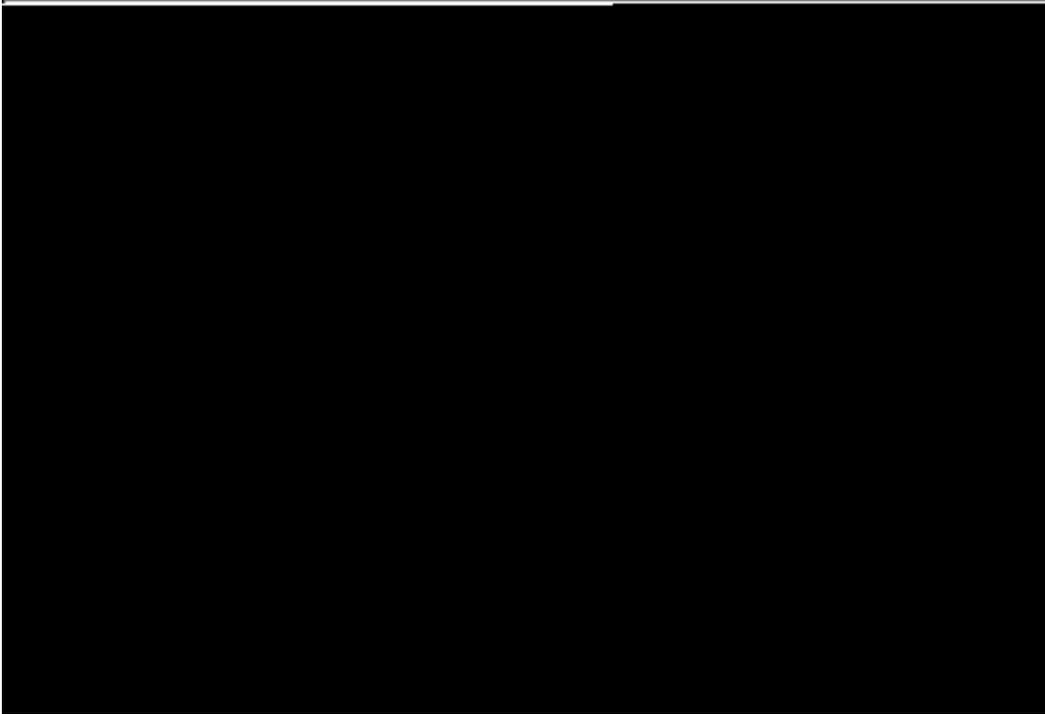
Where they are replaced by the 5 pointed star.

Cards are based on the [Book of Thoth](#) otherwise known as the Crowley designed Freida Harris painted set.

On the bottom of each panel is Aleister Crowley telling us a story and shown from birth to death.

Promethea appears at least once on every double page spread and 5 times between X and XI

Chequerboard pattern appears at top of page on all pages and starts breaking apart between pages 23 and 24.



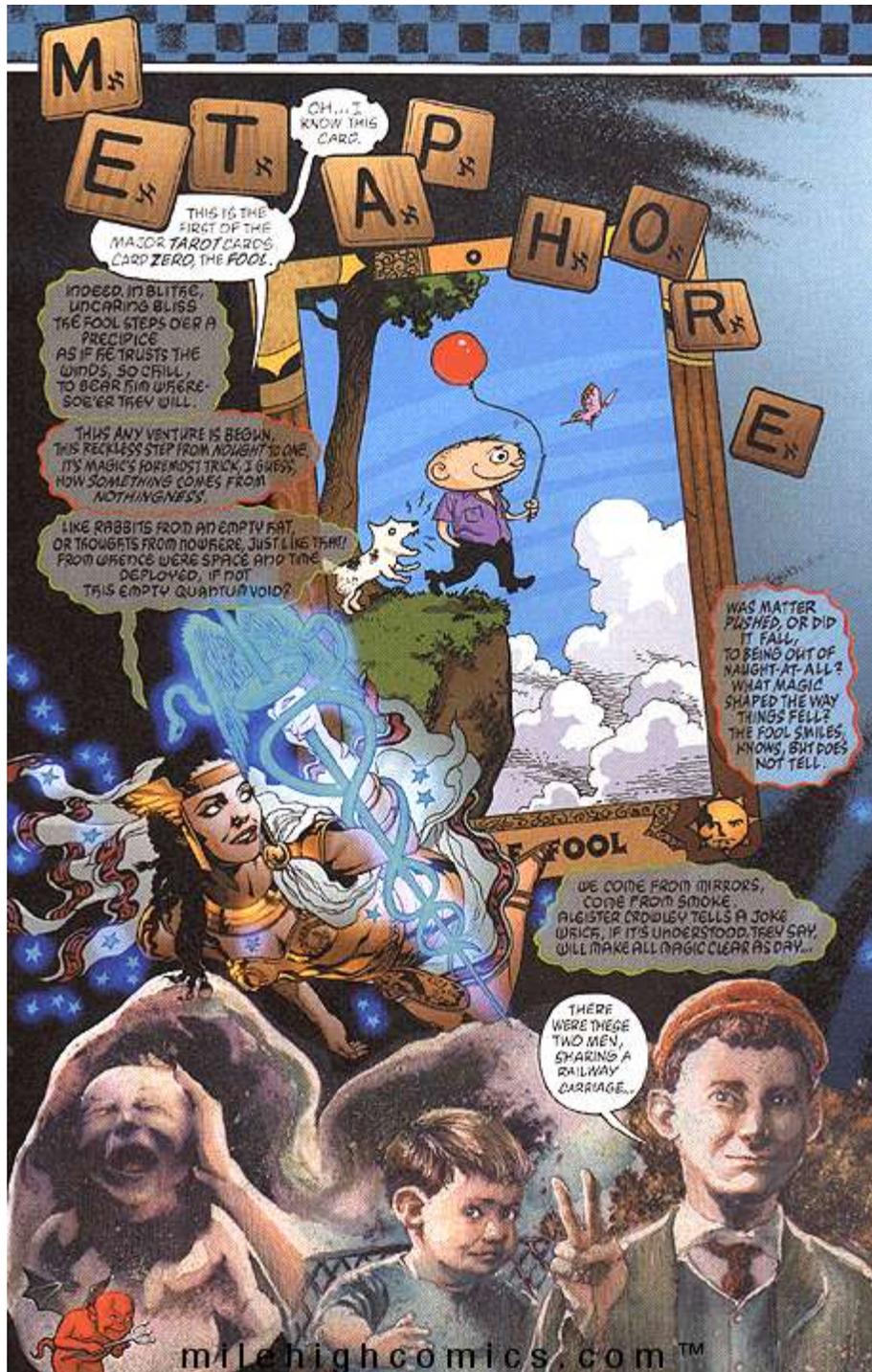
Here is the Hebrew Alphabet useful for interpreting the Kabbalah and Tarot.
Please note that most of the Crowley photos are taken from [here](#)



Page first:

The back of the Tarot deck is seen on this page. Promethea is just about to pick a card from the deck as per Mike and Mack's instructions.

At the bottom of the page we see a sperm fertilizing an egg and a foetus starting to form. This is the conception of none other than Aleister Crowley.



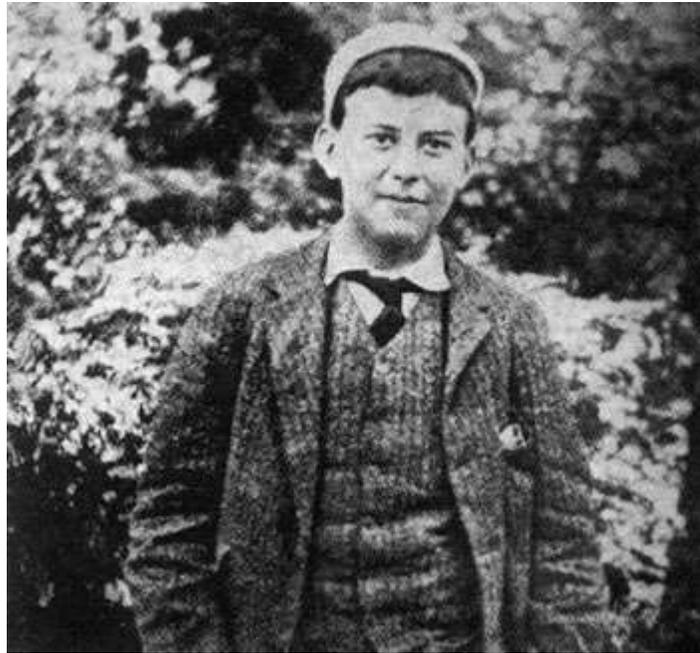
Page 0 Down on the bottom of the page we see Crowley born and then as a small child and finally as a schoolboy making the Peace or V for Victory sign.

The relevant passage about the V sign comes on pgs 386-387 of Lawrence Sutin's *Do What thou Wilt* biography.

Once the war began the Beast was passionate in his support of the British cause. If imitation is the sincerest flattery, then Crowley paid great homage to Winston

Churchill...by posing for photographs in which clad in bowler hat with scarf, cigar and contemplative scowl, he struck a striking resemblance to Churchill himself. Crowley also claimed to have originated the popular V for Victory hand gesture employed by Churchill. According to Crowley, the letter V was suited to the task of bringing victory due to its numerous esoteric correspondences. Crowley's claims have never been accepted; David Ritchie of the British Broadcasting Corporation is widely credited as having suggested it to Churchill.

Adapted from this photo of Crowley taken in 1889 when he was just 14

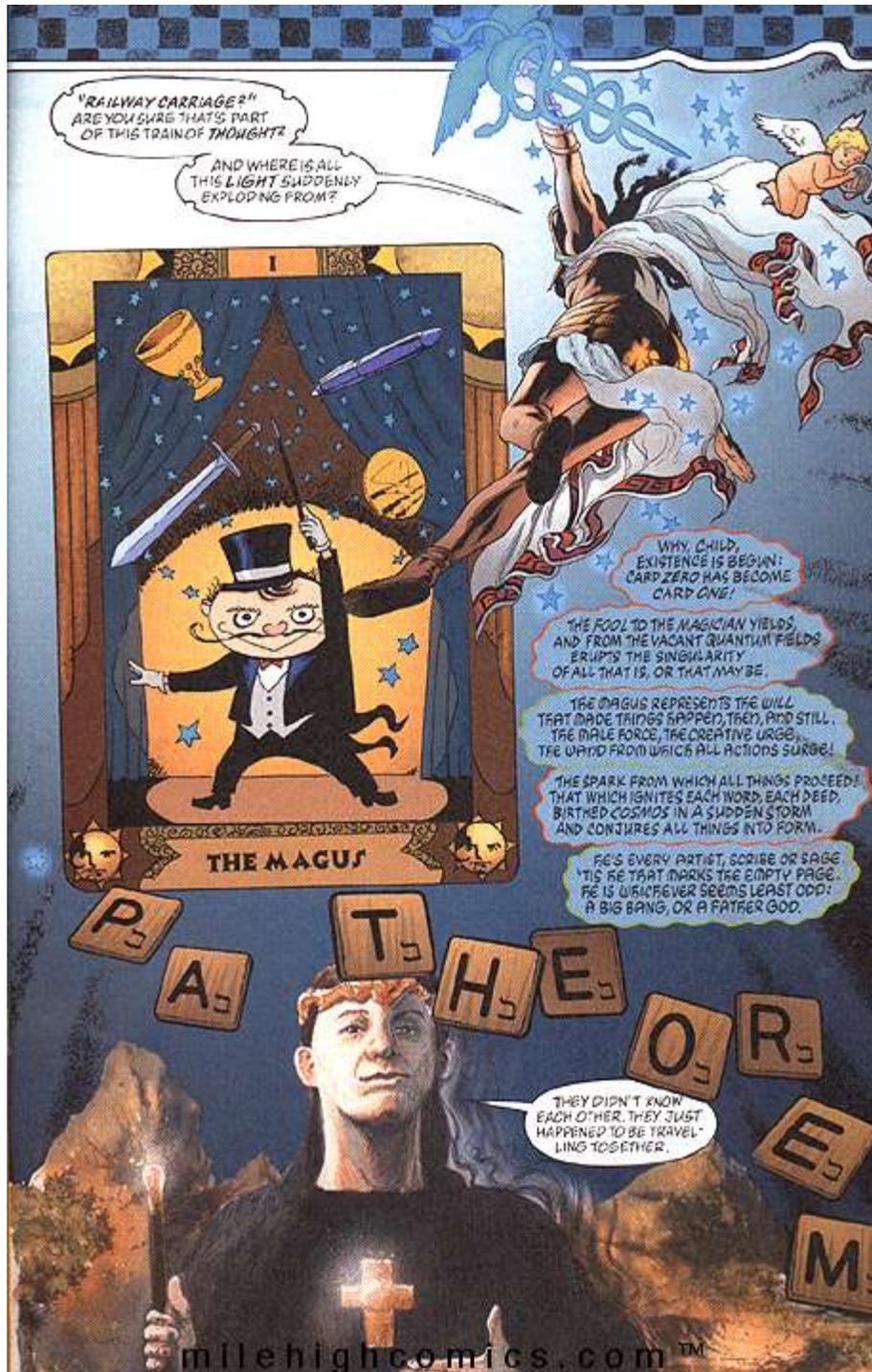


This image also inspired Alan Moore's From Hell Chapter 9 pages 3-4

"My name's Alexander and I'm nearly fourteen. Tell me do you think the man who's killing these ladies is doing something MAGIC?"

as well as From Hell Appendix II page 3 panel 5

The tarot card depicts the fool walking over the edge of a precipice while a little dog barks to warn him just as he steps off. He is also holding a red balloon (see [Issue #23](#) for more about the red balloon).



Page I Tarot card shows the Magus with his four magical instruments
Note the pen replacing the wand in the air. The magus holds a stage magicians' magic wand in his hand and is dressed like innumerable stage magicians from this century with top hat, tails and a moustache.
The pen that Barbara gave Sophie has been transformed into her caduceus whenever she

changes into Promethea.

Aleister Crowley seen in same pose as a famous photograph of him:



[Image Source](#)

Page II: Young Crowley seen standing on an asteroid dressed in the same manner as the mob of 5 Christians who killed Promethea's father. The Tarot card is the High Priestess who appears to be flying down towards the planets of our solar system wearing a gown with stars.

Page III:

For those not overly familiar with it here is an outline of the [Big Bang Theory](#). Crowley the proud parent holds his daughter up for the photographer/painter whilst behind him a wave breaks on the seashore.

No doubt inspired by these two photos:



The Empress sits on a throne in a gown of green. The world seems to be atop her crown.

Page IV

The DNA double helix is explained [here](#).

Crowley sits alone on a boat on the seashore.

The Emperor sits on his throne holding a caduceus and a plant. The throne sits on the world and above him the moon and the sun are in the sky.

Around the card is the DNA hexagon in numerous bright colours which gradually transform into white doves flying upwards. A dinosaur runs off into the next page.

Page V:

Definition of fugue: *In music, a contrapuntal form with two or more subjects (principal melodies) for a number of parts, which enter in succession in direct imitation of each other or transposed to a higher or lower key, and may be combined in augmented form (larger note values). It represents the highest form of contrapuntal ingenuity in works such as Johann Sebastian Bach's Das musikalische Opfer/The Musical Offering (1747), on a theme of Frederick II of Prussia, and Die Kunst der Fuge/The Art of the Fugue published in 1751, and Beethoven's Grosse Fuge/Great Fugue for string quartet (1825-26).*

Leonardo Rizzi who is doing an Italian translation of Promethea notes that the quote *"it's like a fugue. you have a choice of following a single voice, or letting each strand grow less clear the music of the whole to hear!"*

was brilliantly and deeply explored in the "Prelude ... Ant fugue" chapters from Douglas R. Hofstadter's incredible ["Godel, Escher and Bach"](#).

In reading those chapters, they become the pretty obvious source for Alan Moore's observations. Of course, it must have been some sort of unconscious quotation, but it's there anyway.

From Hutchinson Encyclopedia

Lucy was the name give to a skeleton found in east Africa. A member of the species [Australophithics afarensis](#).

A young Crowley continues the story with a goat, a mastadon and some apes behind him.



The hierophant holds a key and a hula hoop (really a snake swallowing its' tail) through which pass evolutionary figures from a fish to an amphibian to a monkey to an ape to woman and man. Evolution continues on whilst the sky behind the hierophant has

lightning striking.
Page VI:



The idea that Adam and Eve represent not the first man and woman but the first sign of life on earth and are thus really amoebas is also stated by Moore in [Snakes and Ladders](#). Note that the V and most of the I are obscured by Promethea holding the card. a young Crowley lies down relaxing in a field of grass. This image complements tarot card VII on the next page. The lovers card above him shows the tree of life with all the sephiroth coloured. Eve offers Adam the forbidden fruit whilst a snake entwined at the bottom of the tree looks on maliciously.

Page VII

Ambrosia

Greek & Roman Mythology. (1)The food of the gods, thought to confer immortality.

(2)Something with an especially delicious flavor or fragrance.

(3) A dessert containing primarily oranges and flaked coconut.

Latin, from Greek ambrosi, from ambrotos, immortal, immortalizing. See mer- in Indo-European Roots

Nectar

(1)A sweet liquid secreted by flowers of various plants, consumed by pollinators, such as hummingbirds and insects, and gathered by bees for making honey.

(2) Greek & Roman Mythology. The drink of the gods.

(3) A delicious or invigorating drink.

[Latin, from Greek nektar, drink of the gods]

Soma

An intoxicating or hallucinogenic beverage, used as an offering to the Hindu gods and consumed by participants in Vedic ritual sacrifices.

[Sanskrit soma;; akin to sunoti, he presses.]

Definitions taken from [Dictionary.com](#)

[Psychedelic mushroom stews](#)

Having tried one myself once I can vouch for its' effectiveness to produce the results described.

Crowley sits atop a hallucinogenic mushroom.

The Chariot rises up in the air. Two horses pull it upwards whilst the rider holds a cup aloft in one hand. On the ground a stoned shaman lies amidst magic mushrooms.

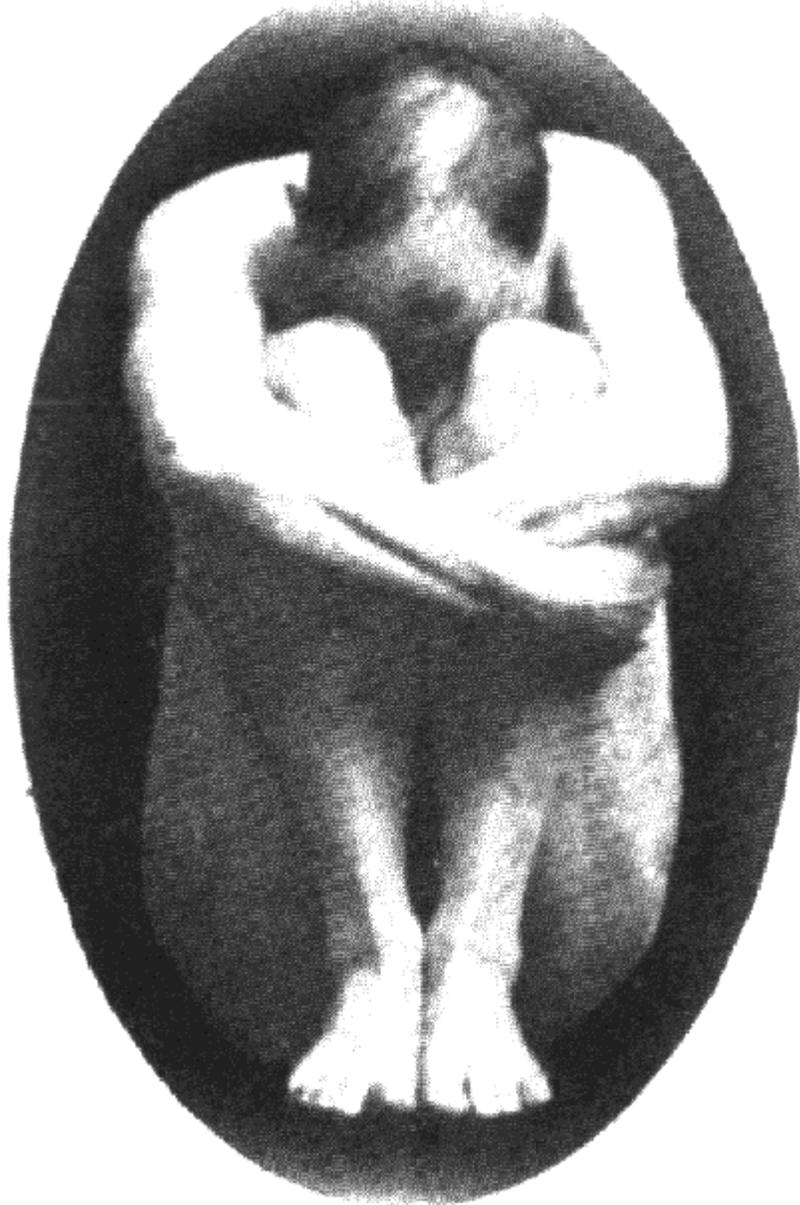
Pages VIII – IX 10 positions from the signs of the grades Photos found in Crowley's *Magick* are labelled:

1. Earth: the god Set fighting
2. Air: the god Shu supporting the sky
3. Water: the goddess Auramothe
4. Fire: the goddess Thoum-aesh-neith
5. Spirit: the rending of the veil
6. Spirit: the closing of the veil
7. The LVX signs + Osiris slain-the cross
8. L Isis mourning-the Svastika
9. V Typhon-the Trident
10. X Osiris risen-the Pentagram

Here is a more detailed [description of the signs](#) and here is the same again but this time with the [pictures](#).

Yoga pose in center. A photo of this pose found in Crowley's *Magick* is labelled *A good position for meditation*.

(Symonds/Grant edition, Plate 1b, facing page 230; Hymenaeus Beta edition, 2000: Figure 2, page 17)



Page VIII: Tarot card shows Adjustment. The angel and the devil are perfectly balanced on the scales wielded by blind justice. A star superimposed over her face. Primitive cave drawings of animals on the run.

Page IX: The hermit. A foetus in the womb sucking its' thumb and holding on to a sun symbol with its' other hand. Walking towards the sun symbol primitive drawings of animals. Walking and flying away from the sun a lion and a bird. Behind the card on the wall vaguely pre-Egyptian drawings.

Pages X-XI Egyptian and Arab Crowley.

Page X: Crowley in Egyptian garb.



Behind him Egyptian drawings of Thoth and a pandelirium. Also a sarcophagus with what looks like a woman performing fellatio on the male member (pardon the pun). Note the ora from Tempora covering woman's face (Ora for oral sex). Also Grecian warriors in a swordfight.

Tarot card is Fortune. A wheel with 3 chariots on it endlessly moving upwards or downwards depending on how fortunate or unfortunate the recipient is.

Page XI: Crowley as an Arab:



Behind him statues engaged in warfare to his left and making love to his right.
The largest of the 5 Prometheas totally obscures the Tarot Card number XI.
Tarot card is called Lust and represents a naked woman holding a wand and an overflowing cup riding on the back of an angry lion whilst a city is destroyed in flames as the moon shines on smilingly.

Pages XII-XIII Crowley is starting to get older.

This seems the most likely source for Crowley's image as depicted on these two pages:



Page XII: [Buckminster Fuller](#).

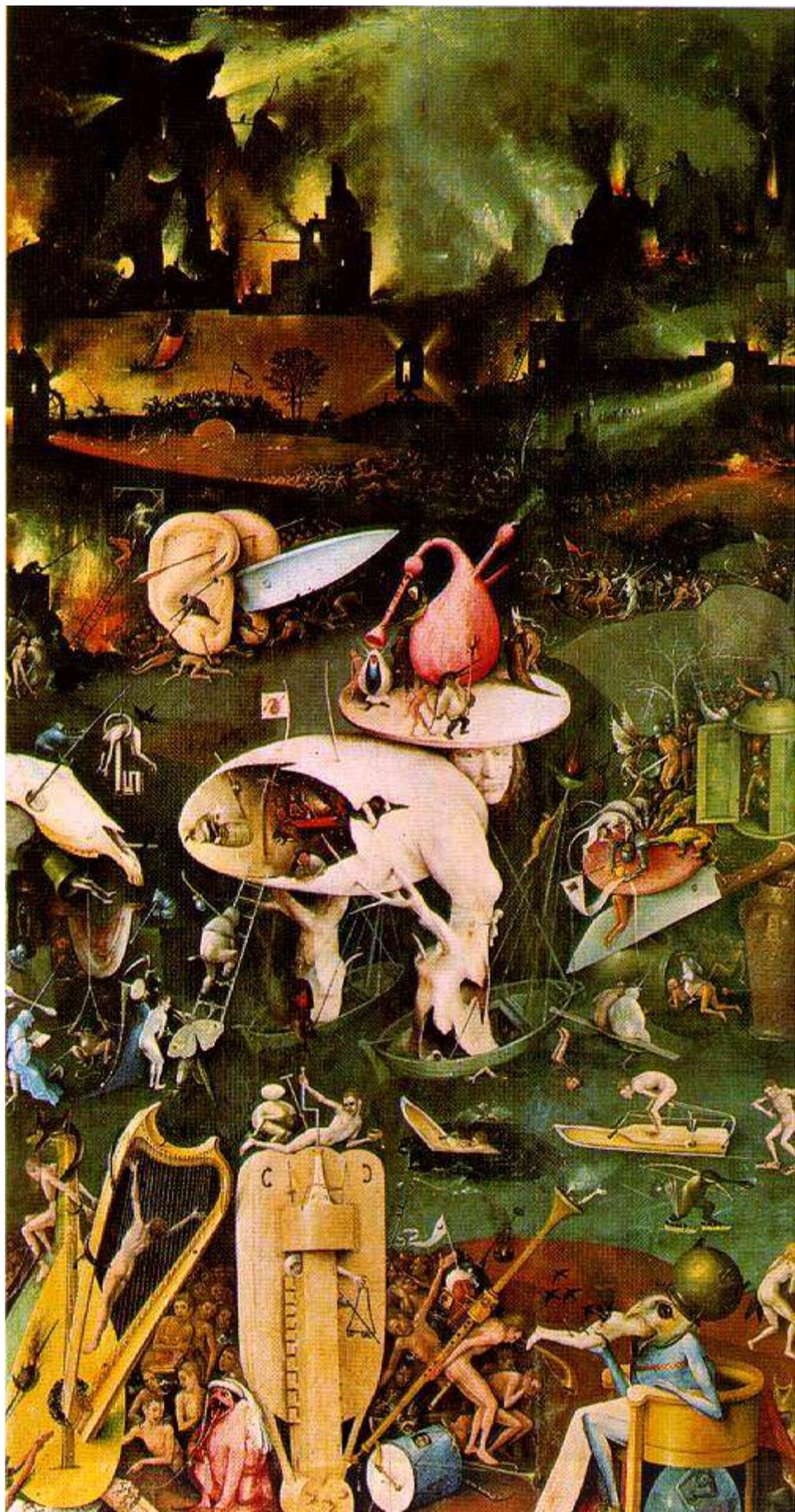
The hanged man hangs upside down from a chain but doesn't seem too concerned about it. Behind him a city is in flames. The Moon shines on.

Behind Crowley and to his right statues of the two lovers from the previous page have another woman holding on to the man.

The painting behind Crowley is adapted from the Hieronymous Bosch panel depicting Hell in his triptych:

[The Garden of Earthly Delights](#).

Note that the bladder shaped red pink outline is repeated in a small white square on top of Crowley's left hand.



Hell

Page XIII:

The chequerboard pattern totally obscures the XIII card number and part of the top left hand part of the card.

[Constantinople](#).

The painting behind Crowley is adapted from Breughel's The Triumph of Death:

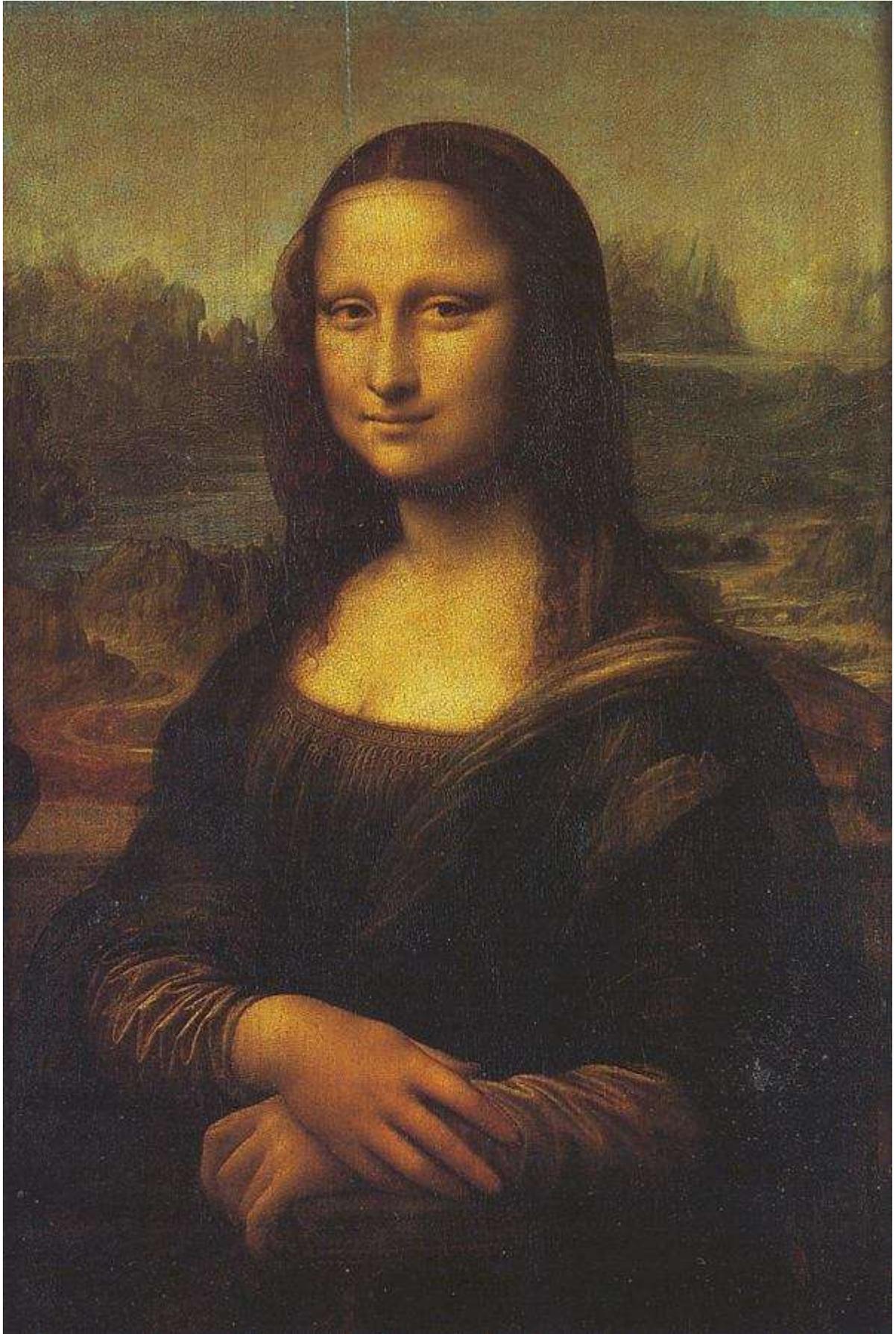
[Image Source](#)

Death Image on Tarot card obviously borrow from the Brueghel painting with the dead bodies on wheels.

Endless Night is a line from a William Blake poem [Auguries of Innocence](#) and also the title of an Agatha Christie novel.

Page XIV:

Tarot card for Art based on Leonardo's Mona Lisa painting:



[Image Source](#)

but with the lady in question pouring liquid from two cups as in the original Tarot card image.

The reference to Sistine blue recalls to mind the [Sistine Chapel ceiling](#).

Crowley paints a picture at the bottom amidst some trees.

Another Leonardo image visible behind the picture frame:

Page XV

The phrase the [Age of Reason](#) comes from an [essay](#) by [Thomas Paine](#).

Newton's sleep - A phrase coined by poet William Blake, Newton's sleep refers to the preference of a mechanical view of the universe over a spiritual view.

It comes from a poem he wrote in a letter to Thomas Butts:

*Now I a fourfold vision see,
And a fourfold vision is given to me;
'Tis fourfold in my supreme delight,
And threefold in soft Beulah's night,
And twofold always. -- May God us keep
From single vision, and Newton's sleep!*

[Source](#)

[Explanation of the Fourfold vision](#)

Crowley in a Masonic pose:



The Tarot card depicts the Devil as a mischevious boss forcing a man and woman to mop a floor whilst chained at the neck.

Behind Crowley are wheels and cogs that seem to interact with each other.

Page XVI

[Babel](#)

[Tower of Babel](#)

[The Tower of Babel and the confusion of languages](#)

Crowley now looking older still.

More wheels and cogs behind him and to his left some nice red flowers break the two pages up from each other.

The Tower has been struck by lightning and 3 people fall from it. The eagle with lightning rods looks very reminiscent of Nazi imagery.

Page XVII

[Angels of Mons](#)

[Theosophy](#)

[Fairies snapped at Cottingly](#)

[Photos and transcripts](#)

[Golden Dawn](#)

Crowley watching the sunset smoking a cigarette.

The Star Tarot Card. A half naked woman spills some liquid into the ocean. Note that the ground she sits on seems to depict a map of the entire world. The normal Tarot image for this depicts the woman with one foot on the ground and another in the water but here it looks like she only has her knee on the ground just beside the water.

Page XVIII and XIX



Page XVIII:

[Auschwitz](#)

[Hiroshima](#)

Underworld of [Hecate](#).

"HEKATE, the UNDERWORLD GODDESS of witchcraft, was the only child of the Titanes Perses and Asteria. From her parents she inherited powers over the earth, sea and heavens.

Hekate assisted Demeter in her search for Persephone and after their reunion became Persephone's minister and companion in Hades.

She was closely associated with ELEUSINIAN Mysteries. Hekate was usually depicted in vase paintings holding two torches. In statuary she was sometimes depicted in triple form"

Hekate and the rites of Eleusis appear in Alan Moore's Glory # 1 (Avataar December 2001) in the origin story of Glory (drawn by Melinda Gebbie) and Glory # 2 (Hekate shown as an old woman with white hair, sitting in a cave and holding a caduceus).

Unfortunately no more issues were published after #2 and the story remains unfinished.

Tarot card for the Moon. Man walking towards us passing a gateway reading [Arbeit Macht Frei](#) which translates from German as:

Work Liberates.

It is written above the wrought iron gates at Auschwitz.

Behind the man an atomic mushroom cloud is seen. The Moon doesn't look too happy.

On the ground just behind the man is the hammer and the sickle.

Crowley wears a turban looking similar to this picture but without the pipe and perhaps a bit younger:



Behind Crowley some [Swastikas](#) and a nuclear sign.

Page XIX

[Buddhism](#)

[Zen](#)

[Astrology](#)

I-Ching

Psychedelic:
adjective.

Of, characterized by, or generating hallucinations, distortions of perception, altered states of awareness, and occasionally states resembling psychosis.

noun.

A drug, such as LSD or mescaline, that produces such effects.

[psyche] + Greek *dloin*, to make visible (from *dlos*, clear, visible. See *dyeu-* in Indo-European Roots) + *-ic*.]

Zeitgeist:

The spirit of the time; the taste and outlook characteristic of a period or generation: "It's easy to see how a student... in the 1940's could imbibe such notions. The Zeitgeist encouraged Philosopher-Kings" (James Atlas).

[German : *Zeit*, time (from Middle High German *zt*, from Old High German. See *d-* in Indo-European Roots) + *Geist*, spirit; see *poltergeist*.]

Crowley with a walking cane.

Behind him some blue peace signs (also used as [anti-nuclear signs](#)) and some sigils and a magic square. Also a city (maybe New York) behind him.

Tarot card for the Sun. Two little hippies dancing naked on a green hill as the sun looks down benignly. Note the flowers have coloring reminiscent of the Rosicrucian symbol.

Page XX

The snakes Mack and Mike and the caduceus obscure the number XX.

2017 only another 14 years to go.

"As Craig Barrett, executive vice president and chief operating officer, explained, Intel continues to adhere to [Moore's Law](#), which states that the number of transistors per chip doubles every 18 months. The company predicts that silicon scaling will reach its physical limit by the year 2017."

Source: Cade Metz, "Intel Pushes Pentium Pro," PC Magazine, August 1996, p. 36.

[Harpocrates](#) - Horus the child. God of silence and secrecy. His cult, combined with that of Isis and Serapis, was very popular in the Roman Empire.

Some more information about [Harpocrates](#).

Here is a statue of [Harpocrates](#).

Crowley ill in bed in his declining days.

Around him more peace signs but also [Egyptian ankhs](#) as well as an eye in the triangle and a female from some alchemical sketch.

More information about [Ankhs](#).

Tarot Card the Aeon with [Harpo Marx](#) making the sign of silence whilst blowing his bicycle horn "Ankh Ankh" as smiling ghosts rise from their graves.

Page XXI AC Dying from pencil sketch by Lady Freda Harris Nov. 30, 1947.

[He died on Dec 1st.](#)

Tarot card The Universe very similar to Crowley/Harris image.

Promethea flies off as the issue comes to a conclusion

Quoting from Lawrence Sutin's 2000 biography of Aleister Crowley **Do What Thou Wilt:**

Crowley died on December 1, 1947 from myocardial degeneration coupled with severe bronchitis.....John Symonds recorded that "Freda Harris told me that Crowley died

unhappily and fearfully. She held his twitching hands while the tears flowed down his cheeks. 'I'm perplexed' he said. She was not with him at the very end.

.....but As one might expect there are different accounts of Crowley's last words and moments.

According to [Patricia] McAlpine, Frieda Harris had not come to visit at the end, and there had been no scenes of weeping.

pgs. 417 & 418.

Thanks to [Jose Villarubia](#) for send me the following interview excerpt from [Blather magazine](#):

Q:*What are your thoughts on Crowley the man?*

A:*I think that he was a brilliant scholar. I think that it's difficult to make a judgement of Crowley, mainly because he himself did almost everything he could to obscure his - I mean, he played up to all the rumours and the notoriety and for a while I think he thought "Oh well, all publicity is good publicity." It didn't actually work out like that.*

Q:*He had a very painful end.*

A:*Well, it depends. I tell you, I've got a great little picture. Well, it's only in a catalogue, it's a reproduction. I went down to that Crowley exhibition that they had a couple of years ago in London. They'd got a load of his paintings. And they'd also got paintings by Frieda Harris. And they'd got, yeah, a couple of originals from the Thoth deck, which were nice to look at, quite interesting to see. They'd also got this little pencil drawing called A.C. Dying by Frieda Harris. A little pencil drawing of this frail, skeletal guy with a wispy beard, sunk in the pillows of his bed, eaten away, consumed by his illness and he's got one finger, just touching his bottom lip. And when you hear of the alleged Crowley's last words, "I am perplexed," then - yeah, I was coming out of the exhibition with Steve Moore and talking to him, he's a friend of mine, a fellow comic writer, a fellow occultist and he was one of the editors of Fortean Times for a long while.*

Q:*He edits Fortean Studies.*

A:*Yeah, he edits Fortean Studies, well he's recently packed that in but he's back into comic writing now but Steve's one of my oldest friends, no relation but I've known him since I was fourteen. But we were coming out of the thing and we were talking about this vulnerable, fragile little pencil sketch of Crowley and Steve said "You know, it's very much like the actual pictorial of the 'I am perplexed,' you know, the finger to the lip, wondering, questioning," and I thought "Yeah but on the other hand it kind of looks like the sign of silence," and it's quite ambiguous. Is it "I am perplexed?" which would be a terrible thing, to be the last words of a man like that, you know, a terrible, damning thing for Crowley. Or is it a magus, making the sign of silence? There's something about the ambiguity that I really liked and that I really found emblematic of what I think of Crowley. If I wanted to morally judge him, I'd say that he was probably a bit selfish, probably a bit thoughtless about other people sometimes.*

Page Final: [Ouroboros](#): The "tail-devourer" is the symbolization of concepts such as completion, perfection and totality, the endless round of existence, etc. It is usually represented as a worm or serpent with its tail in its mouth.

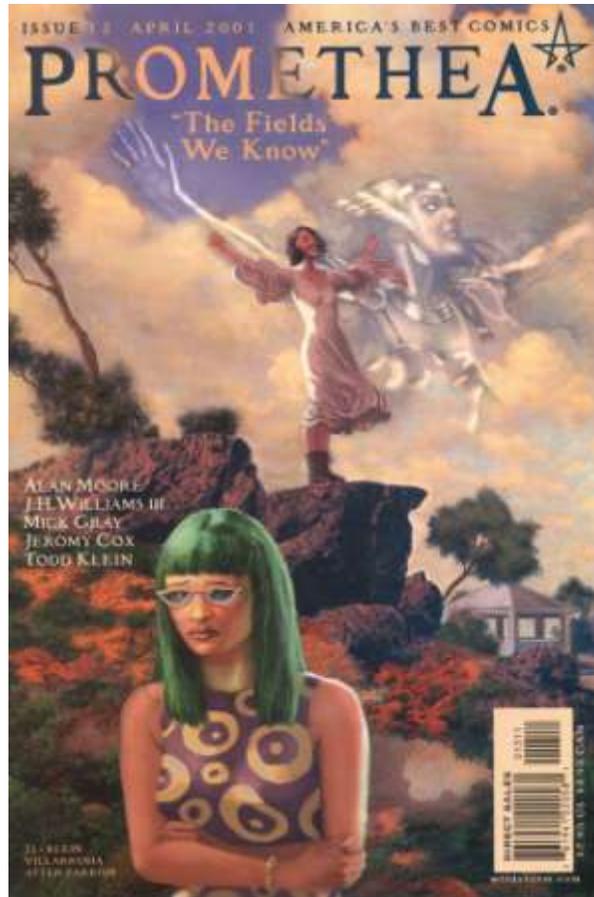
More information at [What is the Ouroboros](#).

Skeleton with skull from which maggots escape and turn into sperm which leads us right back to Page First.

The end of Prometheus' cape also matches the cape seen on the first page as does the chequerboard pattern at the top of the page.

TL wrote in with the source for the Crowley joke appearing at the bottom of the pages "It is from Aleister Crowley, *Magick in Theory and Practice*, chapter 18: There is the story of the American in the train who saw another American carrying a basket of unusual shape. His curiosity mastered him, and he leant across and said: "Say, stranger, what you got in that bag?" The other, lantern-jawed and taciturn, replied: "mongoose". The first man was rather baffled, as he had never heard of a mongoose. After a pause he pursued, at the risk of a rebuff: "But say, what is a Mongoose?" "Mongoose eats snakes", replied the other. This was another poser, but he pursued: "What in hell do you want a Mongoose for?" "Well, you see", said the second man (in a confidential whisper) "my brother sees snakes". The first man was more puzzled than ever; but after a long think, he continued rather pathetically: "But say, them ain't real snakes". "Sure", said the man with the basket, "but this Mongoose ain't real either". This is a perfect parable of Magick. There is no such thing as truth in the perceptible universe; every idea when analysed is found to contain a contradiction. It is quite useless (except as a temporary expedient) to set up one class of ideas against another as being "more real". The advance of man towards God is not necessarily an advance towards truth. All philosophical systems have crumbled. But each class of ideas possesses true relations within itself."

The Fields We Know



21 February 2001...April 2001
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

The cover is a fair depiction of the contents of this issue. Sophie stands on a rock with her arms outstretched. In the sky behind her a larger image of Promethea is visible in an identical pose. Stacia is looking sad with her arms folded with her back to Sophie. A gazebo in the park is visible in the background. The cover is painted in the style of [Maxfield Parrish](#)

TITLE:

The Fields We Know is an allusion to a short story collection by [Lord Dunsany](#) entitled [Beyond the Fields We Know](#)

SYNOPSIS

Summer 2000: Sophie is determined to go off in search of Barbara. She sets up Stacia to take over the role of Promethea in her absence as she expect to be gone for quite a while. Transforming into Promethea she explains to Stacia a bit about the Kabbalah and manages to convince the other 4 previous Prometheas to let Stacia take over the role while she's gone. Stacia will be merging with Grace Brannagh as the substitute Promethea. Promethea(6) talks to the Universe and an allegorical figure from the 16th

century before stepping onto a boat steered by an old man who turns out to be Charon and tells her she's dead.

QUOTES

"You say, 'Meet me in the park. I've got something to tell you. I'm thinking she's going to admit she's gay" - Stacia, pg. 1

"It's all a tapestry of our perceptions. Matter's just a state of mind." – Sophie

"Oh please. I mean, spare me the Jedi philosophy, okay?" – Stacia, pg. 2

"When I said I was going away, Stace...I meant from earth" - Sophie, pg 3

"There's the planets, Mercury, Jupiter, Saturn, whatever. Big physical balls of gas and rock, hanging in space. Then there's what those planets mean..." - Sophie

"What, like cheap real estate?" – Stacia, pg 4

"Magic...it's an attempt to map existence, both physical and non-physical"- Sophie, pg 4

"Stacia Vanderveer, you are a rude, conceited, selfish \$&&-hole, but you are my best friend" – Sophie, pg 5

"...this is still earth...it's just that this is the upstairs part" – Promethea(6), pg 6

"...even the earthly material plane has graded levels. They range from the dense blackness of the underworld up to this highest, most ethereal and symbolic level of awareness" – Promethea(6), pg. 8

"Hey, what happened to those bratty tourist kids I saw earlier?" - Stacia

"They're still there. You're just seeing them now as they symbolize. It's the four princesses of the tarot pack. They're attributed to this earthly sphere. It's like each of the four elements in their earthly manifestation" - Promethea(6), pgs 8-9

"It's as complicated as one needs it to be. It's got big general measurements, and fine gradations, like any system. If you like, it can be as simple as a child's game" – Promethea(6), pg 9

"What's this? Hopscotch for the color blind?"- Stacia, pg 8

"...this is like a map, or maybe a circuit board. It's the structure of things, whether that's the universe or each individual human soul" – Promethea(6), pg 8

"It's also the road atlas for heaven" – Promethea, pg 9

"What's going on?" - Promethea (3)

"Me Grace. I'm going on...after Barbara - Promethea (6), pg 12

"Honey, the higher you climb the tree the bigger the chance you don't come back" - Promethea(?), pg 14

"...humanity desperately needs a Promethea right now, to lead them up from the dark of matter into the blaze of spirit" – Promethea(6), pg 15

"Darling, are you trying to upset us? As if just any little schoolgirl could be Promethea..." – Promethea(?)

"Hey, like I'm desperate to be on some cosmic chorus line with Xena's mom here!" – Stacia, pg 15

"Imagine it, Grace. Being able to adventure in the physical world again! And you, Stacia. Imagine being a famous science-heroine." – Promethea(6)

"Are you insane? Me, as some sort of celebrity icon? That'd be...actually, thinking about it, that'd be sort of cool" – Stacia, pg 15

"Margaret, Darling, You're at least a hundred and twenty-five, whereas, I'm still on my first century" - Promethea(?), pg 16

“Our dance is in your eyes...and all the ssstarsss are inssside your mind” – Universe (snake), pg 20

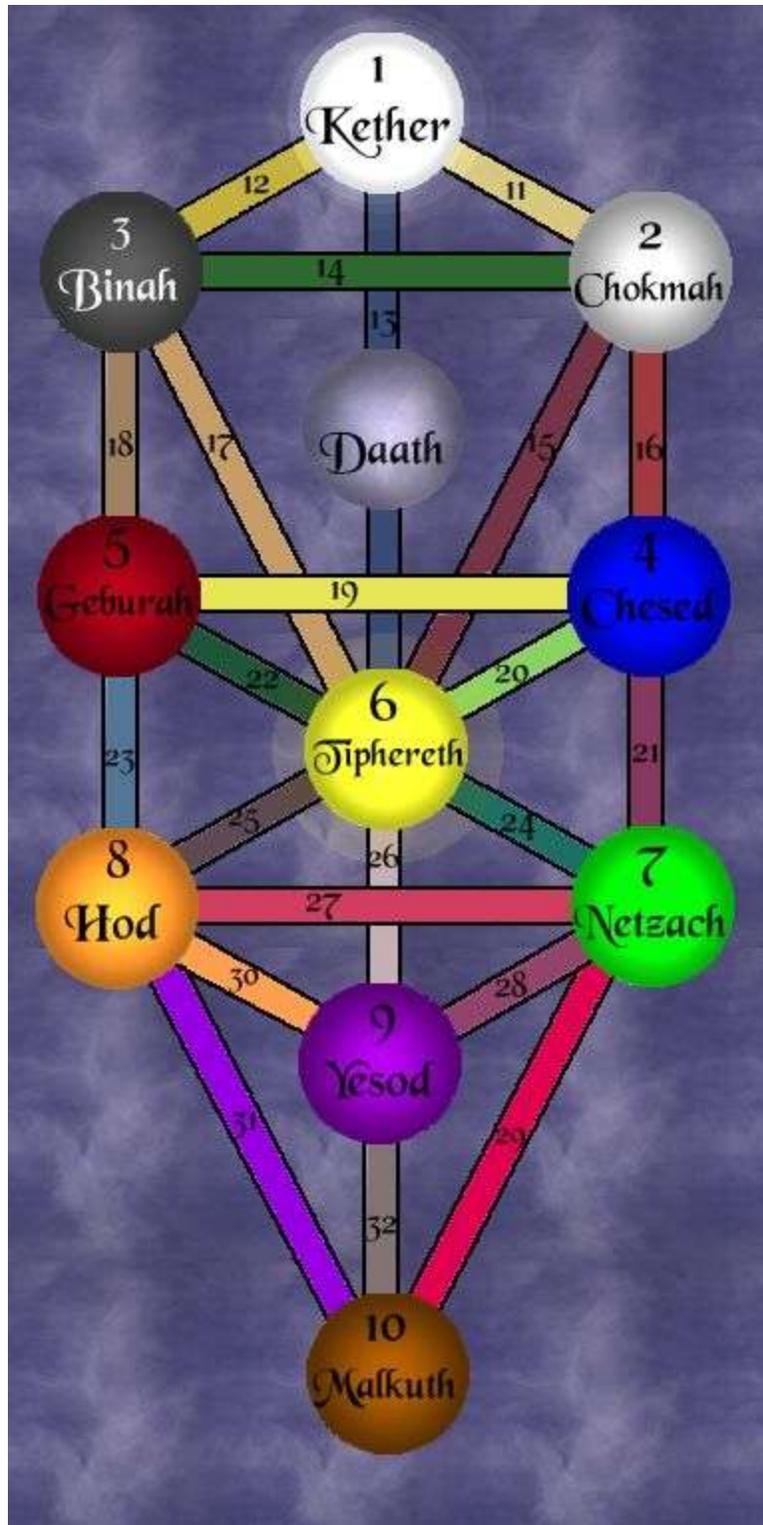
“Didn’t I just pass you, down the road?” – Promethea(6)

“Hum? Oh, no. that must have been somebody else. We symbolic old men tend to look very much alike” – Charon, pg 23

“As for introductions...I’m Charon...and you’re dead” – Charon, pgs 23-24

NOTES & ANNOTATIONS:

[Kabbalah](#)



[Image Source](#)

[Malkuth](#)
[Reality Creator Workbook Series](#)



Page 1 Panel 1: The dog turd which is referred to in Panel 3 can be seen here.

Panel 4:

The dead British guy being referred to is Luke Howard (1773-1864). Here are three different web pages about him.

[How are clouds named and who named them](#)

[The Man who named the Clouds](#)

[The Godfather of the Clouds](#)

Cumulo-lingus combines Cumulonimbus (which is a type of cloud) and cunnilingus (which is a type of sex).

And Goethe used to write him letters

Here's a poem about Howard by Goethe in the original German sent to me by **TL**:
Goethe's poem on Howard is called "Atmosphäre/ Howard's Ehrengedächtnis" (in honour of Mr. Howard). He wrote it between 1817 and 1821, it was published first in 1822.
Goethe inserted the poem in the section "God and world" of his collected poems (1827).

Here's the beginning of the original text:

Howards Ehrengedächtnis
Wenn Gottheit Camarupa, hoch und hehr,
Durch Lüfte schwankend wandelt leicht und schwer,
Des Schleiers Falten sammelt, sie zerstreut,
Am Wechsel der Gestalten sich erfreut,
Jetzt starr sich hält, dann schwindet wie ein Traum,
Da staunen wir und traun dem Auge kaum;

Nun regt sich kühn des eignen Bildens Kraft,
Die Unbestimmtes zu Bestimmtem schafft;
Da droht ein Leu, dort wogt ein Elefant,
Kameles Hals, zum Drachen umgewandt,
Ein Heer zieht an, doch triumphiert es nicht,
Da es die Macht am steilen Felsen bricht;
Der treuste Wolkenbote selbst zerstiebt,
Eh er die Fern erreicht, wohin man liebt.

Er aber, Howard, gibt mit reinem Sinn
Uns neuer Lehre herrlichsten Gewinn.
Was sich nicht halten, nicht erreichen läßt,
Er faßt es an, er hält zuerst es fest;
Bestimmt das Unbestimmte, schränkt es ein,
Benennt es treffend! - Sei die Ehre dein! -
Wie Streife steigt, sich ballt, zerflattert, fällt,
Erinnre dankbar deiner sich die Welt.

[Goethe: Gedichte (Ausgabe letzter Hand. 1827), S. 746. Digitale Bibliothek Band 1: Deutsche Literatur, S. 19998 (vgl. Goethe-BA Bd. 1, S. 551-552)]



Pages 2-3 top panel:

Note the 3 black men in the foreground are smoking a joint. The hovercraft like scooter descending, someone flying a kite, etc.

Pages 4-5: Nice plant splitting up the two pages. The circles or spheres on it are colored to represent the Kabbalah sephiroth.

Page 4 Panel 2: the man with his girlfriend feeding him some sort of sausage will reappear in a more memorable guise on pg. 7 and we will see them again much later in [Issue #23](#).

Panel 3: the four girls will also reappear in a more recognizable guise on pg. 7.

Panel 5: the image of the cat jumping to catch a bird is very similar to one in Miracleman Book Two page 107 except that in Miracleman the cat actually manages to catch the bird.

Page 6 bottom panel:

The woman feeding the birds has taken on the body of the cat who was trying to catch them and become a sphinx.

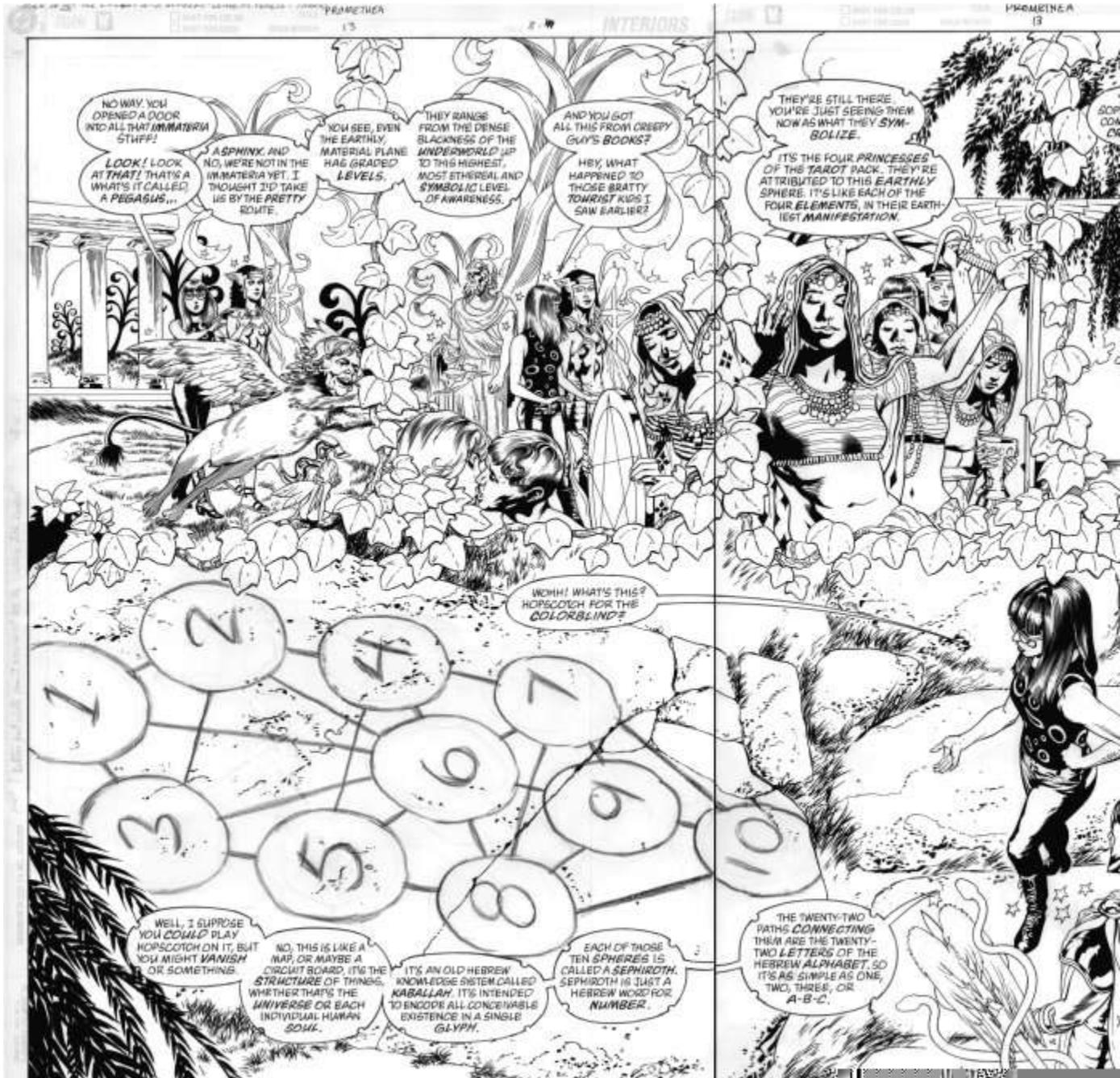
Page 7 right hand panel: I'm not sure who the four armed girl looking down on the scene from above is. Probably some Hindu deity though I'm not sure which one. The four girls have been transformed into Indian women each holding one of the four trumps of the tarot deck: Pentacles, Wands, Swords and Cups. The man is now being fed an apple by the woman and being naked the couple seem to represent Adam and Eve.

Not sure who the Egyptian statue(?) looking at the fire in the vase is supposed to represent.

Claire Jordan thinks that

it's an actual live (astral) Egyptian man. And he's not looking at the fire in the vase or urn or whatever it is - if you look at its base you'll see the vase/urn is right in the

foreground of the picture, whereas the Egyptian is a long way behind it
Pages 8-9 bottom panel:



Before



After

Nice representation of the kabbalah drawn on the ground.
The color of the sephiroths are:

1. white
2. black
3. grey
4. light blue
5. red
6. yellow
7. green

8. orange
9. dark blue
10. many colors

as simple as a child's game.

Page 8 Panel 1: Just underneath the sphinx taking flight can be seen a small fairy. Not sure who the Greek God there is

[Pegasus](#)

[Sphinx](#)

A Glyph is:

A symbol, such as a stylized figure or arrow on a public sign, that imparts information nonverbally.

See [source](#) for other definitions

Panel 2 A closer view of Adam and Eve and the four maidens.



Page 10 Panel 1:
[Planetary symbol for earth](#)
 The four colors are:

1. black
2. russet
3. olive
4. citrine

Note the 3 paths shown on the road signs as routes:
 Left Path ... 31 Shin Judgement/Aeon
 Right Path... 29 Qoph Moon

Centre Path 32.

TL sent in a description of these paths but I have to find the email again before I can add it here

Panel 2: The angel blows the last trumpet as the dead arise from their graves on Judgement Day.

Page 11 Panel 1:

The moon wears an appropriately sardonic face as we see people hung and 3 faces on an obelisk.

Panel 2:

[The Dark Night of the Soul](#) is the title of a classic Catholic mystical text by [Saint John of the Cross](#).

Nice statue half buried in the ground and water towards the top. Also Smiley face birds fluttering. The corn begins popping at the bottom.

Pages 12-13 top panel: Bees turn into smiley face birds. We get to see all the previous Prometheas (except Barbara) lined up once again.

Planet Saturn prominent in the sky and lots of those eyes in the sky once more.

Thanks to TL for the following information

"The idea that the moon lodges the soul of man after his death is discussed at length by the philosopher Plutarch of Chaironeia (50-120 CE). He explains first that man is composed of three elements, of body, soul (psyche) and mind (nous), not only of body and soul. In Greek philosophy, the soul is not considered as immortal, but is the subtle life-force closely linked to the material body. The immortal "mind" ("nous") is the real or higher self, the faculty of perceiving eternal truths. Then, Plutarch writes in "The face on the moon (de facie quae in orbe lunae apparet)": "In the composition of these three earth furnishes the body, the moon the soul, and the sun furnishes mind to man for the purpose of his generation even as it furnishes light to the moon herself. As to the death we die, one death reduces man from three factors to two and another reduces him from two to one: and the former takes place in earth that belongs to Demeter (...) the latter in the moon that belongs to Persephone (...) While the goddess here dissociates the soul from the body swiftly and violently, Persephone gently and by slow degrees detaches the mind from the soul (...) Each of the two separations naturally occurs in this fashion: All soul, whether without mind or with it, when it has issued from the body is destined to wander in the region between earth and moon but not for an equal purpose. Unjust and licentious souls pay penalties for their offences; but the good souls must in the gentlest part of the air, which they call "the meads of Hades" (Odyssey XI,539) pass a certain set time sufficient to purge and blow away the pollutions contracted from the body as from an evil odour." (Plutarch's Moralia in 15 volumes with an English translation by Harold Cherniss and William C. Helmbold. vol. XII, Cambridge and London 1968, page 199-201, Stephanus 943 A-C).

That's why Barbara finally realizes on page 12 that Steve is only "like a recording, an echo... a shade" and not the real the real Steve. The "associated shades" are "mindless souls", as one could say.

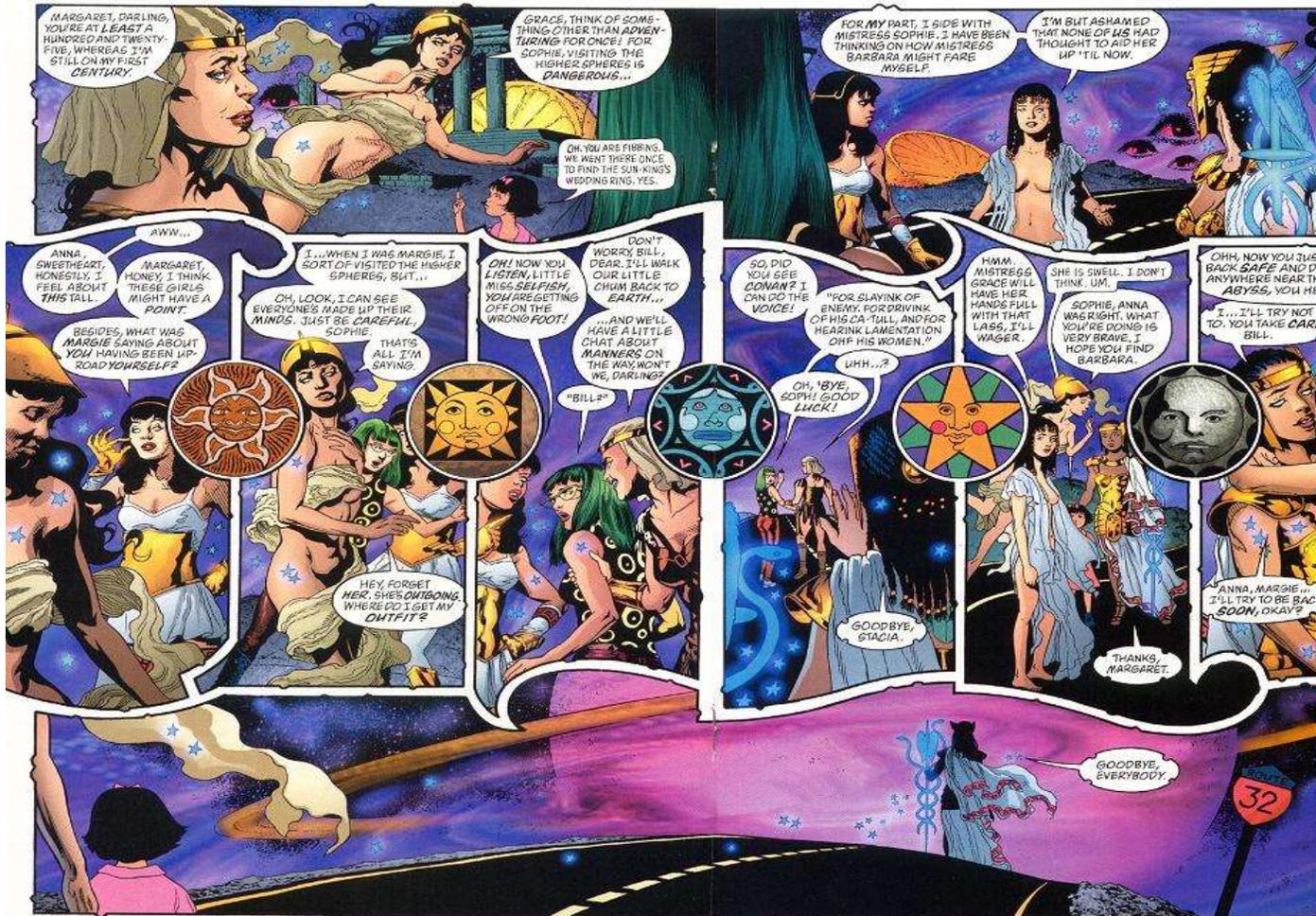
Page 12 Panel 3:

[Tangibles](#)

Pages 14-15:

Splitting the two pages in half we have representatives of the four basic elements

1. Fire - Lion
2. Water - Eagle
3. Air - Angelic Cloud
4. Earth - Bull



Pages 16-17: Note the 5 different sun logos splitting up the panels. Each one represents a different Promethea.

Page 16 Panel 1: Little Margie is referring to events that occurred in the story [Little Margie in Mystic Magic Land](#) which is not part of Alan Moore's scripted Promethea cannon.

Page 17 panel 2: Does anyone know if the lines Stacia quotes are from [Conan the Barbarian](#) (1982) or [Conan the Destroyer](#) (1984)? From the way she pronounces them they must be spoken by [Arnold Schwarzenegger](#). Perhaps she just made them up.

Pages 18-19: Nice huge two page spread. The figures I can make out are:

The Universe represented by the Woman & snake

Man pouring water(Aquarius?)...flying saucers...winged smiley faced birds turning into

scissors...lion...folded paper...fairies...boot with spider legs...living bricks...possible anticipation of Daath and several planets and the crescent moon. Also the orange/lemon looking like the sun on the horizon.

Page 20 Panel 1: Note the dice insects at Promethea's feet.

Page 21 Panel 2: "We love you of course we do" from the Rolling Stones song [We Love You](#).

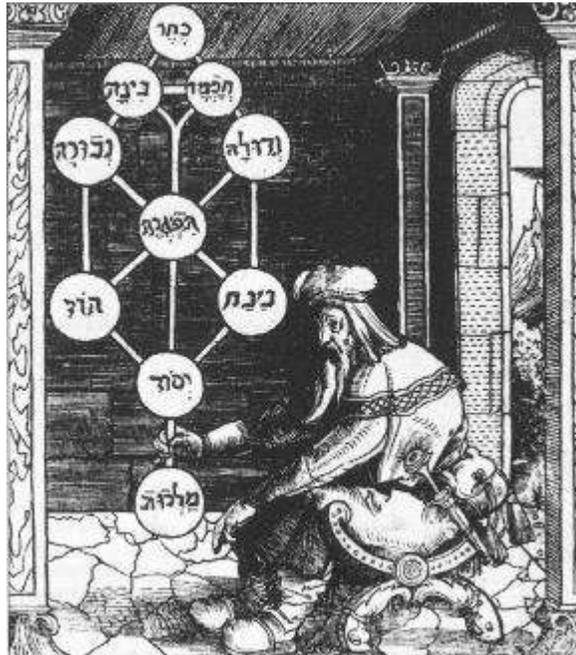
In February 1967, Mick and Keith are arrested when Keith's Redlands home is raided by the police. Thus starts the run of high-profile court appearances that divide the nation's generations and are widely believed to be part of some greater conspiracy to silence the unbelievably powerful Stones. But despite all the charges hurled against Jagger, Richards and Jones, no Stone went to jail for any extended period.

In August, the hastily assembled "We Love You" single is released to thank the public for their support during the Jagger/Richards trials.

from [this page](#)

Page 22: panel 2 "I'm just an allegorical figure from a sixteenth century engraving".

Probably this one



which is on the title page of the Portae lucis printed in Augsburg (1516). The full picture can be seen [here](#).

For more information go [here](#) and scroll

down a bit where you will learn that:
"the image of the Sefirot is the earliest known representation in print".

Thanks to Thomas Lautwein for sending this picture to me. He also points out that it's reproduced in J.C. Cooper's Illustrated Dictionary of Traditional Symbols, London, 1978 in the article for "Sephiroth".

The book is called "portae lucis. hoc est porta Tetragrammaton iusti intrabunt per eam" (doors of light, this is the door of the holy name, the righteous ones will enter it), published at Augsburg 1516. The text is the latin translation of a famous cabbalistic treatise by Josef Gikatilla (1248-1323, sometimes called "Josephus Castiliensis"), the translation is from Paulus Riccius. Gikatillas text is called "Sha'are Ora" in hebrew, that is "doors of light", it is the first detailed description of the ten sephiroth. The latin translation had a great influence on the christian Kabbalists

Johannes Reuchlin (1455-1522, defender of the jewish lore against pope Leo X), Johannes Pistorius (1578) and Knorr von Rosenroth (Kabbala denudata, 1677).

When Sophie meets the old man from that incunabula, she meets so to say the interface where the Kabbalah was made accessible to western occultists.

But why is he wearing what looks like a boy scout uniform?

Panel 5: Hopefully this is the worst joke we'll ever hear in Promethea.

Pages 22-23 middle panel: The eyes in the sky look like a plague of birds or insects.

Pages 23 Panel 2: This is only a guess but Even though the musical notes aren't placed on a stave I'm thinking that the tune Charon is whistling to himself is the Death March by Chopin.

[Midi File of Death March](#)

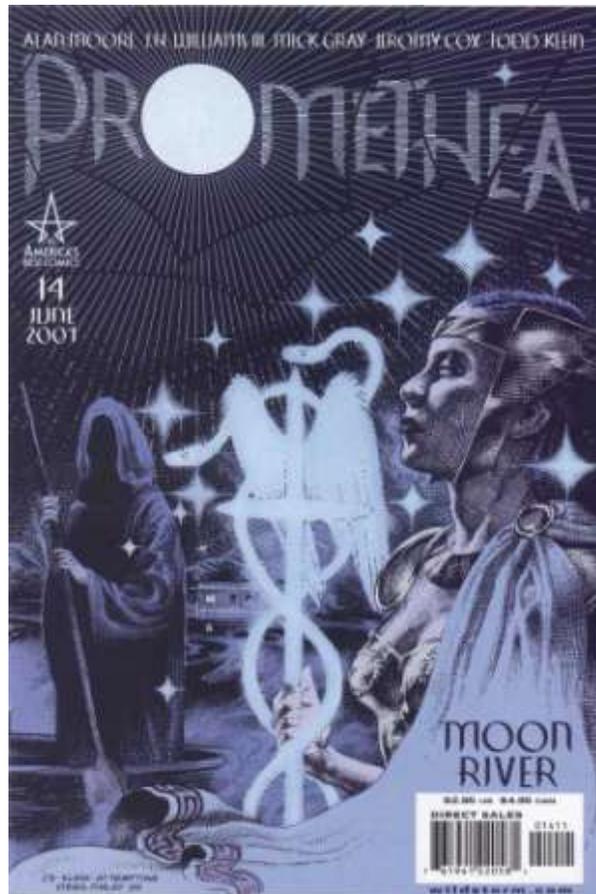
downloadable from [Ringtones](#)

Note the Egyptian Ankh on the floor of the boat.

Page 24 "I'm Charon"

3 Egyptian drawing on the boat. Scarab beetle with wings, Anubs standing, a sarcophagus lying down.

3 faces visible above water and some sort of sea serpent arching out of the water too. Moon River



25 April 2001...June 2001
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER

Nice effect of the "O" in Promethea being the moon. The houseboat on the Styx is visible just behind the faceless Charon. Promethea's caduceus seems to split the cover in half. A

few stars visible in the sky. Nice profile view of Promethea. Note it is attempting [Virgil Finlay](#).

TITLE

The title comes from the Henry Mancini song [Moon River](#) but could also be a reference to this [Chinese legend](#).

Anonymous says that
the presence of the hare, which appears twice, suggests an allusion to the Chinese moon myth.

SYNOPSIS

Stacia buys a copy of the Fantastic Art of Grace Brannagh. Charon takes Promethea to a Houseboat on the Styx which comes from a book of the same name by John Kendrick Bangs, who is Sophie's great great grand uncle. Mr. Bangs takes Promethea up to a moonscape where she finds Barbara/Promethea(5) talking to her late husband. It turns out that he isn't really her husband but just her memory of him. Baron Munchausen and Lucian show the 2 Prometheas through Yesod to the lunar realm. At a train station they board a train which will take them on to to the solar realm.

Back in Malkuth Stacia manages to turn into Promethea after painting a picture of her.

QUOTES

More quotes still to be added

"The ancients thought the dream world and the dead's realm to be one. Where else do we meet the departed, save in dreams?" - Charon, pg 2

"Mainland Hades is for real people, at least half fanciful fictions go elsewhere." - Charon, pg. 3

"...Coins or pentacles, that's one of the four magical weapons. It represents earthly awareness..." - Promethea(6)

"Exactly. You won't need earthly awareness here." - Charon, pg 5

"When romance meets the swords of reason; when you awaken from a beautiful dream...there's cruelty." - 9 of swords, pg 13

"Our Baron here is a common braggart, whose tales of having visited the moon are frankly implausible...whereas I, Lucian, was carried there by a monstrous water-spout, as reliably recounted in my True History." - Lucian, pg 14

"So you're the real Baron Munchausen?" - Sophie

"Hardly there wasn't one." - Baron Munchausen, pg. ??

"Scent is the faculty most closely linked with memory." - Lucian, pg 17

"There's the Abyss where the Thames usually is." - Promethea(6)

"Abyss that sounds heavy." - Promethea(5)

"Oh you'll find Steve long before we reach that." - Promethea(6), pg 21

NOTES & ANNOTATIONS

[Yesod](#)

[Reality Creator Workbook Series](#)

Page 1 Panel 1: Note the 5 Swell Guys poster, the Weeping Gorilla doll with 15 mad phrases and the comic book being read by the proprietor. The style of lettering on the title *Mystake* seems to point to a similarly titled comic book [Mystic](#).

Panel 2: Some Chucklin' Duck merchandise becomes visible.

Panel 3: Note under what looks like a gnome on the cover of *The Fantastic Art of Grace Brannagh* that the book is edited by J. Co(x)?

Panel 4: Painted Doll T-shirt with 1 million killed visible.

Panel 5: Superman like poster becomes visible

Pages 2-3 Top Panel: Fish jumping out of water turning into submarines. Note the elephant and screaming faces in the rocks.

Page 2 Panel 3: [The Styx](#).

Page 3 Panel 4: The Houseboat on the Styx. See page 7.

Page 4 Top Panel: For an explanation as to why there is a rabbit or hare carved on the rocks see [here](#).

Page 5, top Panel: The Nancy Nox - name taken from **A Houseboat on the Styx**.

Panel 2: *That will do nicely*: This line always reminds me of an old American Express slogan. It's actually a [trademark and service mark of American Express in the UK](#).

Panel 4:

"..the swellest social set in all Hades"

"The Associated Shades"

- Both expressions taken from *A Houseboat on the Styx*.

[Hades](#)

Page 6 top panel:

[Shakespeare](#)

[Napoleon](#)

[Sherlock Holmes](#)

Sherlock Holmes doesn't actually appear in *A Houseboat on the Styx* but he does have a major part to play in its' sequel *The Pursuit of the Houseboat*.

Page 6, Panel 4:

"I'll have you know Chaos was my grandfather! Erebus and Nox were my parents"

is almost a direct quote from Chapter 1 of *A Houseboat on the Styx*:

"I'm pretty well connected even if I am a boatman...With Chaos for a grandfather , and Erebus and Nox for parents, I've just as good blood in my veins as anybody in Hades."

[Chaos](#) More information [here](#).

[Erebus](#) More information [here](#).

[Nox](#)

Pages 6-7 top panel: Visible on the steps is [Pan](#).

I asked **JHW3** to identify some of the shades on the houseboat. His reply

Some of the shades on the house boat and elsewhere are made up of unknown individuals and some are more famous. The woman that seems to be flirting with Pan is no one in particular, just a woman who is intrigued by his beastly nature.

A couple that you haven't guessed at are Shakespeare, Napoleon, but a lot of them are random people from various periods of time. Just regular people who have since passed away.

Page 7, Panel 2: [Medusa](#) is having cocktails with another unknown person.

Claire Jordan adds:

Ganesh in the background behind Medusa and her friend. Note faces in the yellow smoke coming from the chimneys (ditto on page 8)

Panel 4:

[John Kendrick Bangs.](#)

Here is a quote from Jess Nevins essay "[On Crossovers](#)"

...in 1897, when John Kendrick Bangs wrote the [The Pursuit of the Houseboat](#), the sequel to his 1895 book [A Houseboat On The River Styx](#). Houseboat was the book that spawned the phrase "Bangsian fantasy," or a fantasy of the afterlife in which the ghosts of various famous men and women come together and have various, usually genial, adventures. However, Houseboat featured the ghosts of real people, from Dr. Johnson to Shakespeare to Homer to Napoleon. Pursuit took this idea a step further and showed the ghosts of fictional characters, including Sherlock Holmes, Shylock, Lecoq, Hawkshaw, and Old Sleuth, interacting, trying to solve the mystery of the missing houseboat, and competing with each other.

Panel 5: [A Houseboat on the Styx](#)

Pages 8-9 bottom panel: The flying fish are now turning into airplanes. Note the elephant rock.

Page 9 Panel 1:

Dr. Johnson or to give him his full name [Samuel Johnson](#)

[Noah](#)

[Confucius](#) and also [here](#)

Claire Jordan adds

note Mr Bangs, who presumably isn't familiar with Tarot, refers to the Nine of Spades rather than its Tarot equivalent the Nine of Swords.

Pages 10-11: The constellations in the sky form the astrological signs of Pisces, Taurus and Cancer.

I can't recognize all the people at the tables but two that look familiar seem to be

[Cyrano de Bergerac](#) also see [here](#)

[Cleopatra](#) and also [here](#)

Page 10 Panel 4/Page 11 Panel 1:

The unnamed 9 of swords reveals his brothers' names and their occupations:

Bernie 9 of coins runs Club Gain

Jimmy 9 of cups Lido of Happiness

Vito 9 of Wands Tower of Strength Gymnasium

Note the seashells on the wall and flowers and also the chessboard pattern with stars and the moon alternating on the squares.

Pages 12-13: Does anyone know who the headless cook might be?

Claire Jordan writes:

*I don't *think* the cook is headless - I think he just has his face partly turned away, and very sketchily drawn.*

Constellation Leo visible in the sky.

Another hare statue visible. That looks a bit like Elizabeth I to me in front of the food stall. The Hindu elephant headed deity Ganesha but I'm not sure who the two lovers are. Baron Munchausen and Lucian visible at a table. They will be named on the next page.

Page 14 Panel 2:

[Lucian](#)

Page 15 Panel 3: Miles Kurland points out that

"Hardly. There wasn't one. Being a shade, I'm more Munchausen by proxy."

There's a medical condition, "Munchausen Syndrome", which is a 'factitious disorder' i.e. hypochondria. There's also a condition known as "Munchausen Syndrome by Proxy" - in which a person acts as if an individual that they are caring for has an illness, when in fact they are healthy. Here's a [citation](#)

In either case, it's a sign of a pretty serious need for attention at any cost... and a form of mental illness (which is, of course, lunacy - appropriate to Yesod!).

Page 15 Panel 4:

Despite what Baron Munchausen tells Sophie there really was a [Baron Munchausen](#).

Being the Baron he's probably just lying.

Here are the details sent by TL.

Karl Friedrich Hieronymus Freiherr von Münchhausen

German officer and author, born May 11, 1720, estate Bodenwerder, Hannover; died February 22, 1797.

Biography:

Karl Friedrich Hieronymus Freiherr von Münchhausen, also known as "the baron of lies", initially served as a page to Prince Anton Ulrich von Braunschweig, and later as a cornet, lieutenant and cavalry captain with a Russian regiment in two Turkish wars. In 1760 he retired to his estates as a country gentleman.

He became famous around Hannover as a raconteur of extraordinary tales about his life as a soldier, hunter, and sportsman. After the death of his first wife, Münchhausen married a 17-year old noblewoman. This marriage was an unhappy one which constantly drove him to debt and caused scandals.

A collection of extraordinary tales appeared anonymously in the magazine *Vademecum für lustige Leute* (1781-1783), all of them attributed to the Baron, though several can be traced to much earlier sources.

The man who created the Münchhausen myth was a family friend, a penniless scholar and librarian professor from Kassel, Rudolf Erich Raspe (1737-1794), who had had to flee England because of thefts. Raspe used the earlier stories as basic material, extended it, translated it into English, and published it anonymously in a small volume in London in 1785: *Baron Munchausens Narrative of His Marvellous Travels and Campaigns in Russia*. The book was a great success and the second edition was translated into German in 1786, in 1798 further extended with eight stories by the poet Gottfried August Bürger (1747-1894) and soon became a truly popular book.

This became the prototype for the subsequent genre of the Münchhausen wonder tales. In 1788 Bürger added another five wonder tales to this collection and brought out an enlarged second edition. The later and much larger editions, none of them having much to do with the historical Baron Münchhausen, became widely known and popular in many languages. They are generally known as *The Adventures of Baron Munchausen*, and the English edition of 1793 is now the usual text. It has been translated to and plagiarized in most European languages, and has been filmed several times. A German production of 1943 in Agfacolor was also intended as Germany's (and Goebbels') "Gone With the Wind." It wasn't even close. It was remade by director Terry Gilliam as "The Adventures of Baron Munchausen" in 1989.

If you read German, you will find most of his stories in extenso on the Internet.

Bibliography:

Karl Friedrich Hieronymus Freiherr von Münchhausen: Vademecum für lustige Leute. 1781-1783.

Rudolf Erich Raspe:

Baron Munchhausens Narrative of His Marvelous Travels and Campaigns in Russia. London, 1785.

Gottfried August Bürger:

Wunderbare Reisen zu Wasser und zu Lande. Feldzüge und lustige Abenteuer des Freiherrn von Münchhausen, wie er dieselben bei der Flasche im Zirkel seiner Freunde selbst zu erzählen pflegt.

This book appeared anonymous in 1786, published by Dietrich in Göttingen. It was not until 1798, four years after Bürger's death in poverty, that the author's name became known.

Karl Immermann:

Münchhausen. Eine Geschichte in Arabesken. 1839.

"who says ve Germans don't haf humour" (Mrs. Anna Sprengel as quoted by affable AI)

Note the discrepancy between Page 15 panels 2-3 and the bottom panel. When they cross the lantern-bridge Sophie and the Baron are in the lead whilst Barbara and Lucian follow but coming down the stairs the opposite is true.

Pages 14-15 bottom panel:

I won't spoil it now by revealing what all those birds are but we will all find out in [Issue #23](#).

Page 16-17 Top panel: Aquarius in the sky.

All the clocks read 9 o'clock which is appropriate for the 9th sephiroth.

Page 16 Panel 4: The Sun and the planets with their signs visible on them are [Mercury](#), [Venus](#) and [Jupiter](#)

Page 17 Panel 3: Appropriately enough the scent of [jasmine is supposed to help some people to sleep](#)

Pages 18-19 top panel: Shrine to [Endymion](#)
[Selene](#)

Here is an online version of Lucian's [True History](#)

Page 19 Panel 4: Especially in this panel I am reminded of Terry Gilliam's version of

Baron Munchausen.



When I asked **JHW3** about the resemblance his reply was: *he was based Terry Gilliam's film version but we had to actually go back and change his likeness from the actor due to legal reasons. Originally I had drawn him to look like the actor but we couldn't keep it that way.*

Page20-21: According to Thomas Lautwein:

The scene at the station is obviously an allusion to the pictures of [Paul Delvaux](#) (Belgian surrealist, died in the 80s). Stations, naked girls and skeletons are typical elements of his paintings, whose dreamlike atmosphere fits well to Yesod. Here you can find a [list of his most famous paintings](#).

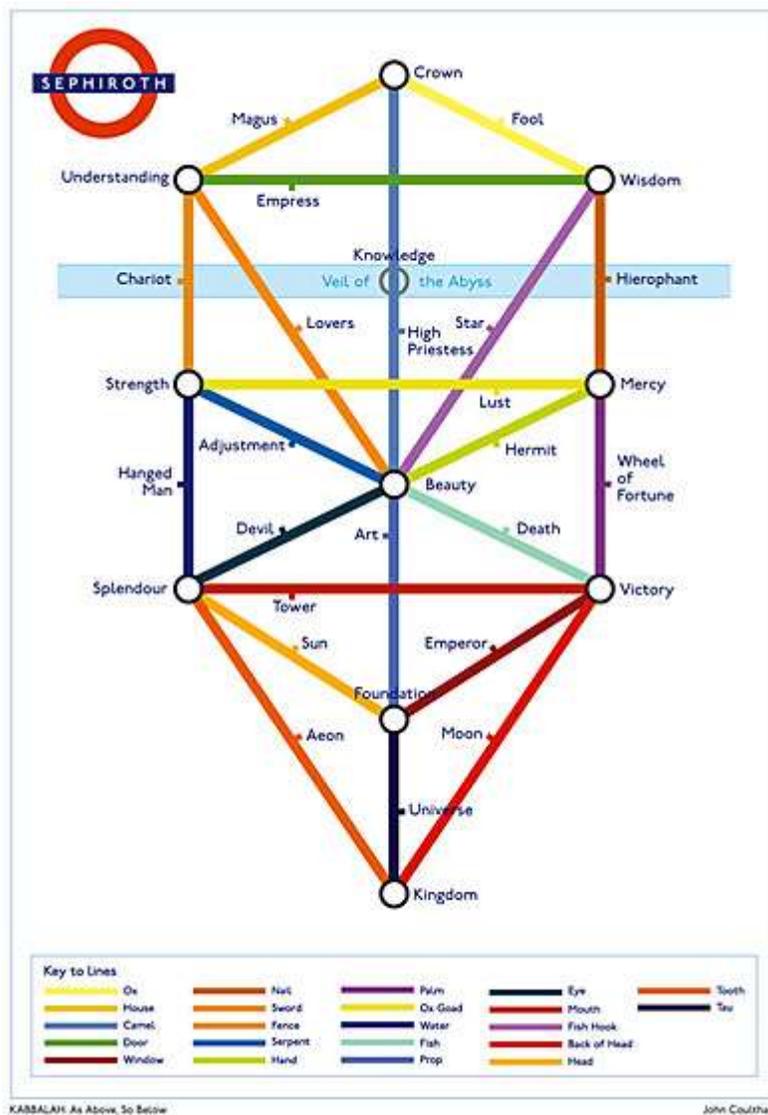
Page 20: Top Panel:For Alan's 50th Birthday I wrote up a more detailed description of this top panel which can be found (along with the panel itself) at [A Long Awaited Party](#).

The man in yellow is [Isaac Newton](#)

The image looks like it is based on this portrait:



Page 21: Top Panel: Here is the full version of the Kabbalah map done by [John Coulthart](#)



[Image Source](#)

Compare the Sephiroth map to the original London Underground on the links below

[London Tube Access Guide](#)

[Large Print of Map](#)

[History of the Tube Map](#)

Note Alan Moore shaking hands with artist JHW3 as he greets him and his wife Wendy.



Image taken from [Arthur Magazine](#) #4

JHW3 writes:

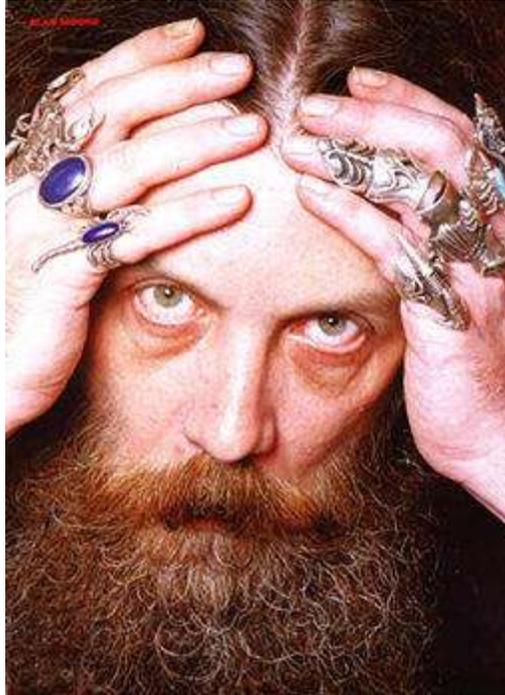
"we have never been face to face so what better way to meet than in the dream world. This was done to also signify the beginning of our own journey".

Chad Raymond asks about the tattoo just visible on JHW's arm (*not visible in image above sorry*)

it resembles the exterior design of Stacia/Grace Promethea's sun sigil. Perhaps as Sophie is an extension of Alan Moore, Stacia is JHW3's persona?

Also note Elvis Presley with his back to us just over Alan's right shoulder.

Compare the rings shown here with the rings Alan Moore is wearing in this photo:



Page 21: Panel 2: Also from JHW3:

"The man pointing the way and commenting on the book is [Rick Veitch](#). When he is mentioning the book he is referring to the Promethea comic itself. Makes you head hurt just a little bit doesn't it?"

Pages 22-23 top panel:

I asked **JHW3** about the the woman in the turban with the arab letters on her back and his reply was that she was *my sister-in-law. At the time she was facing a major change in her life and here I wanted to depict her deciding which direction to take in her life, stay in the shadows or move towards illumination.*

The number 9 has fallen on the ground whilst 8 is buried in the ground just above the train. Behind the train some oil pumping machinery and below the train it looks like some sort of steam contraption is buried in the ground. The Icons of Science and Reason are clearly visible here. Just in front of the pyramid a naked boy and girl are dancing with their backs to us. Reminds me of Tarot Trump Card XIX: The Sun in [Issue #12](#).

We can see a route 30 sign next to the train tracks and on the other side of the pyramid a [polyhedron](#). The sun has a face like the one seen in previous issues.

Claire Jordan adds

- note giant blue human head with brain exposed, and chap in glasses and strange columnar hat sitting looking at the train

Page 23 panels 2-3: Flying beside Barbara are what look like bird brains to me.

Page 24: Nice revelations in scenery as Stacia slides off the panels. Appropriate sword in picture seen on Panel 5, Weeping Gorilla quote finally revealed on Panel 6, the little doll at the bottom right hand of this panel reminds me of Felix the Cat.

Claire Jordan writes

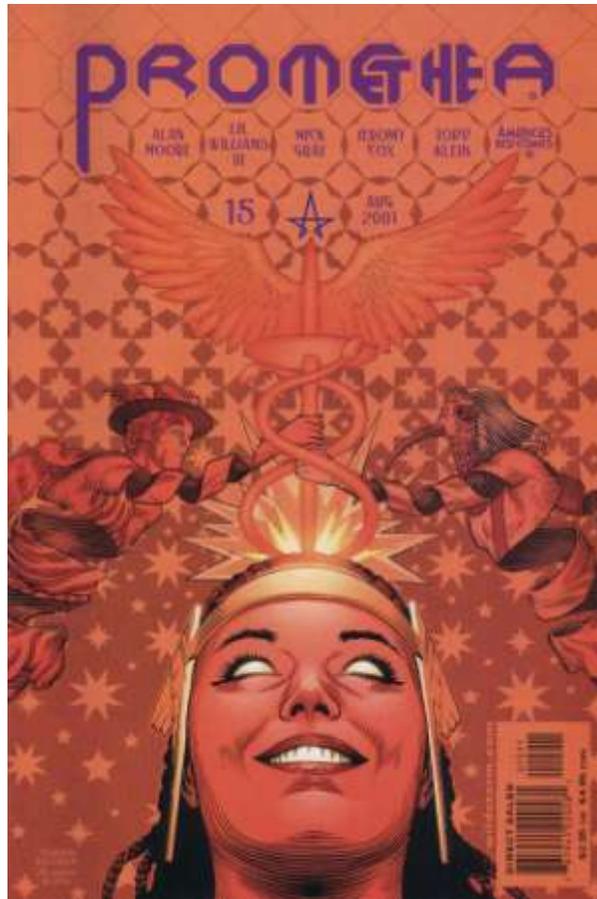
the sword in the picture is on the cover of "The Art of Grace Brannagh" - earlier when

we saw the gnome on the cover he was sitting by the bottom/point of this sword, and now we see the top/hilt. Note there seems to be a colouring error: if you look at panel 4 there's another book, plus some other small object, in front of "The Art of Grace Brannagh" - in the panels above this book and object appear as transparent outlines, not filled in

Mercury Rising



Before



After
27 June 2001...August 2001
(24 pgs.)

NOTE: The entire graphic of this Issue before they were colorized by Jeremy Cox used to be [here](#) but they seem to have been removed :-(-.

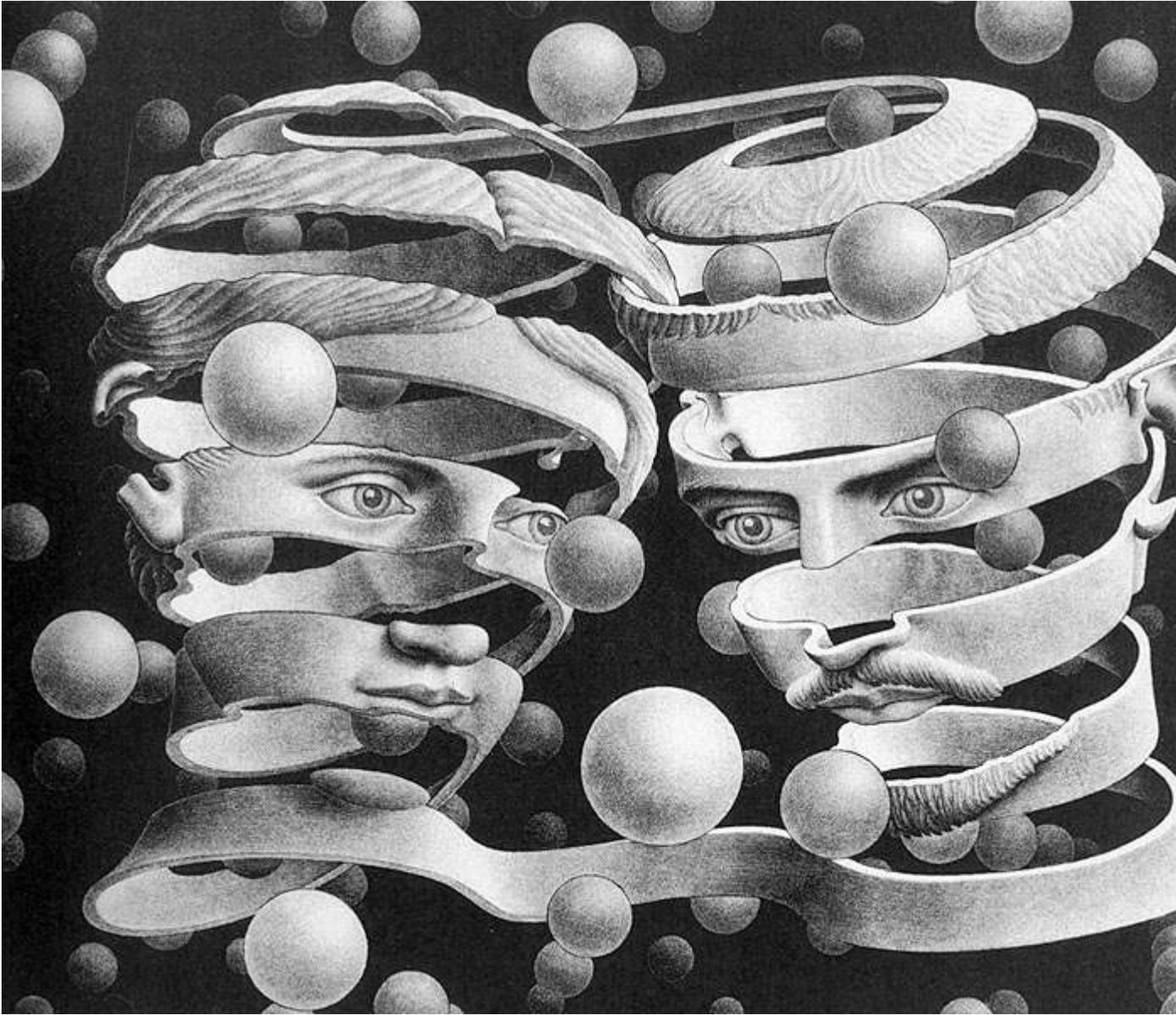
[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

Compare the cover with the following Escher prints







Bond of Union

TITLE:

Mercury rising is an astrological term, if you have Mercury rising it means the planet Mercury was rising on the Eastern horizon when you were born. Hermes is Mercury, messenger of the gods, a "language-god" as he's called in this Issue. The phrase is used in order to introduce the character of Mercury.

Another reference is to an increase in temperature. Here is some information from NASA about the astronomy of the planet Mercury [rising in the sky](#). Mercury Rising is also the name of a [website dedicated to Sting](#) which seems to have become defunct, a [Bruce Willis movie](#) and a [type of wine](#).

I doubt whether Alan Moore meant a reference to any of the latter 3.

SYNOPSIS

The Stacia/Grace Brannagh version of Promethea manages to destroy Jellyhead a new villain whilst in Hod Prometheas (5) and (6) get trapped on a Moebius strip and meet up with a giant Hermes who explains about chess, mathematics and language. He takes them to meet Aleister Crowley, Austin Osman Spare and John Dee. Spare accompanies them for a short distance.

Back in our world Promethea has overcome the entire Evil 8 and threatens to kill the possessed mayor.

QUOTES:

“I figure, if the Painted Doll’s really dead this time, New York’s got a science-villain opening.” – Jellyhead, pg 1

“I’m running things now, and just between us, I’ve a teensy bit of a temper.” – Promethea 2(b), pg 3

“We’re in the mercurial realm of language, magic and intellect” – Promethea(6), pg 4

“I guess that telling stories with pictures is the first kind of written language.” – Promethea(6)

“Heh. Probably that’s why Promethea’s mostly appeared in comic books this last century. Gods used to be in tapestries, but now they’re in strips.” – Barbara(5), pg. 5

“...language, it shapes our whole consciousness, how we put ideas together. Even our concepts of time. Before we had command of language, we couldn’t record events in the past...” – Promethea(6)

“Yeah, well, an eloquent never forgets.” – Promethea(5), pg. 5

“That must be one of those neural pathways you hear about.” – Promethea(6)

“Yeah and I guess those are logic gates.” – Promethea(5), pg 6

“...all this math and language and reason...why do I feel there’s something behind it that’s so intricate, it’s insane?” – Promethea(5)

“I guess it’s where genius shades into madness.” – Promethea(6), pgs 8-9

“...a loop in space I can understand...but a loop through time, that’s like infinity. That means it goes on forever.” – Barbara(5), pg 9

“I’m suddenly getting the notion that it’s what thoughts and ideas are made from. It’s ideoplasm or something.” – Promethea(6), pg 10

“Well, well. The Promethea idea. I had you in ...what? The fifth century? I must say you’ve taken your time getting here.” – Hermes Trismegistus, pg 12

“I think introductions are in order...though there’s seldom order in introductions.” – Hermes Trismegistus, pg 14

“Hod’s where all the form seen in the lower spheres of dream and matter has its origins. All perceivable form is made from this quicksilver stuff. We call it language.” – Thoth, pg 15

“...that doesn’t matter here. It’s all a story, isn’t it? It’s all fiction. All language. It can change like quicksilver.” – Hermes Trismegistus, pg. 17

“Real life. Now there’s a fiction for you! What’s it made from? Memories? Impressions? A sequence of pictures, a scattering of half-recalled words...Disjointed hieroglyphic comic strips. Unwinding in our recollection...language.” – Hermes Trismegistus, pg 17

“Mathematics is a language, a human invention, a fiction...and yet it creates such elegant form. It creates splendor. It creates truth.” – Hermes Trismegistus, pg 17

“What could be more appropriate than for a language-god to manifest through the original pictographic form of language.” – Hermes

“Uhh..so like what are you saying?” – Promethea(6)

“What am I saying? I’m saying some fictions might have a real god hiding beneath the surface of the page. I’m saying some fictions might be alive...That’s what I’m saying.” – Hermes, pgs 16-17

“Knowing your tastes, I imagine ‘mine’ would be the younger of these divinely escorted ladies?” – Crowley, pg 19

“I wonder would it distress you greatly if I kissed your behind?” – Crowley, pg 19

“That’s just Crowley’s way. Sometimes even I can’t stand the chap. He does a lot of it to irritate Dee of course.” – Spare, pg 20

“I was a bloody good artist. Better magician, mind you.” – Spare, pg. 20

“They’re always falling. That’s the lightning-struck tower. It’s the symbol of this 27th path. It’s every tower man or woman ever built.. a building, a marriage, a career...that was meant to reach heaven. The lightning is what teaches us humility.” – Spare, pgs 20-21

“Half paralyzed or not, I was still the best bloody magician in London. And bugger Crowley if he says otherwise. No, on second thoughts don’t , just to spite him.” – Spare, pg 21

NOTES & ANNOTATIONS

First the [Barbelith Underground commentary](#) on this issue

[Hod](#)

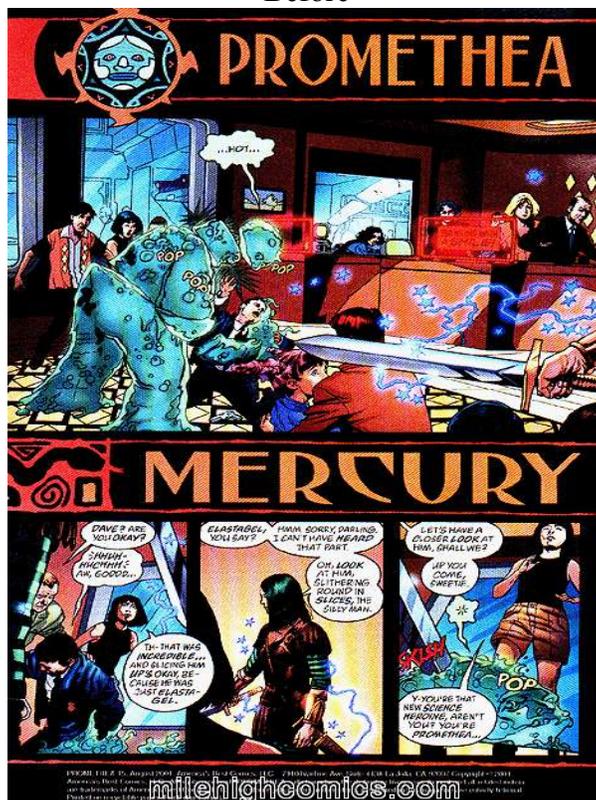
[Reality Creator Workbook Series](#)

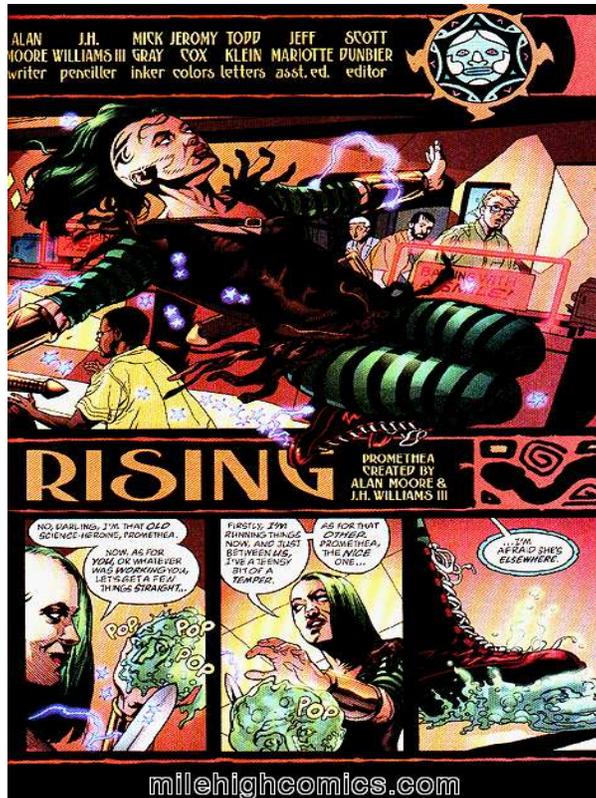


Page 1: Our introduction to Jellyhead as the new science villain. Statue on left hand side outside main panels is reminiscent of similar ones seen in Top Ten.



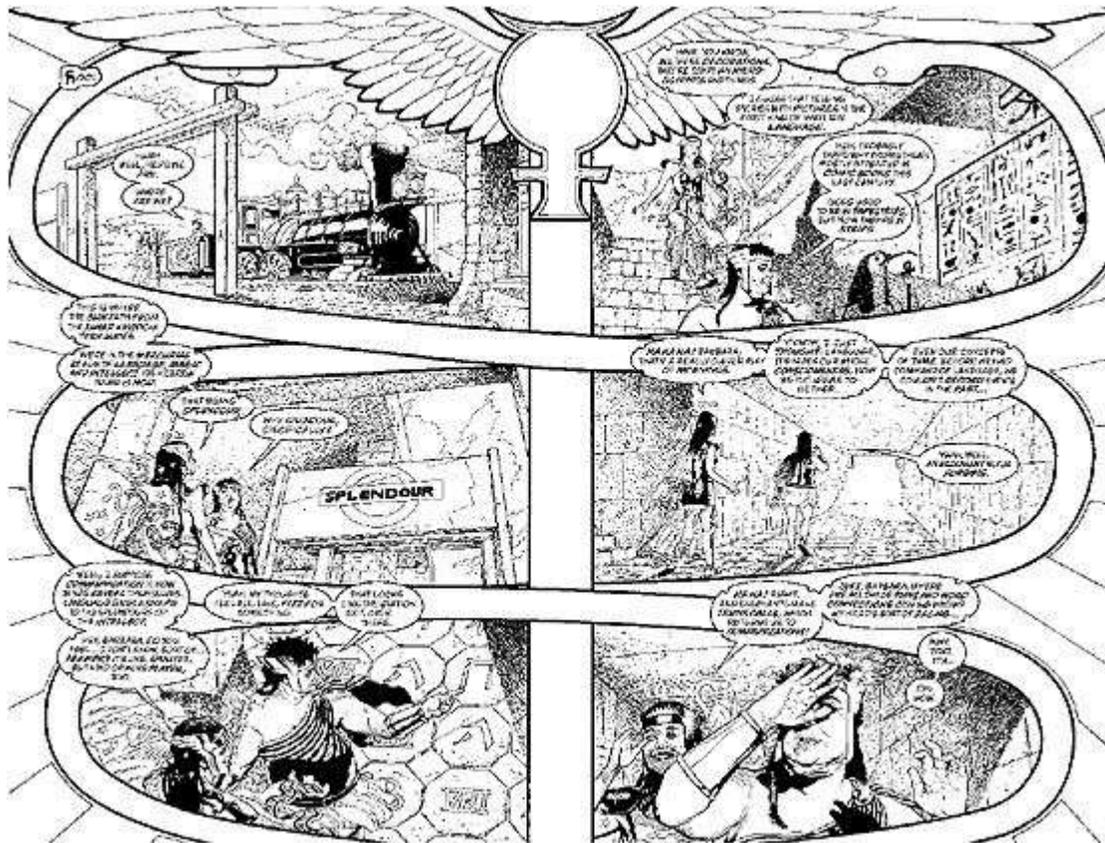
Before





After

Pages 2-3 top panel: Banking with a smile - a suitably ironic motto. Note sun symbols and snakes outside main panels.



Pages 4-5: Caduceus and snakes provide a nice frame for the panels.

Page 4 Panel 3: Note Roman numeral for 8 (VIII) on the floor.

Page 5 Panel 1: Thothis visible on the wall next to all the hieroglyphics. Note Egyptian eye just above hieroglyphics.

Pages 6-7 top panel: Magic square visible between two arches.

Magic Square of 8. An 8 by 8 grid where the rows and columns all add up to 260.

According to **JHW3** this is the full version of the magic square:

Yes that is a real magic square that Alan came up with. Even though we can't see it in it's entire form because of layout and perspective and shadow the numbers go like this....

08	58	59	05	04	62	63	01
49	15	14	52	53	11	10	56
41	23	22	44	48	19	18	45
32	34	35	29	25	38	39	28
40	26	27	37	36	30	31	33
17	47	46	20	21	43	42	24
09	55	54	12	13	51	50	16
64	02	03	61	60	06	07	57

Here are some pages with information about Magic Squares:

[Beyond Magic Squares](#)

[The Zen of Magic Squares, Circles and Stars](#)

[Recreational Mathematics: Magic Squares](#)

[Magic Squares](#) - many links

[World Record - Largest Magic Squares](#)

Page 6 Panel 2:

Storax definition

Any one of a number of similar complex resins obtained from the bark of several trees and shrubs of the *Styrax* family.

The most common of these is {liquid storax}, a brown or gray semifluid substance of an agreeable aromatic odor and balsamic taste, sometimes used in perfumery, and in medicine as an expectorant.

Note: A yellow aromatic honeylike substance, resembling, and often confounded with, storax, is obtained from the American sweet gum tree ({*Liquidambar styraciflua*}), and is much used as a chewing gum, called sweet gum, and liquid storax. Cf. {*Liquidambar*}. Also a vanilla-scented resin from various trees of the genus *Styrax*.

Defintions taken from [Hyperdictionary](#).

The number 8 for 8th Sephira combined with the planetary [Mercury symbol](#).

Page 7 Panel 2:

A quote about Moly from Alan Moore:

In the recent Promethea we've got the sacred plant that is Moly. They reckon that Moly is a mythical plant that Hermes gave to Odysseus to help him against Circe And this is why it's connected to magic, but no one knows if there ever was such a plant, or whether it's mythological, but I reckon it's the flower of the mandrake.

[Quote Source](#)

The story of Hermes, Odysseus, Circe and the moly flower is told [here](#) and [here](#). It occurs in Book 10 of the *Odyssey*.

Here is a translation of the actual story:

Homer: *The Odyssey*, Book X, verses 275 plus.

'With that I went up from the ship and the sea-shore. But lo, when in my faring through the sacred glades I was now drawing near to the great hall of the enchantress Circe, then did Hermes, of the golden wand, meet me as I approached the house, in the likeness of a young man with the first down on his lip, the time when youth is most gracious. So he clasped my hand and spake and hailed me:

"Ah, hapless man, whither away again, all alone through the wolds, thou that knowest not this country? And thy company yonder in the hall of Circe are penned in the guise of swine, in their deep lairs abiding. Is it in hope to free them that thou art come hither? Nay, methinks, thou thyself shalt never return but remain there with the others. Come then, I will redeem thee from thy distress, and bring deliverance. Lo, take this herb of virtue, and go to the dwelling of Circe, that it may keep from thy head the evil day. And I will tell thee all the magic sleight of Circe. She will mix thee a potion and cast drugs into the mess; but not even so shall be able to enchant thee; so helpful is this charmed herb that I shall give thee, and I will tell thee all. When it shall be that Circe smites thee with her long wand, even then draw thou thy sharp sword from thy thigh, and spring on her, as one eager to slay her. And she will shrink away and be instant with thee to lie with her. Thenceforth disdain not thou the bed of the goddess, that she may deliver thy company and kindly entertain thee. But command her to swear a mighty oath by the blessed gods, that she will plan nought else of mischief to thine own hurt, lest she make thee a dastard and unmanned, when she hath thee naked."

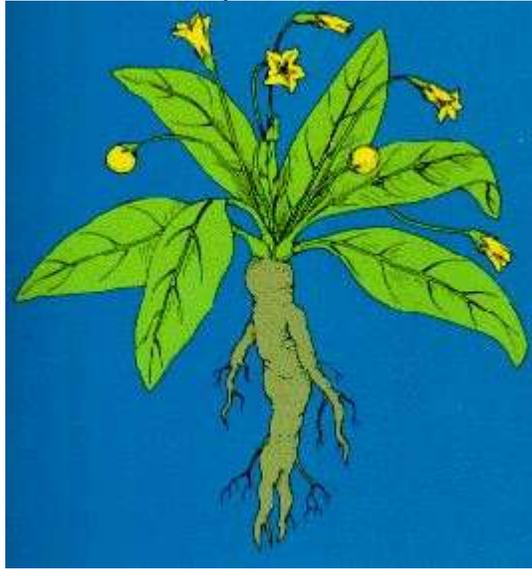
'Therewith the slayer of Argos gave me the plant that he had plucked from the ground, and he showed me the growth thereof. It was black at the root, but the flower was like to milk. Moly the gods call it, but it is hard for mortal men to dig; howbeit with the gods all things are possible.'

Translation: Samuel Henry Butcher (1850-1910) and Andrew Lang (1844-1912)

The entire Odyssey can be found [here](#).

Thanks to **TL** for the quote and link above.

Anonymous pointed out the mistake here. As anyone who has ever read or seen Harry Potter and the Chamber of Secrets knows when you pull up a mandrake plant it starts screaming with terrible consequences for any who hear it. Whether this is a deliberate mistake or not only Alan Moore could say.



[Mandrake](#)

Mandrake definition from the Hyperdictionary:

(Bot.) A low plant (*Mandragora officinarum*) of the Nightshade family, having a fleshy root, often forked, and supposed to resemble a man. It was therefore supposed to have animal life, and to cry out when pulled up. All parts of the plant are strongly narcotic. It is found in the Mediterranean region.

*And shrieks like mandrakes, torn out of the earth,
That living mortals, hearing them, run mad.* --Shakespeare in Romeo and Juliet.

Some more information about [Mandrake](#) and here is [a Brief Account of Mandrakerly throughout the ages](#).

Claire Jordan adds:

the main thing to know about mandrake is it's a hallucinogen used by shamans, and in very small doses it has a tonic effect - but even a slight overdose will cause appalling diarrhoea, and just slightly more than that will kill you. It's also a teratogen - i.e. it causes birth-defects if taken by pregnant women.

Panel 4: Thomas Hyde's 1694 Chess History

HYDE, THOMAS (1636—1703), English Orientalist, was born at Billingsley, near

Bridgnorth, in Shropshire, on the 29th of June 1636. He inherited his taste for linguistic studies, and received his first lessons in some of the Eastern tongues, from his father, who was rector of the parish. In his sixteenth year Hyde entered King's College, Cambridge, where, under Wheelock, professor of Arabic, he made rapid progress in Oriental languages, so that, after only one year of residence, he was invited to London to assist Brian Walton in his edition of the Polyglott Bible. Besides correcting the Arabic, Persic and Syriac texts for that work, Hyde transcribed into Persic characters the Persian translation of the Pentateuch, which had been printed in Hebrew letters at Constantinople in 1546. To this work, which Archbishop Tjssher had thought well-nigh impossible even for a native of Persia, Hyde appended the Latin version which accompanies it in the Polyglott. In 1658 he was chosen Hebrew reader at Queen's College, Oxford, and in 1659, in consideration of his erudition in Oriental tongues, he was admitted to the degree of M.A. In the same year he was appointed under-keeper of the Bodleian Library, and in 1665 librarian-in-chief. Next year he was collated to a prebend at Salisbury, and in 1673 to the archdeaconry of Gloucester, receiving the degree of D.D. shortly afterwards. In 1691 the death of Edward Pococke opened up to Hyde the Laudian professorship of Arabic; and in 1697, on the deprivation of Roger Altham, he succeeded to the regius chair of Hebrew and a canonry of Christ Church. Under Charles II., James II. and William III. Hyde discharged the duties of Eastern interpreter to the court. Worn out by his unremitting labours, he resigned his librarianship in 1701, and died at Oxford on the 18th of February 1703. Hyde, who was one of the first to direct attention to the vast treasures of Oriental antiquity, was an excellent classical scholar, and there was hardly an Eastern tongue accessible to foreigners with which he was not familiar. He had even acquired Chinese, while his writings are the best testimony to his mastery of Turkish, Arabic, Syriac, Persian, Hebrew and Malay.

In his chief work, *Historia religionis veterum Persarum* (1700), he made the first attempt to correct from Oriental sources the errors of the Greek and Roman historians who had described the religion of the ancient Persians. His other writings and translations comprise *Tabulae longitudinum et latitudinum stellarum fixarum ex observatione principis Ulugh Beighi* (1665), to which his notes have given additional value; *Quatuor evangelia et ada apostolorum lingua Malaica, caract en bus Europaeis* (1677); *Episola de mensuris et ponderibus serum sive sinensium* (1688), appended to Bernard's *De mensuris et ponderibus antiquis*; *Abraham Peritsol - itinera mundi* (1691); and *De ludis orientalibus libri II.* (1694).

With the exception of the *Historia religionis*, which was republished by Hunt and Costard in 1760, the writings of Hyde, including some unpublished MSS., were collected and printed by Dr Gregory Sharpe in 1767 under the title *Syntagma dissertationum quas ohm Thomas Hyde separatim edidit*. There is a life of the author prefixed. Hyde also published a catalogue of the Bodleian Library in 1674.

History of Chess.

We actually have a 1694 edition of this book in the Rare Books section of the library where I work. The full catalogue title is:

Mandragorias, seu, Historia shahiludii : viz. ejusdem origo, antiquitas, ususque per totum Orientem celeberrimus : speciatim prout usurpatur apud Arabes, Persas, Indos, & Chineses, cum harum gentium schematibus variis & curios, & militum lusilium figuris

inuitatis, in Occidente hactenùs ignotis : additis omnium nominibus in dictarum gentium linguis, cum Sericis characteribus & eorundem interpretationibus & sonis genuinis : de ludis Orientalium libri primi pars prima, quae est Latina : accedunt de eodem Rabbi Abraham Abben-Ezrae elegans poëma rythmicum : R. Bonsenior Abben-Jachiae facunda oratio prosaïca : liber Deliciae regum prosâ, stylo puriore, per innominatum : de ludis Orientalium libri primi pars 2da, quae est Hebraïca / horis succisivis olim conguessit Thomas Hyde ... ; praemittuntur de shahiludio prolegomena curiosa, & materiarum elenchus. Published Oxonii : E. theatro Sheldoniano, 1694.

Here is a translation of the Latin titles from TL

Quatuor evangelia et aCTa apostolorum lingua Malaïca, caracteribus Europaeis (= The four gospels and the Acts of the Apostles in Malayan language, 1677); EpisTola de mensuris et ponderibus serum sive sinensium (Letters about the measures and weights of the Seri or Chinese, 1688), appended to Bernard's DE mensuris et ponderibus antiquis (about old measures and weights); Abraham Peritsol(i or -is, genitive) -itinera mundi (A. Peritsol's ways/travels of the world, 1691); and DE ludis orientalibus libri II (two books on oriental plays, 1694).

Mandragorias, seu, Historia shahiludii : The Mandragoriad or History of the Chess game, (the termination -ias, -iadis, f., usually designates an epic poem, like "Ilias" = the epic poem on Ilion (Troy), or "The Dunciad" (Alexander Pope, 1724) = The poem on Duncce) viz. ejusdem origo, antiquitas, ususque per totum Orientem celeberrimus : that is to say its origin, age and use, most famous throughout the whole orient

especially speciatim prout usurpatur apud Arabes, Persas, Indos, & Chineses, cum harum gentium schematibus variis & curiis, & militum lusilium figuris inuitatis, in Occidente hactenùs ignotis : especially as it is exercised by the Arabs, Persians, Indians and Chinese, with the various and curious (latin text must be "curiis", it's an Ablative) figures of those peoples, and with unusual figures of the game-warriors which are unknown in the West until now:

additis omnium nominibus in dictarum gentium linguis, cum Sericis characteribus & eorundem interpretationibus & sonis genuinis :

together with the names of all (figures), in the languages of the foresaid peoples, with Chineses characters and the translation of the same, and with the true pronounciation:

de ludis Orientalium libri primi pars prima, quae est Latina :

first part of the first book about the games of the Orientals, which is in Latin

accedunt de eodem Rabbi Abraham Abben-Ezrae elegans poëma rythmicum :

followed by an elegant rythmical poem of Rabbi A.A-Ezrae about the same subjct:

R. Bonsenior Abben-Jachiae facunda oratio prosaïca : an eloquent speech in prose by R.

Bonsenior Abben-Jachia, liber Deliciae regum prosâ, stylo puriore, per innominatum :

the book "the pleasures of the kings" in prose, in a very pure style, by an unknown author:

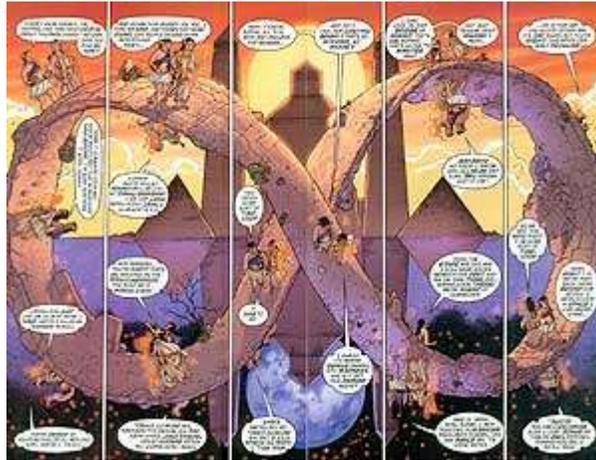
de ludis Orientalium libri primi pars 2da, quae est Hebraïca /

second part of the first book about the games of the Orientals, in Hebrew/

horis succisivis olim conguessit Thomas Hyde ... ; praemittuntur de shahiludio prolegomena curiosa, & materiarum elenchus.

once collected in successive hours by Th. Hyde; foregoing curious prolegomena on the chess game and a table of contents. Published at Oxford by Sheldon 1694. Published Oxonii : E. theatro Sheldoniano, 1694.

Pages 8-9:



Compare these pages to the following Escher print:

Note that the top half of these pages has daytime with the sun and clouds whilst the bottom half has nighttime with the moon and stars. The pyramids and pillars on the top half are reflected in the bottom half. A face carved on one the right hand side of this Moebius strip is actually a Pharaoh with a caduceus on his brow. Thanks to Claire Jordan for pointing this out.

Here are 3 different pages on how to create a möbius strip

[One](#)

[Two](#)

[Three](#)

The lazy 8 figure it makes is also known as a [lemniscate](#) and is the mathematical symbol for [infinity](#).

These pages contain:

14 conversation bubbles right way up

8 upside down

1 sideways

Making 23 bubbles in all.

Page 10 Panel 3:

It's what thoughts and ideas are made of Ideoplasm.

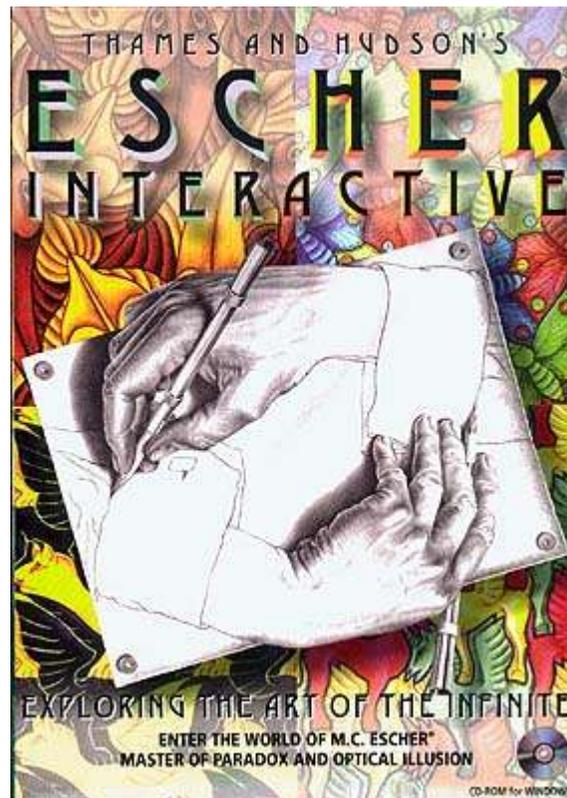
Ideoplasm - Another term for ectoplasm, a substance claimed to issue from the body of a materialization medium in a vaporous or solid form, taking on the appearance of phantom forms or limbs. The concept of ideoplasm stems from the investigations of such physical researchers as the Frenchman Gustav Geley and conveys the additional idea that the substance may be molded by the operators into any shape to express the idea of the medium or of the sitters.

The following quote comes from a [Rick Veitch interview](#)

"Alan had actually worked out a terminology. He saw ideas being made of stuff called 'ideoplasm'. And he had a name for the dimension it inhabited, Ideaspace. He came to it because he was teaching himself the disciplines of magic: kabbalah and European traditions of consciousness, referred to as magic. It was just a way of exploring these levels beyond time and space."

Pages 12-13 top panel: Compare this with the following Escher print:

for anyone interested in Escher I can recommend the following CD-Rom:



Pages 14-15 top panel:

A cynocephalus is a type of [baboon](#). Here are [some pictures](#).

Claire Jordan notes that it is incorrectly drawn.

Thoth's cynocephalus is drawn as if it was an ape with a dog's head. In fact - as is clear from Egyptian images and mummies of the beast - it was a [hamadryas baboon](#).

See this image for comparison:



a modern reproduction of an ancient Thoth statue, in which you can see the mane of fur and the rolls of fluff either side of the face.

A couple of quotes about the cynocephalus

Cynocephalus (Gr.). The Egyptian Hapi. There was a notable difference between the ape-headed gods and the "Cynocephalus" (Simia hamadryas), a dog-headed baboon from upper Egypt. The latter, whose sacred city was Hermopolis, was sacred to the lunar deities and Thoth-Hermes, hence an emblem of secret wisdom-as was Hanuman, the monkey-god of India, and later, the elephant-headed Ganesha. The mission of the Cynocephalus was to show the way for the Dead to the Seat of Judgment and Osiris, whereas the ape-gods were all phallic. They are almost invariably found in a crouching posture, holding on one hand the outa (the eye of Horus), and in the other the sexual cross. Isis is seen sometimes riding on an ape, to designate the fall of divine nature into generation.

[Source](#)

Manly Hall's words are relevant to an interpretation of the companionship of fool and dog. "Cynocephalus, the dog-headed ape," he writes, "was the Egyptian hieroglyphic symbol of writing, and was closely associated with Thoth. Mercury rules the astrological Third House of writing and communication. Cynocephalus is symbolic of the moon and Thoth of the planet Mercury. Because of the ancient belief that the moon followed Mercury about the heavens, the dog-ape was described as the faithful companion of Thoth."

[Source](#)

Page 15, Panel 1: From TL:

[Information source](#)

Wotan

The chief divinity of the Norse pantheon, the foremost of the Aesir. Odin is a son of Bor and Bestla. He is called Alfadir, Allfather, for he is indeed father of the gods. With Frigg he is the father of Balder, Hod, and Hermod. He fathered Thor on the goddess Jord; and the giantess Grid became the mother of Vidar.

Odin is a god of war and death, but also the god of poetry and wisdom. He hung for nine days, pierced by his own spear, on the world tree. Here he learned nine powerful songs, and eighteen runes. Odin can make the dead speak to question the wisest amongst them. His hall in Asgard is Valaskjalf ("shelf of the slain") where his throne Hlidskjalf is located. From this throne he observes all that happens in the nine worlds. The tidings are brought to him by his two raven Huginn and Muninn. He also resides in Valhalla, where the slain warriors are taken.

Odin's attributes are the spear Gungnir, which never misses its target, the ring Draupnir, from which every ninth night eight new rings appear, and his eight-footed steed Sleipnir. He is accompanied by the wolves Freki and Geri, to whom he gives his food for he himself consumes nothing but wine. Odin has only one eye, which blazes like the sun. His other eye he traded for a drink from the Well of Wisdom, and gained immense knowledge.

On the day of the final battle, Odin will be killed by the wolf Fenrir. He is also called Othinn, Wodan and Wotan. Some of the aliases he uses to travel incognito among mortals are Vak and Valtam. Wednesday is named after him (Wodan)."

The form Odin is Scandinavian, in Germany he was called Wotan, Wodan or Woden. He's mentioned first in Tacitus' "Germania" where he is equalled to Mercury.

I think Wotan looks a little bit like Hitler!

Some esoteric (non nazi) literature on Wotan/Odin: Freya Aswynn, *Leaves of Yggdrasil: A synthesis of runes, gods, magic, feminine mysteries and folklore*, 1990;

Jan Fries: *Helrunar, A manual of rune magic* 1997

Ralph Metzner: *The well of remembrance. rediscovering the Earth Wisdom Myths of Northern Europa*, 2001.

Hanuman: some information about [Hanuman](#).

Monkey Business is the name of a [Marx Brothers film](#).

Mercury: Information about the God [Mercury](#).

Page 16 Panel 4: [The Knight's Tour](#) is a legitimate chess exercise.

Pages 18-19 Top Panel: Here we see [John Dee](#)...Austin Osman Spare and Aleister Crowley.

Spare only gets a small mention in Lawrence Sutin's biography of Crowley **Do What Thou Wilt:**

"...the esoteric thinker and artist Austin Osman Spare, whose brilliant draftsmanship and disturbing sexuality make him one of the most unique creative figures of the century. Spare joined [Crowley's AA] in July 1910, though his tenure in the A A was brief; he was not, by nature, suited to be a disciple Crowley admired Spare highly, both as a writer on magic and as an artist, and solicited illustrations from Spare for *The Equinox*; there was, however, some fractious haggling (conducted through Fuller) over Spare's fee. For whatever reasons, Spare ultimately spurned Crowley both as a teacher and as a prospective friend. Nonetheless, one of Spare's drawings, presumably paid for, hung prominently in Crowley's *Equinox* offices."

(pg. 207)

The only other mention of Spare occurs on page 406 in a remark made by Kenneth Grant. *As Grant later admitted, "I was beginning to realize that Crowley's demands were unending. As Austin Spare frequently observed: 'Enough is too much!'"*

Note on Crowley and chess:

Crowley was also active in the university Chess Club. In his freshman year, he promptly triumphed over its president. It was then arranged for him to play H.E. Atkins, who would go on to become the seven-time amateur champion of England. Atkins trounced him, and Crowley had a for the first time encountered his decisive better at chess.

Undeterred, Crowley went on to devote two hours a day to the game by his second year at Cambridge. His frank ambition was to become a world champion. But during the long vacation of 1897, Crowley visited Berlin while a major chess conference was underway. The sight of his ultimate ambition promptly cured him of it:

'I had hardly entered the room where the masters were playing when I was seized with what may justly be described as a mystical experience. I seemed to be looking on at the tournament from outside myself. I saw the masters-one shabby and bleary-eyed; another, in badly fitting would-be respectable shoddy; a third, a mere parody of humanity, and so on for the rest. These were the people to whose ranks I was seeking admission. 'There, but for the grace of God, goes Aleister Crowley,' I exclaimed to myself with disgust, and then and there I registered a vow never to play another serious game of chess.

Do What Thou Wilt : A Life of Aleister Crowley by Lawrence Sutin pgs 36-37

An article entitled Aleister Crowley: A Life in Chess by CP Ravilious can be found in the British periodical [Chess Monthly \(December 1997, volume 62 no 9\)](#)

Note that Spare has visual images floating around him and Dee has letters of the Enochian alphabet floating around him.

Nice effect of the sky and stars reversing colors from left to right.

Page 18, panel 2 and page 19, top panel: Note that in the top panel Crowley has no rook amongs his pieces and that in the lower panel he does.

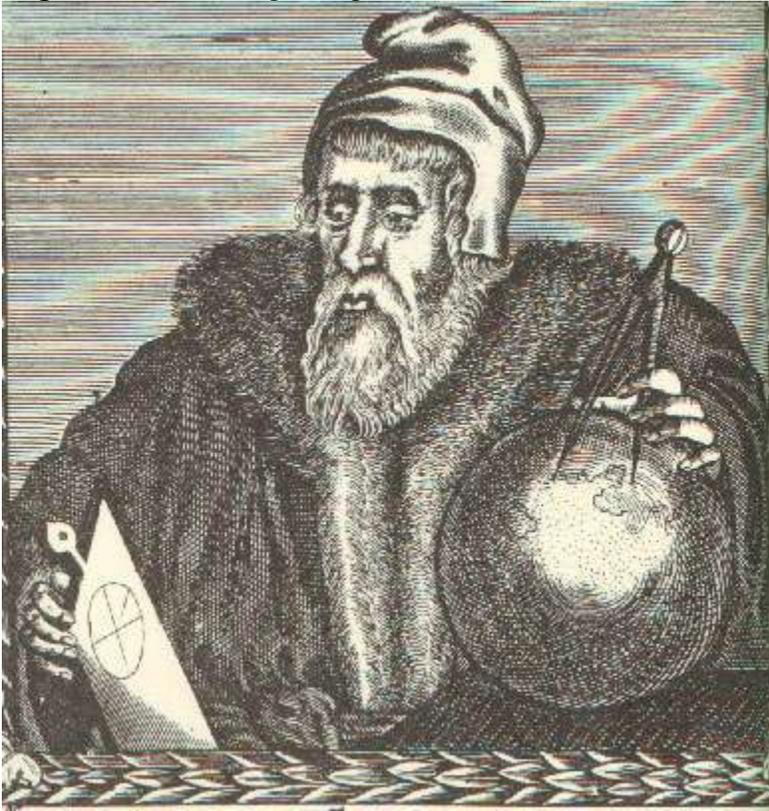
I asked **JHW3** about this and his reply was as follows:

Actually the word balloon is covering up some of Crowley's chess pieces and in the bottom panel some of the pieces are mis-colored. In that bottom panel the angle has changed slightly enough to not see pieces Crowley has entirely but some of Spare's pieces are colored as if they were Crowley's. Oops. Good eye. I never even noticed before that they were colored incorrectly. Oh well.

So there's one mystery solved. I was hoping it would have something to do with the lightning struck tower on pg. 20 panel 3.

Crowley had a good reputation as a chess player. If you want to see for yourself the score for a game he played in 1894 can be found [here](#). Scroll down to the 4th game.

Page 20 Panel 1: Engravings of Doctor John Dee



Pages 20 and 21: Note that the middle panels have the sephiroth of the Kabbalah's tree of life set out in white and black.

Page 21: The Green sun that makes it's first appearance here will be seen again in the next issue.

Page 21 Panels 1-2: The planet that looks like it's hitting the tower appears to be [Mars](#)

Page 21 Panel 3: Not sure what those red wolves are supposed to be.

Claire Jordan writes

the "red wolves" may possibly be intended as dholes, Kipling's "Red Dog," since in the story of that name the red dogs are bringers of war - though real dholes are ginger rather than deep red. See [Dhole](#).

Pages 22-23: Sun and snakes appears outside panels again.

Top Panel: Moore's House of Magic appears once more. Not so sure what Ego, RAYD and CUD and L32 are meant to mean though.

Middle Panel:

Entire Evil 8 have only existed 2 weeks

But only 6 of them are named here.

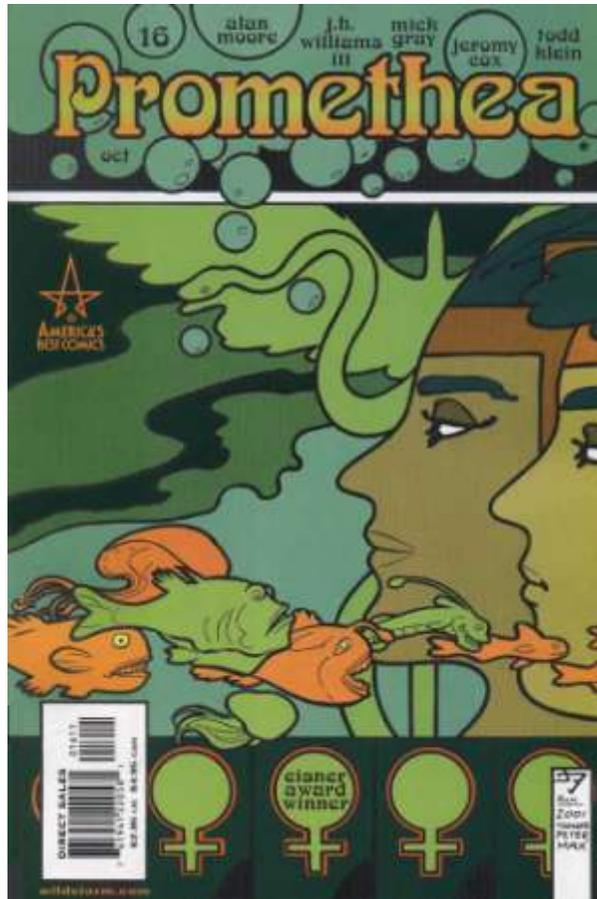
1. Jellyhead II
2. Queen Bitch (this is also the title of a [David Bowie song](#))
3. El Nino (Spanish for "small boy")
4. Erogenous Zoe
5. Fanman
6. [Clytemnestra](#)
7. ??? statue
8. In [issue #23](#) we will learn the name of the one with the arrow & bomb balloon
Edward "Ed Zepellin" Furniss

Claire Jordan writes

El Nino, "the boy-child," is both a name for the baby Jesus and the name of a very disruptive warm ocean current which IIRC sometimes appears off South America around Christmas-time and disrupts weather patterns world-wide for the following year. I note that the Evil Eight (eights again, of course - they're being set up as a contrast to Hermes etc.) are spread out across a pavement which seems to bear some sort of raised circular pattern. Maybe a Malkuth/earth sign?



Love and the Law



22 August 2001...October 2001
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER

The predominance of green and orange and variations thereof reflects the contents of the majority of this issue. The creators are credited above the title amidst some bubbles. Only one of the caduceus snakes is visible and two Prometheas are shown in profile looking young and slightly Egyptian. Some fish & jellyfish swim across from left to right at their chin level, the drawings of them become more simplified as they move right. Underneath are 5 Venus signs with the middle one proudly proclaiming [eisner award winner](#) which was for Best Single Issue in [Issue #10](#). [Peter Max](#) is thanked as the source of the cover.

TITLE

From Anonymous

"Love and the Law" isn't a direct quote but it is a direct reference to Crowley's Thelema or 93 current. The Law is the law of Liber AL vel Legis, "[The Book of the Law](#)", where you will find the statement "Love is the law, love under will" in chapter I verse 57. You will also find the dove and the serpent in that same verse.

Also from **TL**:

from the Bible, especially the New Testament. The law is of course the Halacha, the jewish ritual law with its detailed prescriptions what to eat, what to do or not on Shabbat

and so on. In Christianity, the "law" has been obliterated by the grace and the love of Jesus - see for example Acts 15, and the letters of St. Paul (Romans 3,28; 13,10: "Thus the love is the fulfillment of the law").

SYNOPSIS

In the Mayors mind all the trapped legions of demons are in Hell. Promethea overpowers the 5 Swell Guys. Promethea(5) and (6) enter Netzach which is an underwater realm or an ocean of emotion. In this sea of green Promethea(6)/Sophie has memories of her mother and her own birth and Promethea (5)/Barbara remembers the death of her husband.

Both are overcome by their strong emotions and surrender to love. They surface on a shore to encounter Death who dismembers them but it is only a metaphorical death.

QUOTES

"And who gives the bloody snots of an infant flayed alive and roast in hell what you think, you trickling excrescence?" – Sonny Baskerville, pg 2

"You are not here to think, you leprous little scab! The only purpose of your mildew-like existence is to do my bidding! Do you understand??" – Sonny Baskerville, pg 2

"...I worked with Daley in Chicago. He wasn't a patch on this guy." – Henchman 1

"He's good. The muttering's creepy though." – Henchman 2 2

"Yeah. The muttering's creepy. Personally, I like the raving and bellowing better. It's more normal." – Henchman 1

"Yeah. Raving and bellowing's good. Plus, I gotta say, the voters love him." – Henchman 2, pgs. 2-3

"Oh, balls. Roger's down..." – Bob, pg 3

The leader of the 5 Swell Guys displaying great leadership skills as usual

"...I'm much more in touch with my emotions...and she still has a way to go." – Promethea 2(b), pg 5

"Austin was just explaining' stuff to me, about Thoth and his Ape. This communication theory stuff about signal and noise. And, uh we had sex. I mean I don't want you to think I'm unfaithful to Steve. It's just..." – Promethea(5)

"Barbara, it's fine. I understand. Different things are important here." – Promethea(6), pg 6

"You'll see me later, down the road, but I won't know you. I'll be a completely different person there." – Austin Osman Spare, pg 7

"So, that's Austin Osman Spare. He's sort of intense isn't he?" – Promethea(6), pg 8

"It's a good job I'm, already dead." – Promethea(5), pg 8

"I can breathe and talk! It's like being underwater in a dream." – Promethea(5), pg 10

"...it's water on a symbolic level. Water as a symbol of emotion. An ocean of emotion." – Promethea(6), pg 10

"It's kinda weird. Ordinary life, it's got these ancient symbol systems runnin' all through it, and nobody even thinks about it." – Promethea(5), pg 11

"...nobody loves anybody nobody love me..." – Sophie, pg 12

"...and I'm sixteen and boys love me a little while that's what they mean when they say about doing me they mean they love me..." – Trish Bangs, pg 12

"...that's me in 1970 when I first turned into Promethea. God look at me. I was really

pretty.” – Promethea(5), pg 13

“Everything comes out of the water...Everything that’s alive...Organisms struggling and reproducing in this rich green soup...and the whole world, every species, results from that. That first attraction.” – Promethea(6) pg 17

“The tree of life. And Venus is the only planetary symbol that completely reprises its shape. They say it’s because that’s the principle the entire universe is founded on: Love.” – Promethea(6), pg 19

“I’m good. I’m just not blissed out any more.” – Promethea(6) pg 21

“It makes you wonder if we have emotions, or if emotions have us.” – Promethea(6), pg 20

“I already died. I—I really don’t need to go through that again.” – Promethea(5), pg 22

“Before progressing to the solar sphere. The highest self, it’s like our lower personality...the thing we think of as us...has to die.” – Promethea(6) pg 22

“Y’know that metaphorical stuff...it really hurts.” – Promethea(5)

“Y-yeah. Sort of gets the idea across, though, doesn’t it?” – Promethea(6)

NOTES & ANNOTATIONS

[Netzach](#)

[Reality Creator Workbook Series](#)

Page 1: Note all the devils framing the panels mostly in sexual positions:



Page 1, Panel 1: caption

Hell isn't just a metaphysical location but also a state of mind. In Christopher Marlowes [Dr. Faustus](#) when Faust ask Mephistopholes how he can be summoned up to earth instead of being permanently trapped in hell Mephistopholes answers:

Why this is hell, nor am I out of it.

Here is the dictionary definiton of hell:

1. a)often Hell The abode of condemned souls and devils in some religions; the place of eternal punishment for the wicked after death, presided over by Satan.
b)A state of separation from God; exclusion from God's presence.
2. The abode of the dead, identified with the Hebrew Sheol and the Greek Hades; the underworld.
3. a)A situation or place of evil, misery, discord, or destruction: “War is hell” (William Tecumseh Sherman).
b)Torment; anguish: went through hell on the job.
4. The powers of darkness and evil.

Taken from Dictionary.com

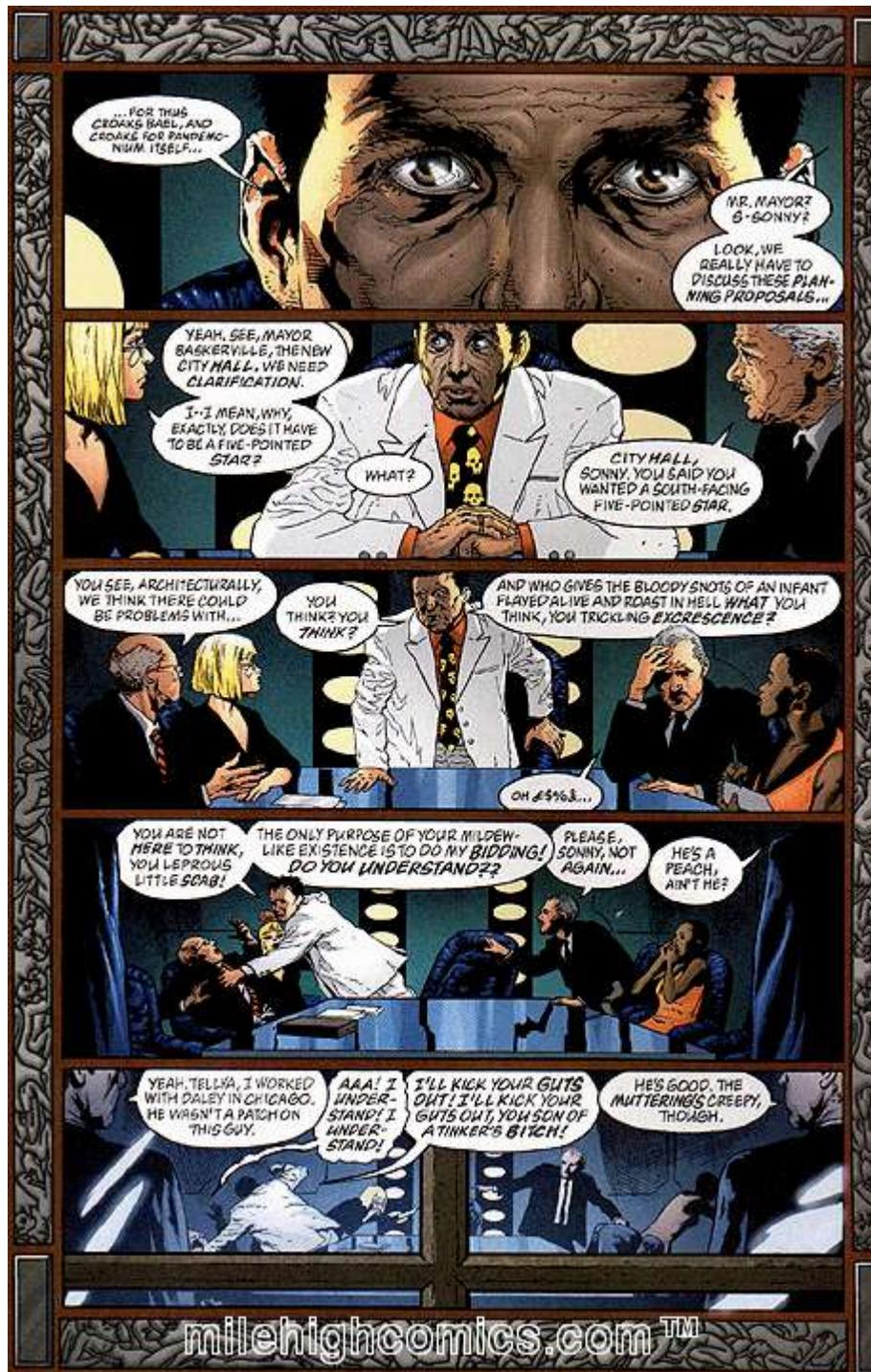
Panel 2: [Asmoday](#)

[Earl Ronove](#)

[Ronove](#)

Panel 4: [Purson](#)

Panel 5: [Astaroth](#)



Page 2, Panel 1: [Bael](#)

Panel 2: Note the skulls on Mayor Baskervilles' tie.

Panel 3: Sonny certainly has a way with words.

Panel 5: *Daley in Chicago*

There were 2 famous mayors named Daley in Chicago:

[Richard J Daley](#) and [Richard M Daley](#).



Page 3 Panel 2: Note the hovercar and the Love Club.

Panel 5: Rogers' face from Panel 3 is repeated on the screen.

Pages 4-5: Sun symbols at either end. Last time we see the devils doing naughty things to each other.

top panel: L9 seems to be a continuity mistake from the last page of the last issue. Note the clock reading just after 9 o'clock.

Page 4 panel 4/Page 5 panel 1: Nice split personality of Promethea depicted by her face being also split not only across two panels but across 2 pages.

Pages 6-7: Note the green flowers. They look like roses to me. Roses are green...

Page 6 panel 2: Note that the lightning struck tower is still visible in the background.

Page 6 panel 3/Page 7 panel 3: Note the strange faces still floating around Spare.

Page 7 panel 2: Nice little green crab emerging from the water.

Pages 8-9: The edges of the panels gradually start dissolving as we move into the water.

Page 8 Panels 1-3: nice fish with human faces and a couple of small merpeople carrying bows and arrows.

Page 9 Panels 1-2: Note the faces made by the cliffs on the seashore.

Panel 2: [Saturday Night Live](#)

[John Belushi](#)

Pages 10-11: Note that the conversation bubbles underwater are all in blue.

Page 10 Panel 2:

[Yellow Submarine](#)

[Sea of Green](#)

[Yellow Submarine Art](#)

In Ian Macdonald's *Revolution in the Head* pg. 165 we learn:

"The Beatles ran into Donovan, with whom they got on well. The following day McCartney stopped off at Donovan's apartment and played him Yellow Submarine, asking for a suggestion for the closing lines. The latter obliged with 'Sky of blue, sea of green'"

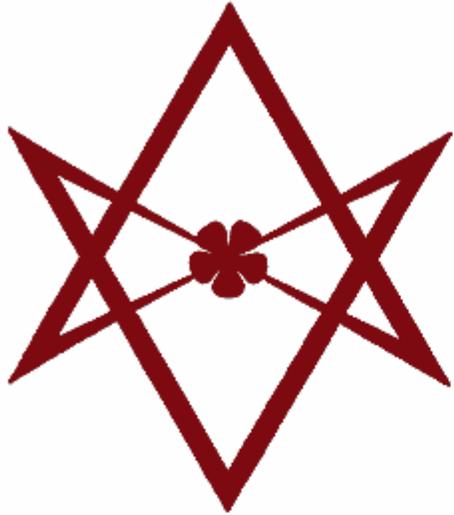
It looks like emerald...

No doubt a reference to [The Emerald Tablet](#)

Here are [Various Pieces on the Emerald Tablet](#)

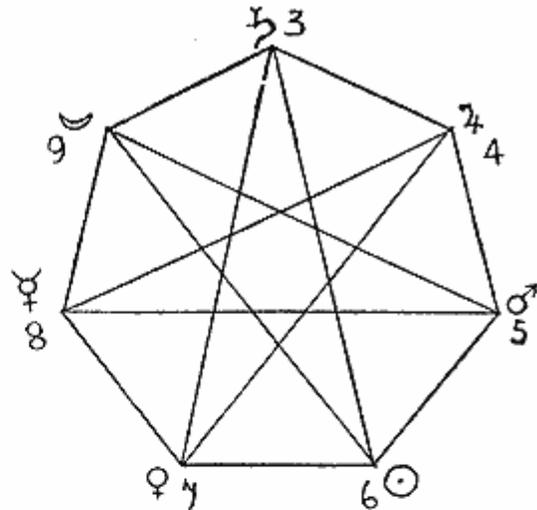
[What is the Emerald Tablet?](#)

Page 10 Panel 2/Page 11 panel 1: The image comes from Crowley's *Book of Thoth*, part one, chapter one. Here is the diagram and two others from this section:



Unicursal Hexagram

It has always been declared impossible to draw an Unicursal Hexagram; but this has now been accomplished. The lines, however, are strictly Euclidean; they have no breadth.



The Days of the Week

Read around the Hexagon, the (magical) Order of the Seven Sacred Planets. Read along the Hexagram, the order of the days of the week. (It is believed that this neat discovery is due to the late G. H. Frater D.D.C.F.)

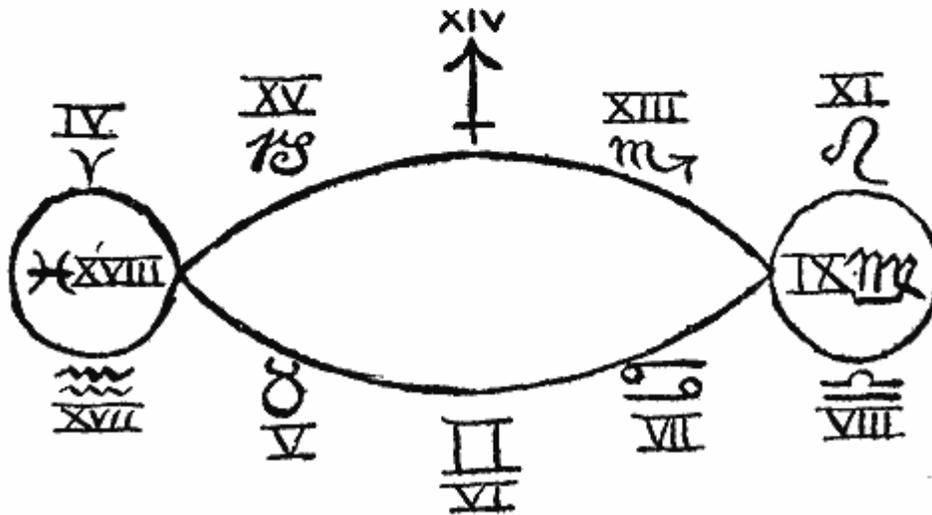


Diagram The Double Loop in the Zodiac

To see it in context click on the following [link](#) and just scroll down to past "Summary of Questions Hitherto Discussed" section.

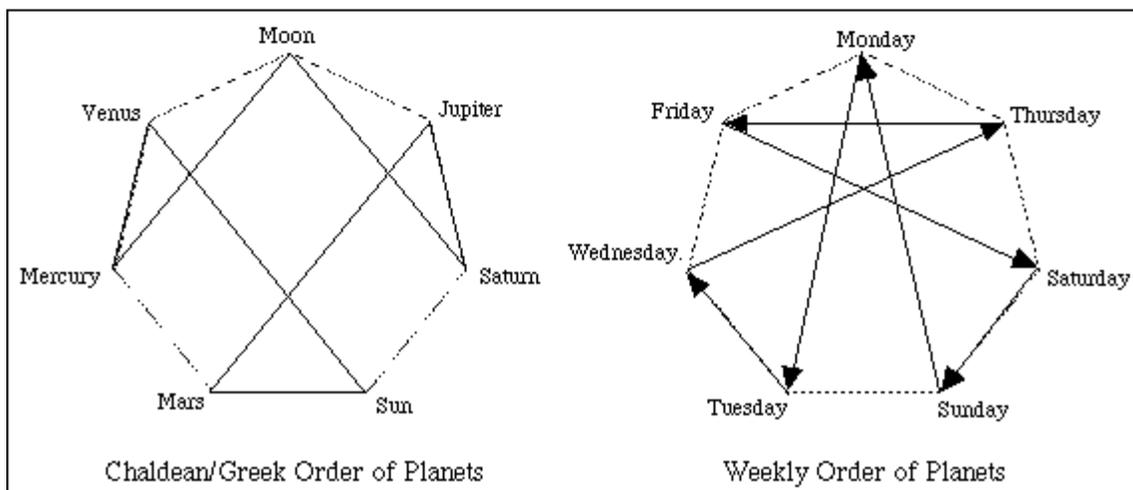
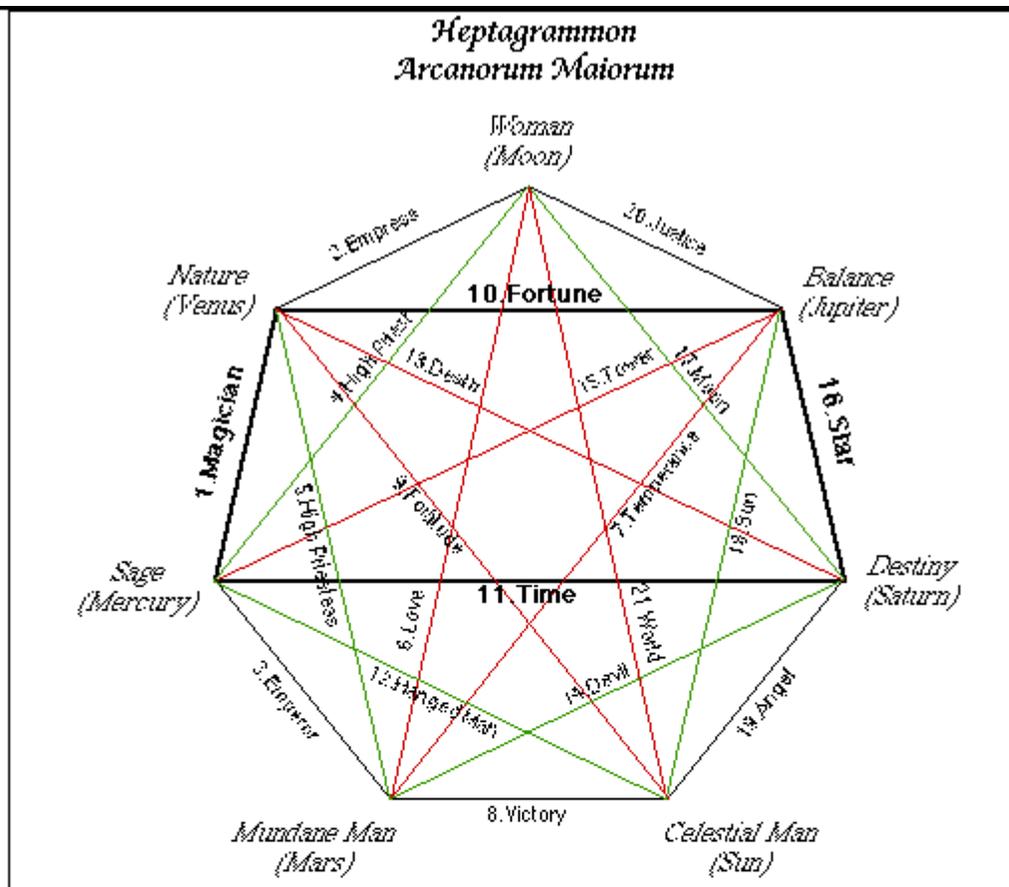
The whole of the Book of Thoth is available online at the following [link](#)

Some more information about this image not mentioned in detail by Crowley's Book of Thoth

[Azoth of the Philosophers.](#)

It is also sometimes referred to as the [Weekday Heptagram.](#)

Here are some images helping to explain it:



from [this page](#)

Pages 12-13: Sophie/Trish memories on page 12

Barbara/Steve on page 13

Page 12 bubble 1: Just how old are Achocalypse Pops?

Does anybody else find it disconcerting that somehow we've moved from Sophie's

memories to memories of her mother Trish?

Page 13: All seen from Steve's perspective. We get to see him writing in his notepad on bubbles 1 and 4

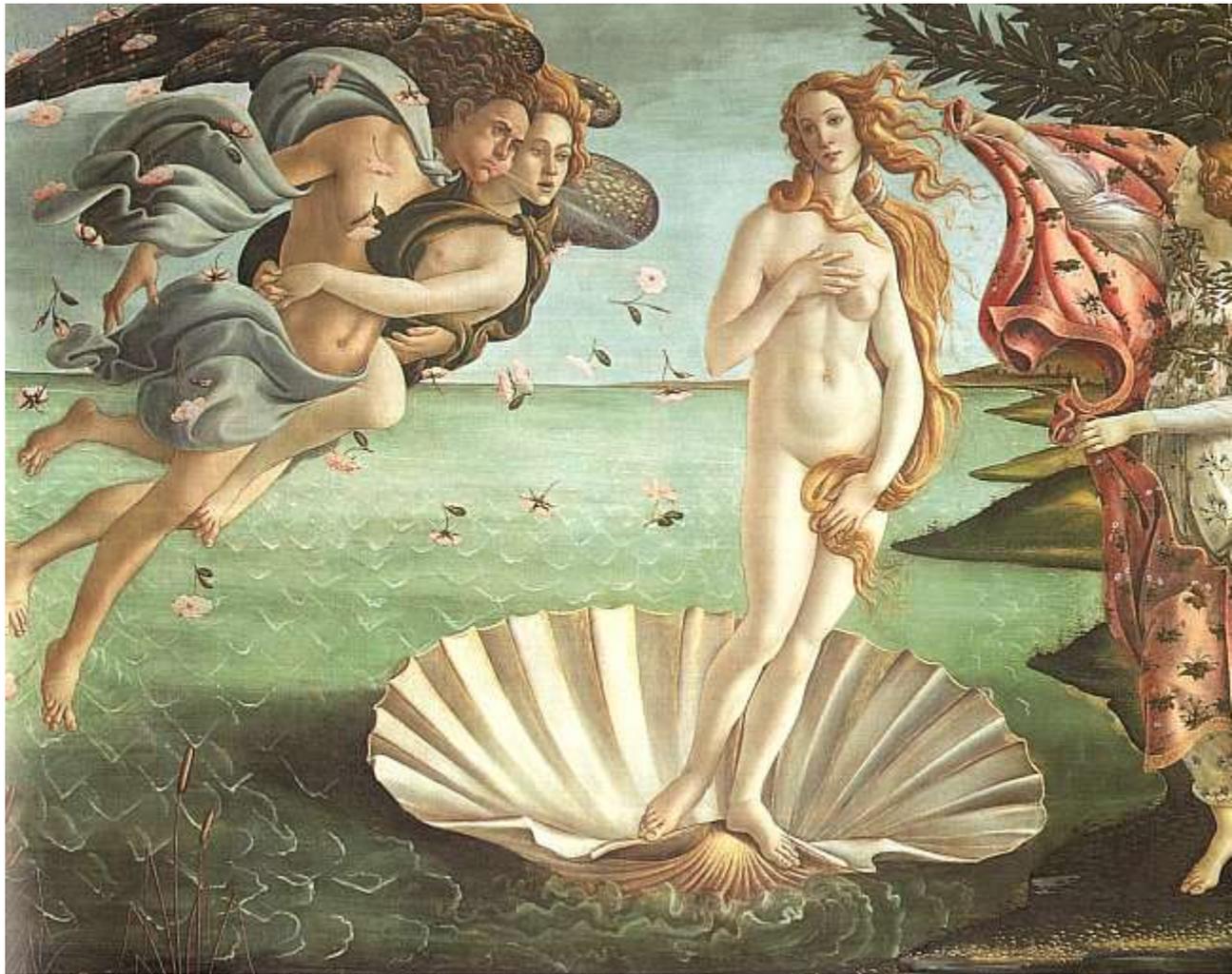
Nice to hear once more about Smees, the Night Queen and the Temple.

Pages 14-15: Don't forget to read the words on the fish bodies:

Broken Alone Hurt Empty My Fault Afraid So Sorry Gone Guilty Never Sad

Page 14 Panel 2/Page 15 Panel 1: Note the profile face looking upwards from the sea bed.

Pages 16-17: Victory is posed very much in a manner reminiscent of the Birth of Venus by Boticelli:



This is an image which Terry Gilliam reproduced so well with Uma Thurman in *The Adventures of Baron Munchausen*:



There are 4 small mermaids attending her.
Note the sea horses amidst the flowers.

Pages 16-17 center lower panel: Victory opens her arms to the two Prometheas.

Pages 18-19: Basically just one giant panel with a time lapse of Barbara and Sophie before and after they swim through the [Venus Symbol](#).

Note the profile face looking up on pg 19. The edge of the panel starts to lose its fluidity and becomes more solid as we start to...

Page 20 Panel 1: ...Surface...

the green sun is still shining.

Page 21 lower panels: start to become more realistic once again.

Pages 22-23 top panel: Eyes and beetles in the sky. Cactus and scorpions on the ground. We are now on Route 24

Page 23, Panels 2-4: great shock effect. Death can be seen as just one big panel split into 3 on this page.

Page 24: The panels gradually lighten as we move away from Death and start heading towards the next Sephiroth.

to be corrected and finalized later. Issue 16 Pandemonium

Planning Proposals...Five pointed star...Celtic Hall..South Facing

Easel 1927 alien landscape

Woman artist...bisexual mild addiction to cocaine

Netzach

Communication theory signal & noise different things are important here

This bit of me belongs in Hod

smeary faced looking around his head. I kept chaging I was like 16 or something

7th Venusian sephiroth

Netzach victory love emotion

Surf water roses warm body temperature Paint emotion Saturday Night Live John

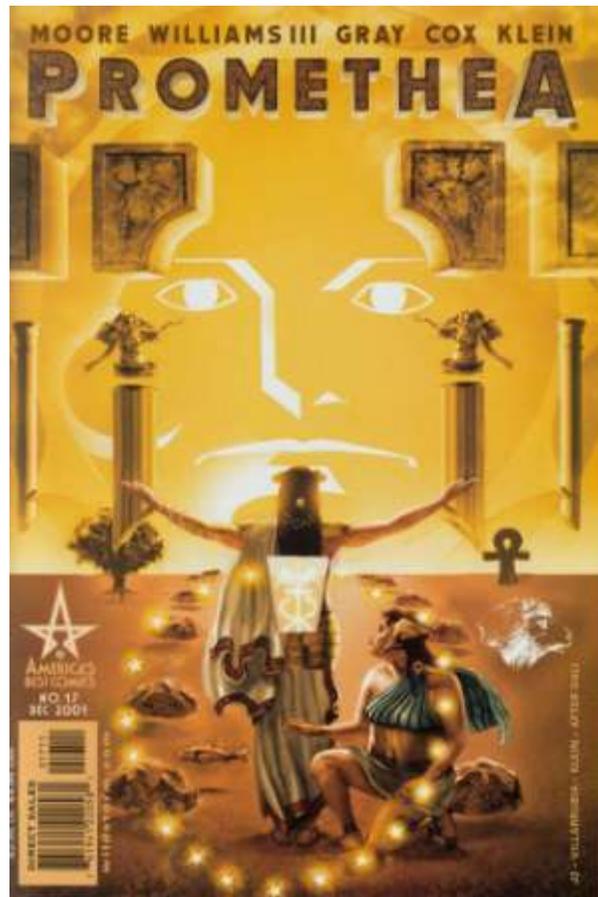
Belushi

Being underwater in a dream

Water on a symbolic level. Symbol of emotion. Ocean of emotion
Emerald Crowley Book Heptagon magical order 7
Classical planets around vs lines days of the week gods representing...
Monday – moon
Tuesday – Martial God Tiw
Wednesday- woden Mercredi Mercury
Thursday – Thor not mentioned
Friday – Freya Vendredi Venus
Saturday – Saturn (not Mentioned)
Sunday
Me kitchen cereal (achocalypse pops)
Nobody loves anybody
16 boys love me a little
20 bars drunk nobody wants me. I'm a joke my stupid name Trish Bangs
22 pregnant Juan I thought he was the one. She will love me...reminiscent of
Miracleman cover
Barbara
1970 when I first turned into Promethea all bubbles from Steve's POV
Smees night queen temple astral monster
Anniversary...Steve's dead
Heartbreak bigger than the sea.
Calm surrender
Gold fish turned green
Surrender to lover
Bliss warm drifting peaceful tears womb
E#veryhting comes out of the water that's alive
Organisms struggling reproducing rich green soup
First attraction
Particles organisms planets suns Everything holds together
Venus Jewels kabbalah
Tree of life Venus only planetary symbol completely reprises it's shape
Scared angry depressed all reactions
Good just not blissed out anymore
Dragged thrown around by mods & feelings maybe that's just life
It makes you wonder if we have emotions or if emotions have us?
What's higher than imagination or intelligence or emotion
Changing color darker
Dreams intellects feelings
Self that has higher self is higher will soul
(24) Death
just a metaphor lower personality the thing we think of as us has to die
earthly attachments worldly ideas petty emotions change move on change scary
but natural
cactus plants beetles scorpions magical plants animals associated with this path.
Menacing imagery skeleton scythe symbo...

that metaphorical it really hurts
way to go before morning

Gold



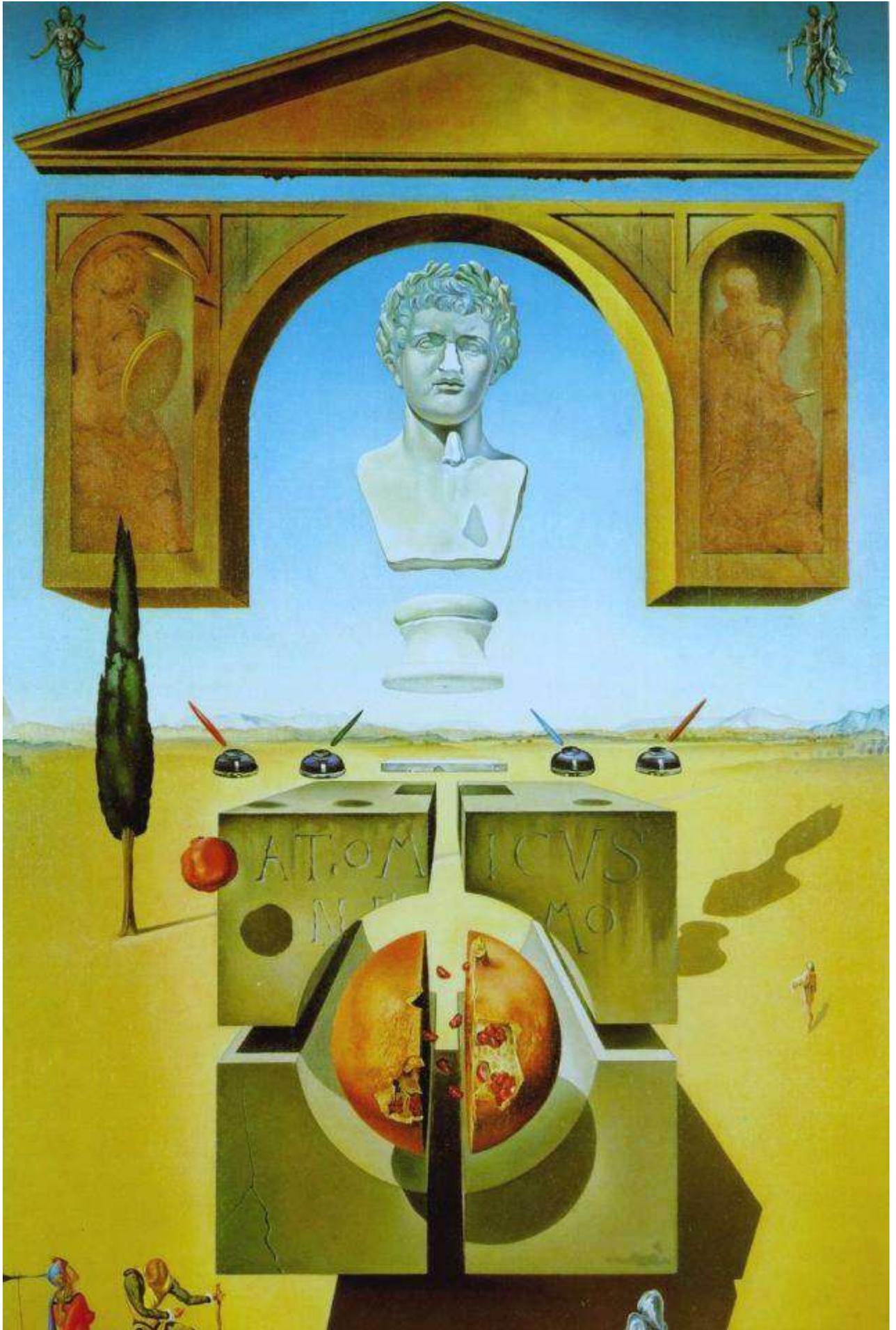
31 October 2001...December 2001
(24 pgs.)

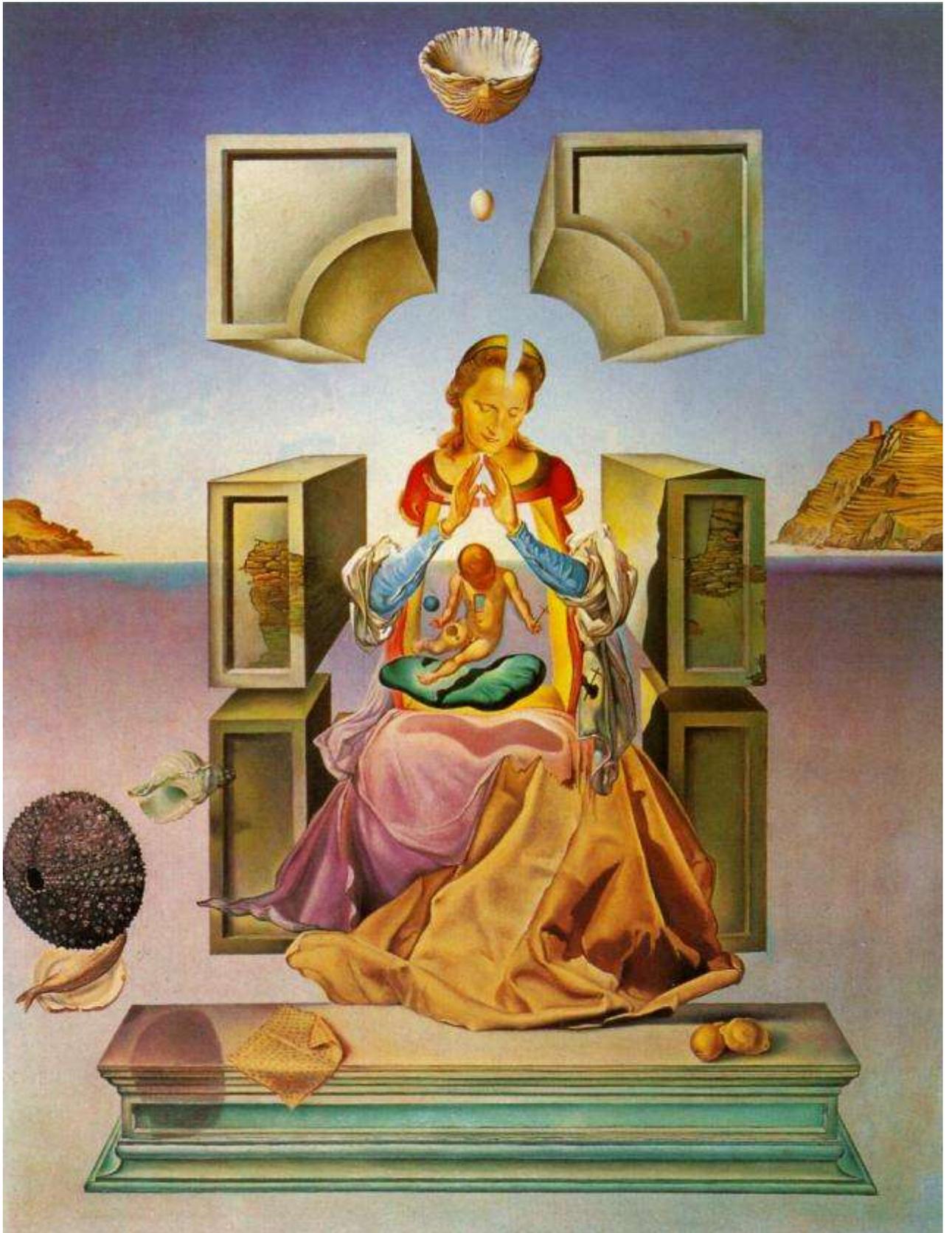
[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

Compare the cover with some Dali paintings:

Note all Dali images are taken from [Dali Art Gallery Paintings](#).









the titles of the paintings are as follows
Dematerialization Near the Nose of Nero, 1947
The Madonna of Port Lligat (first version), 1949
The Madonna of Port Lligat (detail), 1950
The Path of Enigmas (first version), 1981

TITLE:

A quote from the [Alchemy Electronic Dictionary](#):

Gold is the most perfect of the metals. For the alchemist, it represented the perfection of all matter on any level, including that of the mind, spirit, and soul. It is associated with the operation of Coagulation.

SYNOPSIS

In Malkuth Promethea (2b) meets up with the mayor and has a vision of Prometheas (5) and (6) trapped in Geburah.

At the moment Promethea's (5) & (6) are actually in Tiphereth a location representing beauty, harmony and the Sun. They meet up with Boo boo who is Barbara's Holy Guardian Angel and also herself at age 15.

Boo boo shows them Apollo and the Risen gods including Christ on the Cross. All three of them move on to Geburah.

QUOTES

“It’s only our worldly minds that order events into sequences. Into past, present and future.” – Promethea (6), pg. 9

“This sphere’s the gold that alchemists sought. Discovering it is what magicians call the Great Work.” – Promethea(6), pg. 9

“Tiphereth’s where we encounter our Holy Guardian Angel, our highest self.” – Promethea(6), pg. 9

“...like the visionary Immanuel Swedenborg said, ‘Angels know nothing of time’. For our highest self, every moment is eternal.” – Promethea(6), pg. 9

“Life’s a dream we wake from.” – Promethea(6), pg. 10

“How come there’s sorrow in heaven?” – Promethea(5)

“Well, if there weren’t it wouldn’t be heaven. It’d be Disneyland.” – Promethea(6), pg 11

“You know me?” – Promethea(5)

“Ha! Well, I know it’s gotta be twenty years since you looked good in a \$&in’ ra-ra skirt, that’s for \$&in’ sure.” – Boo-boo, pg 13

“I know everything she knows. It’s just she don’t know everything I know” – Boo-boo, pg 15

“Will I meet my holy guardian angel here?” – Promethea(6)

“Maybe not. Maybe you’re already wearin’ your holy Guardian Angel, you ever think of that?” – Boo-boo, pg 15

“Apollo governed things, and he did great...so like, what’s it matter if he was really there or not?” – Boo-boo, pg 17

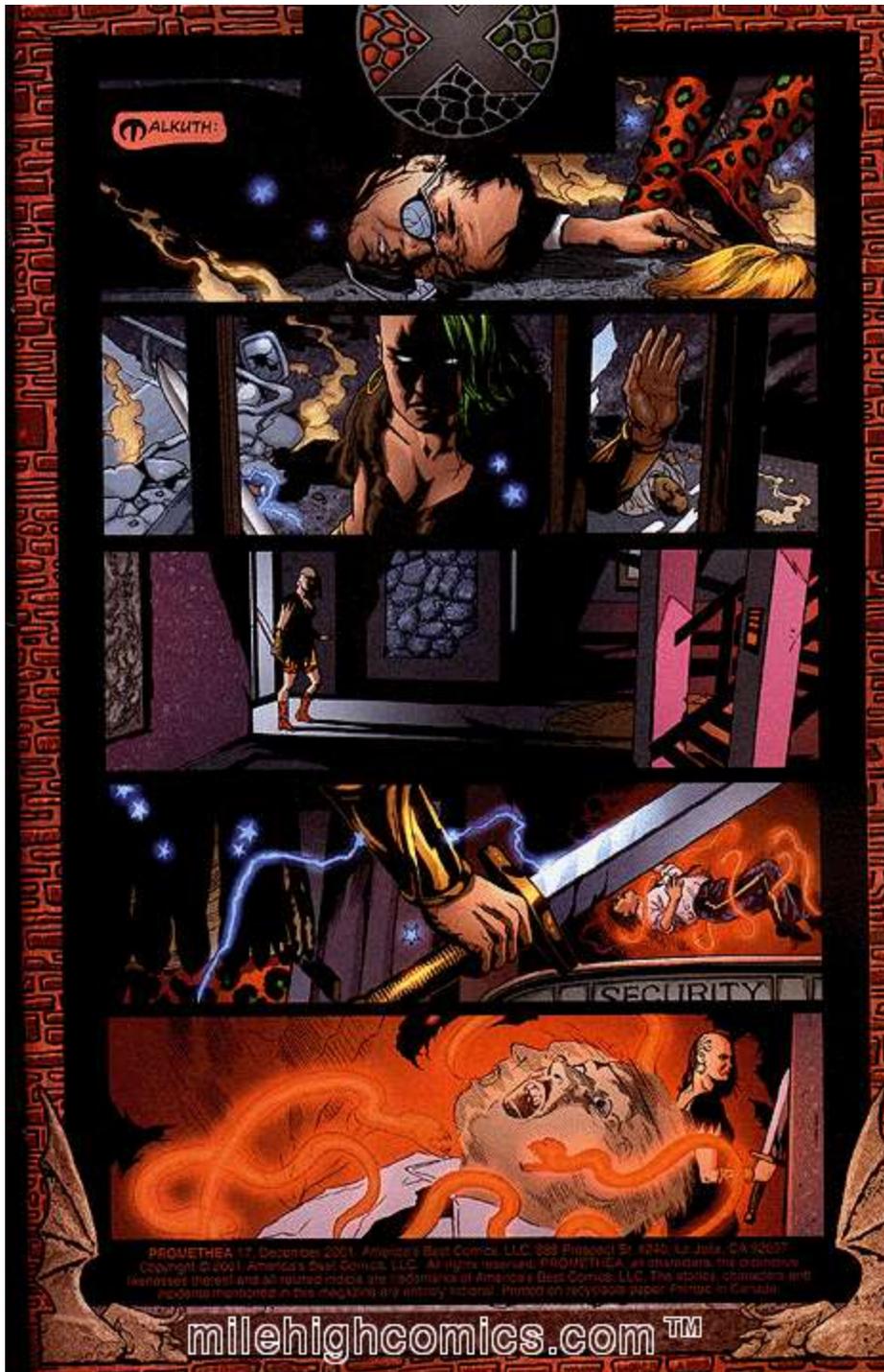
“Crucifixion, it wasn’t just, like executin’ somebody. It was something you’d do to a dog.” – Boo-boo, pg 21

“Our highest point. The best in us. The gold. And it’s nailed writhing on the cross of the world. That’s us up there, Man.” – Boo-boo, pg 21

“God...you see all the pictures and the icons, but to think he really existed.” – Promethea(5)

“No. That ain’t important. Whether he really existed. What’s important is that he exists. What he means, the symbol. That’s true. That’s real. That’s happening right now.” – Boo-boo, pg 21

NOTES & ANNOTATIONS



Page 1: Note the pattern of the red & green boots and skirt that Promethea is wearing match the pattern seen on the Malkuth sign.

Panel 1: toupee on ground.

Panel 2: Marv on the floor.

Panel 3: Sun image on floor.

Panels 4-5: Security man being tortured by red snake or eel like demons.



Page 2: a few sigils on the wall. Any help in identifying them?

Panel 5: young blonde girl has taken on the form of [Vepar](#).

Claire Jordan corrects me here:

- I don't think the blonde girl has taken on the form of Vepar. Vepar is a mermaid, with a fish tail - the girl's legs have been turned into an octopus tentacle.

Can anyone name who the 3 demon kings are?

According to Claire Jordan

The demon king who looks like a puma riding a bear is Purson. The spider with the human, cat and frog heads is Bael (see the "jumping Bael" scene where the demons invade the hospital). The one with the human, bull and ram heads is obviously Asmoday - he is so addressed in page 1 of #16, and on page 11 of #18 Sophie says that Asmodeus "had three heads and rode a dragon." However, there's a definite continuity error here (unless the demons shuffle their forms around between them when they feel like a change!). On page 17 of #8, during the invasion of the hospital, the bull, human and ram-headed demon says to a gnu-headed one (who looks like Andras) "What is this lovely thing that burns, Asmoday?" It's not just a matter of the speech-balloons having been swapped over, either, because the gnu-headed one replies "Walk-in, your highness" - i.e. the three-headed being is a king and the other one presumably isn't. Either it's a straight slippage of the brain on Moore's part, or Asmoday is in fact talking to himself, by name, and Andras has joined in the conversation uninvited.

Bottom pages: Half of [Asmoday](#)'s sigil seen at each end of pages.

We will meet another form of Asmoday/Asmodeus in the next issue.

Also note the devils underneath the sigils.

Page 5 panel 2: Barbara and Sophie are shown trapped in Geburah but this won't happen until the next issue.

Tipereth or its variant spelling [Tiphareth](#).

[Reality Creator Workbook Series](#)

Pages 6-7: Coloring matches the title.

I won't give anything away by revealing what those flying birdlike creatures are but we'll all find out in [Issue #23](#)

The trees, rocks, statue, etc floating just slightly above the ground seem inspired by some of Dali's paintings.

Pages 8-9: Note that these 2 pages can be read either clockwise or counterclockwise successfully.

Pages 10-11, middle panel: Various flying bird creatures here. Note the lion in the clouds in the sky.

Page 12 panel 4: Note the sun symbol on Boo-boo's sneakers.

Page 13 panel 4: Boo-boo starts to take a joint out of her pocket.

Pages 14-15 middle: Nice angels here but who can name them?

Page 15 panel 2: TL has pointed out that this is probably Osiris.

Osiris is a god who is killed and rises again, so belongs to the Sephira of Tiphereth. This must be crook and flail on page 15, his signs. The classical text on Osiris is Plutarch "on Isis and Osiris" (2nd century C.E.).

[Osiris](#)

[Egyptian Gods Index entry on Osiris](#)



[Image Source](#)

Pages 16-17 top panel: Nice depiction of Apollo with his lyre covering up his naughty bits. Above and below him the [Hexagram](#) symbol.

Women sixes strategically have capes covering up their naughty bits.

None of the princes faces are visible.

"Man walks through a forest of symbols" - [Plotinus](#) also [Baudelaire](#) in Correspondences.

Pages 18-19: wheat? imagery at each end of top panel.

Baldur also spelt [Balder](#)

[Attis](#)

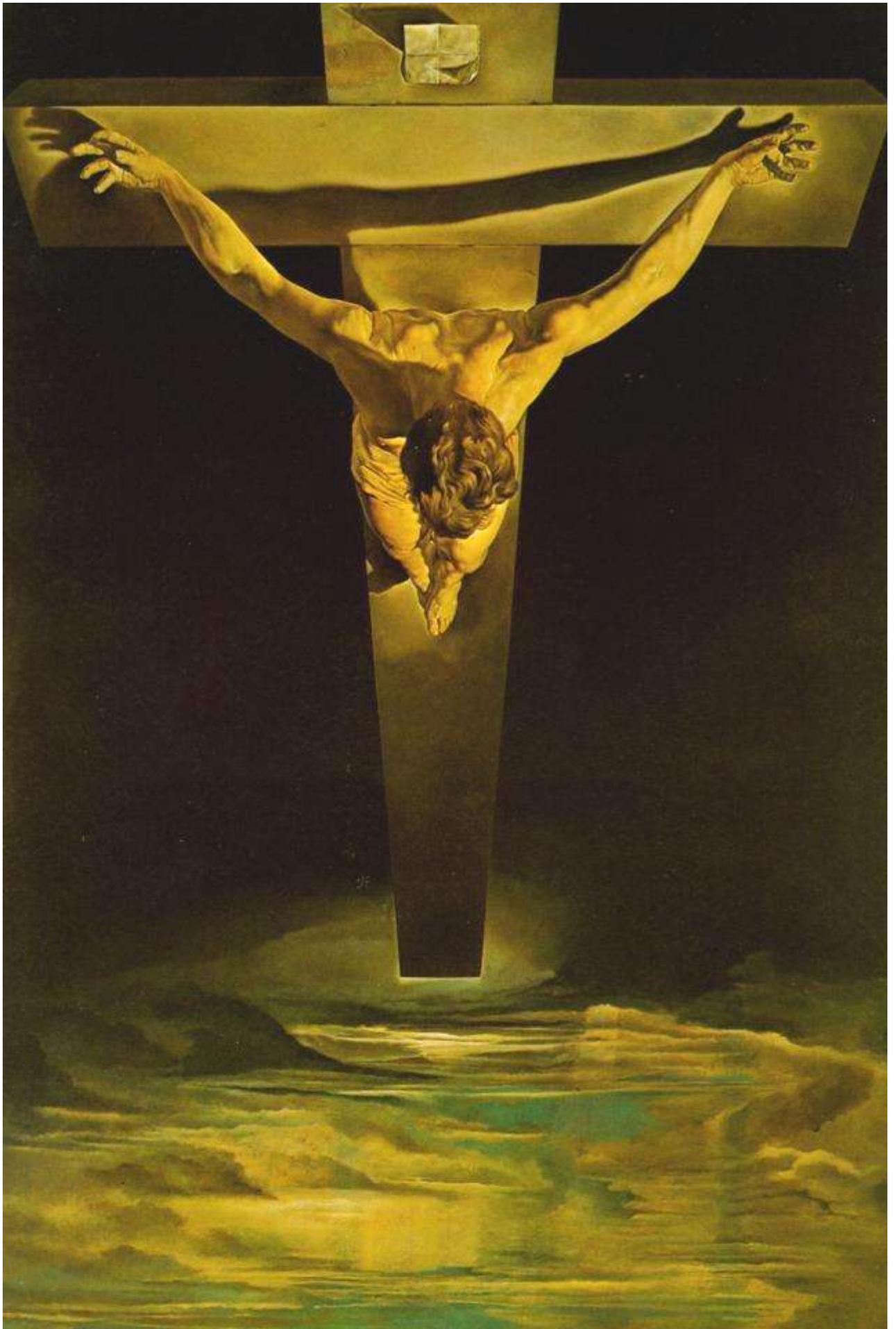
[Dionysus](#)

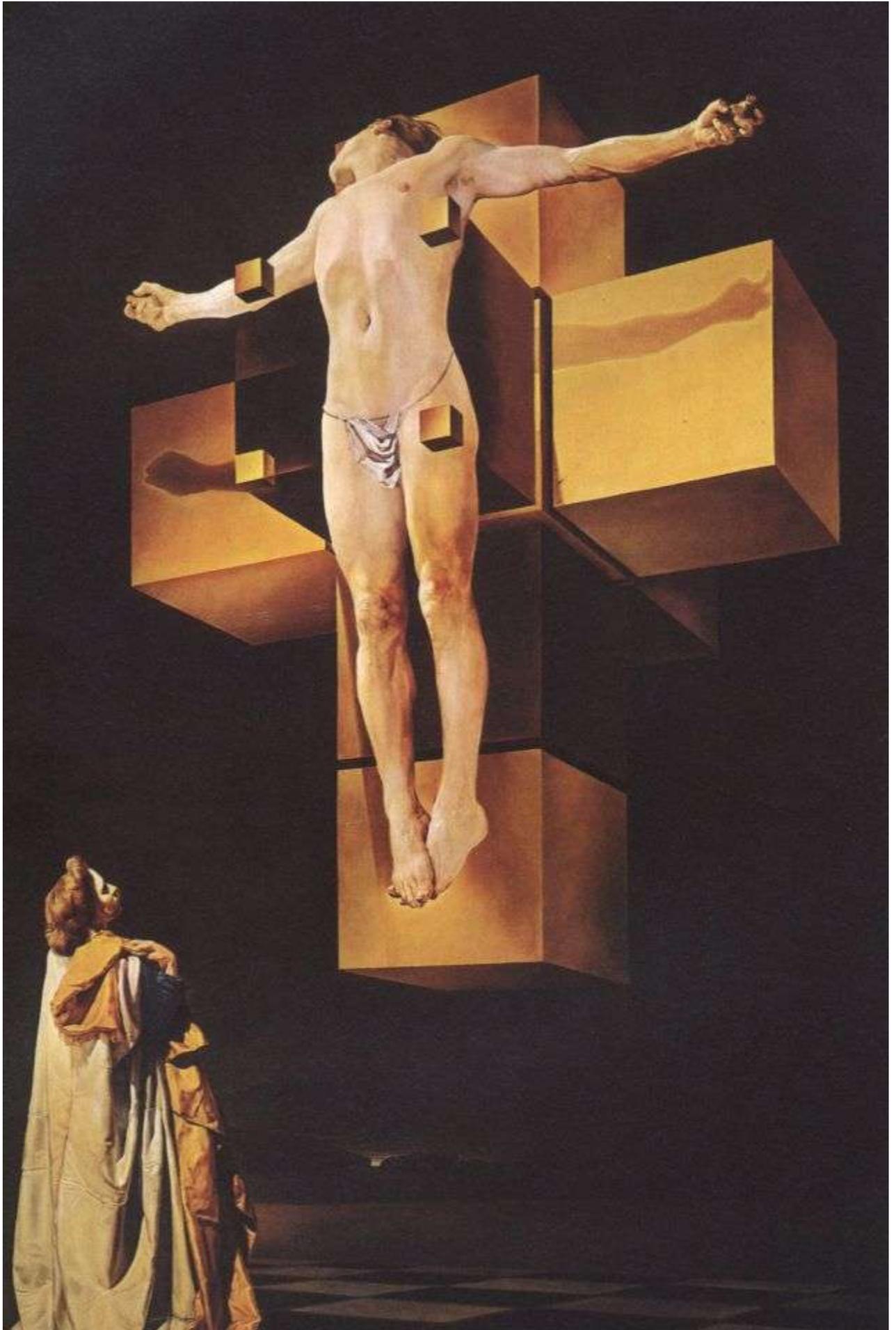
Egyptian diety can anyone name him?

Nice skulls and snakes.

Boo-boo flicks away her joint just before we get to see....

Pages 20-21: Compare this portrait of Jesus on the Cross with 2 of Dali's interpretation of the same event.





Titles are

Christ of Saint John of the Cross, 1951

Crucifixion ('Corpus Hypercubus'), 1954

Two thieves visible as are the Kabbalah colored sephiroth behind him. Malkuth is at his feet, Yesod at his waist and Hod and Netzach at either end of the cross. On top of the cross is Tiphereth.

TL noted the parallels between these pages and another Alan Moore work **Snakes and Ladders**

In "Snakes & Ladders" (with Eddie Campbell, 2001), chapter 5, pages 42-43, Moore makes a meditation on Jesus similar to the words of Boo-boo:

"Oh Christ. The cross rolls by the curb, there in the soot and sweepings, the tobacco-spit. In Syon, every incident is symbol, every symbol is immediate and real. The seal of the most holy trodden in the mortal filth and dirt.

Oh Christ. Yet there is meaning here. The symbol of Divinity within mankind is crucified with thieves, dies in the human gutter with the worlds shit all around and this, then, is the truth:

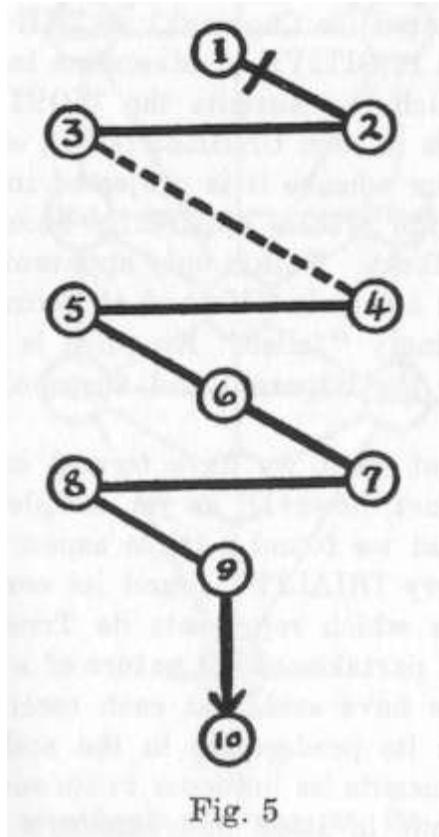
...that the profane and sacred are both one, and that the salt of the earth and its scum are struck from the same coin, and in our lowest depths, the worst abyss of us, there is a light. Oh Christ.

Oh Christ in all of us.

And Arthur Machen in Amelias death, finds his Golgotha, finds his place of skulls, his Calvary, is taken down into the black earth of his grief. His heart become a vast stone rolled across the door."

The picture shows a photograph of King George Vs funeral cortege in 1936: during the procession, the imperial crown atop the coffin fell down into the gutter, making Edward VIII murmur: "Oh Christ what will happen next?"

Pages 22-23 middle: The lightning bolt sword path is shown dividing the two pages. This is explained in a manuscript of Crowley's disciple "Frater Achad" alias Charles Stansfeld Jones called "The Bride's reception being a short Qabalistic treatise on the nature and use of the tree of life with a brief introduction and a lengthy appendix" (1922) as follows: "Now there is another manner in which the fomulation of the Ten Sephiroth emanating from the One Light may be expressed, and this, without unduly confusing the reader, I desire to show, since it illustrates in an able way the DUAL NATURE of each Sephira. This is called by the Qabalists "THE LIGHTNING FLASH" and it connects the Ten Sephiroth as shown in the following diagram.



It is also known as THE FLAMING SWORD, which is united with the idea of THE SERPENT of WISDOM as will be more fully explained later on. This idea is useful as showing how each Sephira receives a certain influence from the preceding one and in turn transmits its nature to the one following."

[Source](#)

On the left hand page approaching route 22 it is still daytime but on the right hand page once they start travelling the route it becomes night.. Nice elephants on panels 3-4

Page 24: Classical statue depiction of Justice. Blind and holding a sword and a pair of scales.

I like the Next byline

Panic in Manhattan...Hell on Earth...Havoc in Heaven...Life on Mars

Issue 17 FOLLOWING are just notes to be removed at later date after I've incorporated some of them into the main text

Security

Please help

Hello O hell...3 kings rather a good hand..entire howling

Miss Brannagh, Miss Vanderveer

Asmoday...Asmodeus trapped in Qlippoth of Geburah...but this doesn't happen to Barbara and Promethea until next issue. Right now they're in Tiphereth

Gold

Still peaceful just before dawn Beauty Harmony sun...Point of Balance other spheres revolve around

NOTE: pgs. 8-9 can be read either clockwise or counterclockwise successfully
Immortal part soul
Reincarnate jump back wheel of karma Heaven highest human point in Kabbalah merge
into one eternal spirit self Celestial circle cross worldly
Tiphereth is Mankind's highest and God's lowest timeless connect
Only our worldly minds order events into sequences but past present future Gods eternal
timeless golden encounter our Holy Guardian Angel Immanuel Sewdenborg
Angels know nothing of time every moment is eternal
6th sphere self soul true will
gold that alchemists sought
great work - magicians
Greek sun God Apollo's oracle Delphi
Know thyself (gnothi seauton)
Seams of pure gold inside us
Beautiful oasis we revisit
Calm point centre of things
Burning lions heart will soul self
Been here before Do...places?
Golden circle going on forever
Beauty Einstein said beauty is truth life's a dream we wake from
Joy sorrows w/coulds passing across the sun
Lights changing but it's me inside me
Sorrow in heaven Disneyland
Angels
Sense of presence
Strange place sweet familiar mountain top inside yourself wind light scary naked bare
soul
Good vulnerable
Note the sun symbol on sneakers
Elephants Barb break me up in that hat 20 years since you looked good in a ra-ra skirt
Brass butt Boo-boo Ramirez
Me when I was 15
All strong you don't take no crap from anybody
Skinny ass husband
Wizard cereal box
Satisfied always gotta climb higher macho assholes
I know everything she knows. She don't know everything I know
Homey
Maybe you're already wearing your Holy Guardian Angel
Sophie Ban's highest self is Promethea
She always knew what she was talking about...except with boys
Four sixes Princes Harmony Risen Gods
One philosopher ordinary human life
Apollo Sun Music Harmony Benevolent success, science pleasure victory gorgeous
Aegean region running city states Apollo's oracle at Delphi
Priestess Pythia teenage chick stoned pillar fumes hemp out of it garbabe instructions

straight from Apollo

Disaster God Apollow was running things progressive enlightened pacifist .Reminds me of Tom Holt's novel Alexander at the World's End

Worked years< br> Apollo governed great

What's it matter if he was really there or not (eg. Moore and sock puppet god)

Risen gods sun goes away every night reborn in the morning

Mr. Goodbuns Baldur the Beautiful Northlands

Anybody who has already read Alan Moore's Top Ten issue Mythdeamenours will already be familiar with the story of Baldur

Killed by Loki at Ragnarok

My man Attis should be selling sweetcorn. Cute Cybele castrated him so nobody else could have him...dies becomes trees flowers

Phrygia revives him as criop God

Symbol of return

Dionysius Orphic myths Zeus screws Demeter's girl Persephone Hera hires titan tear kid to bits and eat him only heart left. Athena gives heart to Senele eats heart 9 months

Dionisius reborn like the vine he symbolizes

Egyptina ???Death decay rot profane kinda sacred too.

Jesus Christ Boo boo throws away joing just before big surprise

Kabbalah

Crucifixion executing do to a dog degradin humiliatin with thieves highest point best in us gold nailed writhing on the Cross of the world. That's us up there man down here

Auschwitz ass end our highest self still here with us

Always light at the bottom

Pictures Icons existed ain't important existed. What's important is that he exists

What he means real happenin' now

Some magician wanted to get into your pants

I'm with you for the duration

Lightning bolt route

Sword (22)

Energy descends into being from God Godhead to physical existence zig zag path color

Highway 22

Follow downwards lightning bolt but backwards

Lowest 5 spheres

1. flesh
2. dreams
3. mind
4. emotions
5. spirit

Universal qualities will love

**Let's cross that bridge when we come to
it. There ain't noin bridge(Abyss)**

Elephants sacred to path 22

Justice

**Crowley Adjustment Universe ain't just
but it's precise adjusted & balanced**

Mars red fiery energy into being

Impurities unworthy destroyed

Geburah strength & judgement

Justice blind sword Balance scales Life on

Mars



(28 December 2001...February 2002)
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER

The cover doesn't really reflect what this issue contains. Red Glare! Might be taken as a reference to the Cold War paranoia and the [space race](#) between the USA and Russia.

There is a reference to the rockets red glare in the American National Anthem [The Star Spangled Banner](#).

The [onion dome](#) defined by the American Heritage Dictionary as "*A pointed bulbous domelike roof, used especially in parts of Russia and eastern Europe.*" and Flag in the background certainly look Russian but inside this issue Prometheas (5) & (6) are actually on the Planet Mars or its' Kabbalahistic equivalent whilst Promethea (2b) remains on earth. The floor looks like a chessboard and it seems as if she has blood on her sword. Presumably this Promethea is shown on Earth on the cover and the big red planet in the sky is Mars.

TITLE

The title could be a reference to the David Bowie song [Life on Mars?](#) which appears on his [Hunky Dory](#) Album. Another song on this album called Quicksand refers to Aleister Crowley.

SYNOPSIS

In Malkuth FBI agents Ball and Drucker are in pursuit of the new militant Promethea whilst Prometheas (5) & (6) plus Boo boo arrive at Geburah, a Mars like location which is totally red. Prometheas (5) & (6) are trapped in the world of shells where Asmodeus reigns in the form of a giant spider. Back in Malkuth Promethea (2b) manages to overcome the mayors' demons by eating them and in Geburah Promethea (6) manages to calm down and by treating Asmodeus with respects lets him show his true aspect which is actually human.

In our world Promethea(2b) escapes from the 2 FBI agents. Back in Geburah Boo boo and Prometheas (5) & (6) leave to go off into Mercy.

QUOTES

"Mars sort of symbolizes anger." – Promethea(6)

"Nah. You're thinking of Goofy. The planet of tantrums and brawls." – Boo-boo, pg. 4

"...they're a bunch of \$#&in' showoffs, treatin' the kabbalah like a \$&in' tourist map. They gotta 'do' everywhere, see?" – Boo-boo, pg 5

"I'm still angry, but it's not that sort of angry-horny anymore. Now it's angry scared.

We're someplace bad." – Promethea(6), pg 9

"..we saw Asmodeus before. He didn't look like that!" – Barbara

"I do not look like anything." – Asmodeus, pg 10

"Sophie hurt everyone. Tricked Grace. Tricked Stacia. They're suffering right now." – Asmodeus, pg 11

"Has it occurred to you that I can banish you by simply killing your host body?" – Grace/Promethea(3)

"Has it occurred to you that might be what we want?" – Legion of demons inhabiting Mayor Baskerville, pgs 12-13

"A sharp lump of metal against the eternal evil within mankind. You never know. It might work." – Baskerville

"You know, Darling. You're absolutely right. How silly of me to think I need a sword

against you...when all I need is the intelligence it symbolized.” – Grace/Promethea(3), pg 14

“You’re part of us somehow, aren’t you?” – Grace/Promethea(3)

“Huh. Even assuming that’s true, we’re clearly a part of you that you can’t control.” – Baskerville

“No. We can’t. Not until we stop pretending that you’re some force outside us, causing all the harm in the world. Not until we’re prepared to own you.” – Grace/Promethea(5), pg 15

“It eats emotion, and I think it likes anger best.” – Promethea(6)

“Approach us with fear, with hatred and revulsion and we will be fearsome, hateful and vile. Approach us humanely and with respect, and we will be human and respectable.” – Asmodeus, pg. 17

“We’re much closer to you than the Gods for example. The motives of Gods are unfathomable, whereas we demons rage and cheat and bellow. We’re like you.” – Asmodeus, pg 17

“Like gods or angels...or humans for that matter...Demons have many identities. We are legion.” – Asmodeus, pg. 19

“The Qlippoths are generally understood as hells, although the word means husks or shells. It’s what remains once the sacred energy in things has departed.” – Asmodeus, pg 19

“If Qlippoths are husks left when good departs, does that mean evil isn’t a real thing, in itself? It’s just an absence of good, like dark’s an absence of light?” – Promethea(6), pg 19

“We’re all part of the same thing, ain’t we? It’s just I’m partying’ in the penthouse, while you molest first-graders in the boiler room. You just got stuck with the dirtiest job is all. You ain’t so bad.” - Boo-boo, pg 20

“All of us, we can only see in others what we recognize from ourselves, okay? Now I’m an angel. We look at life, an’ that’s all we see, man. Angels.” – Boo-boo, pg 20

“What about demons. What do they think when they look at life?” – Barbara

“We think the angels are running a scam. That’s what we’d be doing.” – Asmodeus, pg 21

“Show your faces here again and I’ll rape you with burning marlinspikes.” – Asmodeus
“Heheh. Demons, man. Ya gotta love ‘em.” – Boo-boo, pg 21

NOTES & ANNOTATIONS

[Geburah](#)

[Reality Creator Workbook Series](#)

This would probably win hands down in a competition for the reddest comic ever published. 16 pages or two thirds of the issue are almost entirely red.

According to the color symbolism chart on [this page](#) red can signify:

Excitement, energy, passion, desire, speed, strength, power, heat, love, aggression, danger, fire, blood, war, violence, all things intense and passionate

Here's a good page if you're interested in the symbolism of [colors in the Bible](#).



Page 1: This is our introduction to FBI agents Lucille Ball and Karen Breughel.
Panel 2: According to Claire Jordan:

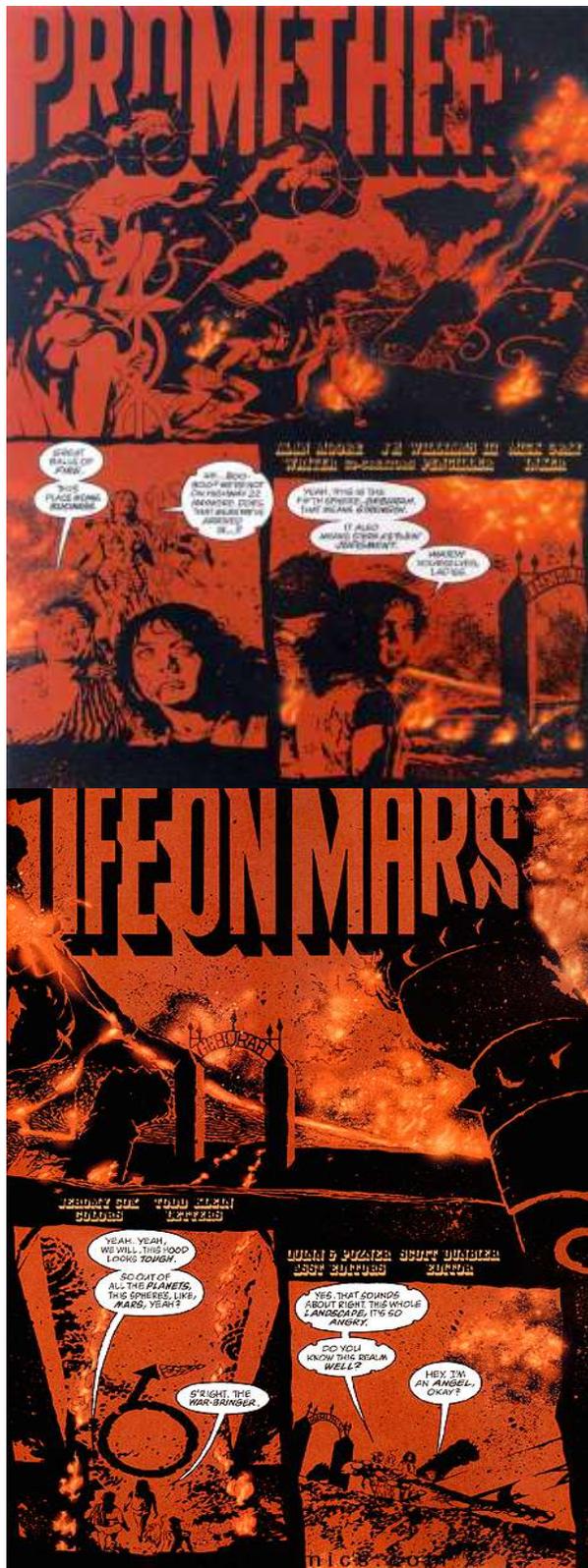
a wet-vac is a powerful vaccum cleaner/hoover capable of sucking up liquids (elastagel in this case).

Panel 3: Note the AMEN sign above the Weeping Gorilla poster.

Panel 4: The first time we find out the full name of one of the 5 Swell Guys – Marvel William Hamilton.

Panel 5: *g-men* : a g-man is an agent of the Federal Bureau of Investigation. It is an abbreviation for Government man.

Panel 6: Nice photo of Promethea sent by Bill Woolcott's version to Dennis Drucker.



Pages 2-3 top panel: Note the huge forearms rising from the ground with fists clenched, wearing some sort of armour.

Page 2, panel 2: Great Balls of Fire is a Jerry Lee Lewis song.
Here are the [lyrics](#).

Page 3 Panel 2: *Hood* : A neighborhood, usually in the inner city.
African American Vernacular English, short for neighborhood.

Definition takes from [Dictionary.com](#)

Note the [Mars symbol](#) on the floor.

Some information about Mars the God of War from:

[Wikipedia](#)

[Messagenet](#)

[Classic Myths](#)

[Pantheon](#)



Page 4 Panel 2: [Goofy](#) is a famous Walt Disney character.

Pages 6-7 top panel Coming out of the ground are the Gods of War, justice and Strength.

Who can name them?

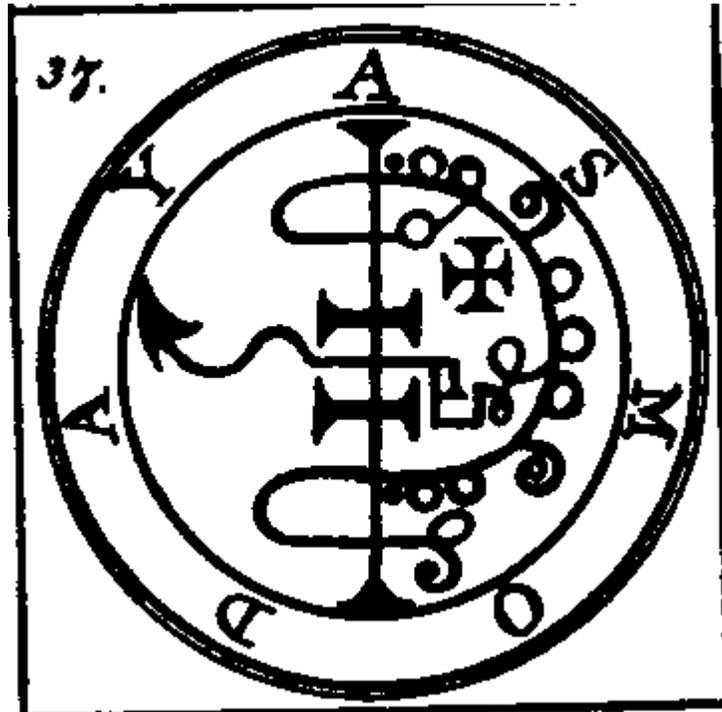
I'm guessing they're Horus, Ares (or Mars) and Thor but I could be wrong.

Claire Jordan writes

Ares/Mars definitely, Thor possibly, Horus I don't think so. If that's an Egyptian deity it should be Mont or Mentu, falcon-headed god of war. He may also be Ashur, Assyrian god of war: there seems to be some confusion as to who the eagle-headed and winged deity seen in Assyrian carvings is but he is sometimes identified as Ashur.

Pages 8-9: Asmodeus in the form of a giant spider has his sigil on his back. Here is the seal of Asmoday thanks to TL.

It came from a [German Satanists Home Page](#).



[Asmodeus](#)

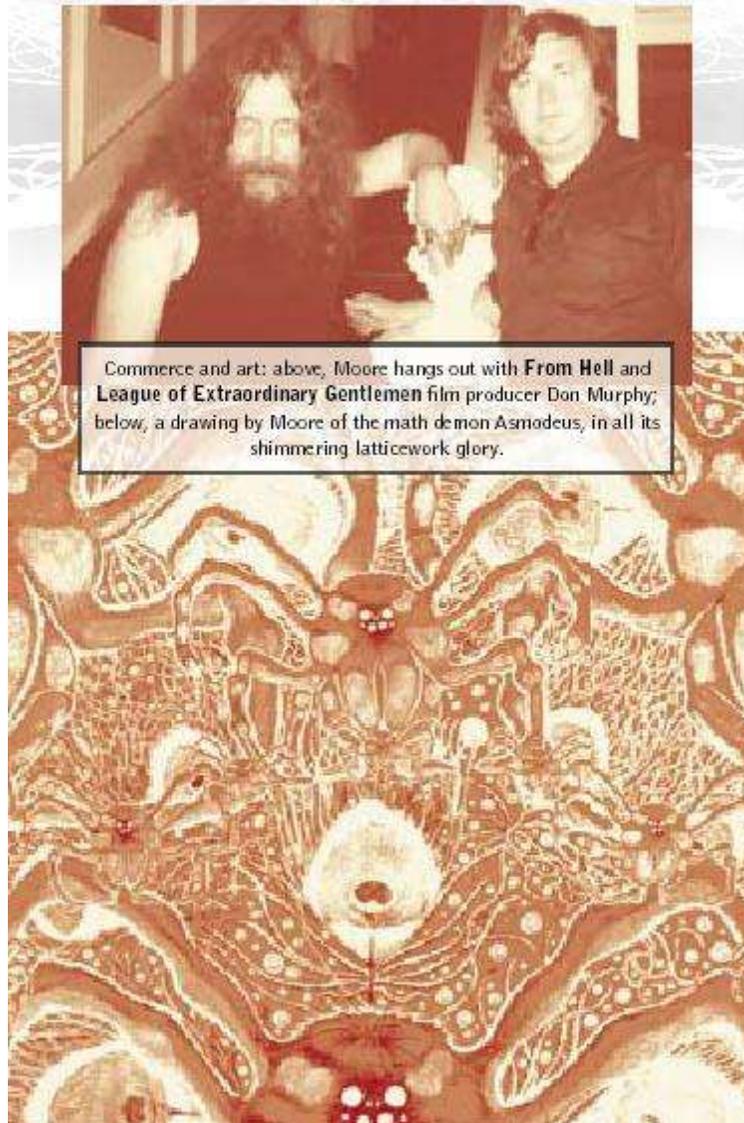
Note that the spider web is made up of hundreds of smaller spiders. All those weird faces must be people whom Asmodeus has trapped.

An extract from the Alan Moore interview in [Arthur Magazine](#) Issue #4 page 22:

*I also had an experience with a demonic creature that told me that its name was Asmoday. Which is another name for Asmodeus. And when I actually was allowed to see what the creature looked like, or what it was prepared to show me, it was this...latticework. If you imagine a spider, and then imagine multiple images of that spider, that are kind of linked together- multiple images at different scales, that are linked together-it's as if this thing is moving through a different sort of time. You know Marcel Duchamp's **Nude Descending a Staircase**, where you can see all the different stages of the movement at once? So imagine that you've got this spider, it was moving around, but it was coming from background to foreground. What you get is sort of several spiders, if you like showing the different stages of its movement. Now, imagine all*

of those arranged into a kind of shimmering lattice that was turning itself inside out as I spoke to it.

Image found on page 32 Arthur #4 shown below



For an earlier example of Asmodeus appearing in an Alan Moore story see page 171 of **Across the Universe: The DC Universe stories of Alan Moore (2003)** which reprints a Secret Origins starring the Phantom Stranger story from January 1987 entitled **Footsteps** Here are a couple of webpages with information about Asmodeus:

[Asmodeus](#)

[Occultopedia entry](#)

Page 10 Panel 1: [Qlippoth](#).

Pages 10-11: Note the dead or dying tree with the serpent at the bottom just about to



Pages 14-15 before coloring

Pages 14-15: Octopus like creature but with 12 legs instead of 8. A dozenopus(?). Sun symbol above it.

Claire Jordan writes that it looks like the head of Cthulhu.

Thanks to TL for the following:

an extract from Alan Moore's interview with Dave Sim ([Cerebus # 218](#))

After my initial apparent experience with non-ordinary states in the early January of 1994, I went through a superficially similar but subjectively very different-seeming experience about a month later, in the February of that year. I'll leave out the details, but the upshot was that I found myself seemingly in conversation with an entity that at first identified itself as "One of the Nine Dukes," and then upon closer interrogation as "Asmoday." Its "body," when I asked it to show me what it looked like, consisted of a shifting and shimmering latticework of repeated spider motifs, all identical but at different scales. These, while keeping their colouring consistent, appeared to be constantly turning themselves inside out through a spatial dimension that was foreign to me, becoming on the reverse a similar shifting lattice, this time with a reiterated lizard motif. This would turn itself inside out and become the mesh of spiders again, and so on. As a constant background to this effect, there was a beautiful pattern composed of peacock's-tail eyes. The entire thing was like a 360-degree sphere or field of presence that surrounded my head, moving and speaking lucidly to me (and with great politeness and charm, it must be said).

As with my first experience, other magicians were with me at the time (although not the same people). I remarked to one of them at the time when I was apparently speaking to the supposed entity that it seemed to me that the creature's body was actually a sort of display, since a physical body would clearly have been completely redundant. I wondered if the "bodies" of such creatures aren't more in the nature of the "icons" that people use to represent themselves when surfing the net? Perhaps the perceived forms were more like compound symbols, characters in an unknown language that were meant to impart a kind of non-verbal information to us. At that moment, it struck me that the entity I appeared to be seeing was conveying to me several things by its apparent form: Firstly, it was highly skilled in mathematics and in the visual arts that pertained to mathematics. Secondly, it had at least one more spatial dimension to play with than I did, and it seemed to take an almost smug delight in pointing this fact out to me. There was a quality of likeable vanity that seemed to imply that the emotional range of the entity was not vastly different from that of a human being. (This has not been the case with some of the other "species" of imaginary creature that I like to imagine I've encountered, and thus seemed worth noting.)

Days later, after the experience, I did some research to see what I could find relating to the demon Asmoday or Asmodeus as he is more often known. It seemed that Asmodeus is considered to be the patron demon of mathematics and handicraft, which fit in with my general perception of the creature but proved nothing one way or the other. There was also some fascinating material on this particular demon's ability to grant an "Asmodeus Fright," wherein the magician will be plucked up into the air by the demon and allowed to fly over his town. On looking down, the demon-borne conjuror would see all the houses below as if their roofs had been removed, so that the occupants inside could be

seen going about their lives. This was a fascinating and compelling medieval image, but again didn't seem to signify for much.

Asmodeus is also mentioned in a vision of the catholic saint Francesca Romana (1384-1440). There, Asmodeus was shown to her as the demon of lust and gluttony (see Joseph Goerres, Die christliche Mystik, vol. 2 and 3, Regensburg 1838)

Page 15 Panel 3: [Vepar](#)

[Vepar's sigil](#)

Pages 16-17: Asmoday or Asmodeus in his spider form with the sigil on his back.

[Asmodeus](#)

[Asmoday](#)

Page 16: panel 1: Asmoday will eat you now...**Altar Ego** notes

Two other works of literature where a giant spider threatens to eat our intrepid heroes (or in this case heroines) are Shelob in Lord of the Rings and Aragog in Harry Potter and the Chamber of Secrets. Does anyone know of any others?

Page 17 panels 1 and 3: Note the [club](#) on Asmodeus' cheek.

Claire Jordan adds

the club on Asmoday's cheek goes with his style of dress, which is Georgian/restoration dandy. There was a fad for artificial "beauty spots" at the time.

Panel 4: [Book of Tobit](#) see 3:8 and 3:17

[about the Book of Tobit.](#)

Pages 18-19: The tree of life is here shown with 7 serpents heads eating 7 sephiroth. this symbolized the Garden of Eden after the fall. See the illustration in the [Golden Dawn's 4th knowledge lecture.](#)

Page 18: Claire Jordan writes

*note the FBI agent's coy reference to "number two" (excrement) on the wall - which the other one then describes as "some fancy shit" - being literally descriptive, though perhaps by accident - I think the joke is she says "fancy shit" because that's a cliché for anything complicated and unusual: she's not thinking about the fact that this really *is* shit, and if she did think about real shit she too would probably call it by some polite euphemism.*

Page 21 Panel 3: Marlinspike definition

Nautical

A pointed metal spike, used to separate strands of rope or wire in splicing.

From [Dictionary.com](#)

[Asmodeus](#)

Page 22 all panels: That look like the Hindu goddess [Kali](#) to me.

She is the [goddess of dissolution and destruction.](#)

Page 24: Note the Sunflowers an appropriate image as the next issue is inspired by

[Vincent Van Gogh](#)

Still to be fixed up later 8 normal pages or one third

Malkuth: Evil 8 and 5 Swell Guys

All unconscious front of mayor's office

FBI agents Ball, Lucille and Brueghel, Karen

Marvel William Hamilton (first time we get his full name)
G-Men
Sophie Bill Grace Green haired This is War
Fist statues in ground pointing to the entrance to Geburha
Sphere 5 Geburha strength stern judgement
Boo boo smoking joint once more
This hood looks tough (as in neighbourhood)
Mars Warbringer
Angry landscape
Angels angry about humans anger stern part bit keep eye on judgement
War is not about anger but about strategy cold decisions cold judgement only what fire
stands for not real fire
Universal will moves suns & planets not human will
Universal fire
Good not scary exhilarating powerful
Steve placid half assed wizard
Always take this route to godhead
Wizards who offs treat Kabbalah like a tourist map gotta "do": everywhere
Energy of god purged of impurities anything flawed or weak
Mars tobacco smoke red war justice strength iron
Power over darkness
All evil
Promethea end strong injustices wrath mighty wrestlers places rush people starved
poisoned was sacred our anger is righteous
Stone evil hides find fury with nothing dark prevail rage
Don't get angry affecting adrenaline remember your judgement or you're lost
Too late
Angry horny angry scared
Bad world of shells
Black bark other side of tree
Demon regent Asmodeus
Slipthoth adverse tree of life spritual anti-matter
I do not look like anything
Wrathful forever in red
Hate beetles in your womb devour you
Fat stupid bragging anger pissing wretchedness
Hate myself fat old woman get off I'll kill you
Scorned her mother ignored her husband ugly worthless squirming in muck
Trash ignorant little bitch
Sophie hurt everyone, tricked Grace, Stacis suffering right now
You're not asmodeus He had 3 heads and rode a dragon
Demons cannot lie we are more than one identity one place
Asmodeus trapped Qlipthoth Geburah
Our self in the scarlet place has broken contact. Can't watch comrades tortured in hell
illusion demoralize lying we can't lie
Stinking little disease anger I can banish you by simply killing your host body

That might be what we want death of a blameless mentally ill man
Better out than in
Smelly little monsters. Solomon died before he could banish you. That's why you're all
still here
Impressive ritual sword
Slashing sharp lump metal vs. eternal evil within mankind
How silly of me sword intelligence it symbolized. Demons psychotic little weevils
Hell delights ruin humanity Poppet eternal evil *within* mankind.
Part of us a part of you that you can't control
Not until we stop pretending that you're some force outside us causing all the harm in the
world
Not until we're prepared to own you. Opposite of disowning you, pretending you're not
part of us
Vepar
Turbulence kill men cruelly I've done that. Not very palatable or easy to swallow worst
bits of us never are...dearhearts...entrée
Asmoday (not Asmodeus) will eat you now Grace surrounded devils picture vanished
dead chewing our emotions it likes anger best
Scum filth no hate fear anger chews stuff up and feeds it back to us
Lord Asmodeus w're trespassing here & treated you without respect Forgive us
Bubbles fade...much better...human
Approach us with fear, hatred revulsion and we sll be fearsome hatefull and vile.
Approach us humanely & with respect & wel will be human and respectable
You reflect us somehow don't you?
Motives of gods unfathomable whereas we demons rage & cheat & bellow. We're like
you. We're much closer to you than the gods.
Ancient Persia I loved human princess afraid she married a mortal killed him on their
wedding night seven in all. 7 tombs for 7 grooms.
Biblical Apocrypha Book of Tobit
How I came to be associated with anger & wrath.
Anger is Grace's weakness
Finally learned to swallow her anger along with everything else
Legs slug..no. 2 on the wall..demon signatures...want to ask some questions about
Dennis Drucker
Once sh'd eaten all the demons including me she just flew away
Demons have many identities. We are legion
Qlippoths generally understood as shells word means husks or shells...what remains once
the sacred energy in things has departed
Sacred energy is meaning meaning moves on thing becomes a husk
Beauty without meaning is hollow pride
Stern judgement without judgement becomes empty rage
Hust shell qlippoth me
Evil absence of good. Dark absence of light
Killing 7 of your girlfriend's fiances & sending her nuts isn't called love stalking...Drove
into Egypt burning incense & fish livers
Holy Guardian Angel holidays

I am you you dope
Brimstone boy we're all part of the same thing ain't we
You really like him.
You think the best of everybody because that's what's in you
Universe not cruel unkind
Just a can't afford to get sentimental...judgement stern energies work pure nothing
unworthy no crap
Geburh's where the world gets the shit beaten out of it
Gets me hot
Violent sex raging volcanos
Soldier boy atmosphere
Cute breath sex
Strength don't only use it for fighting...any decisive activity
19 Strength lust broad lion rollin' rock
2 meaning strength to mercy
some drunk ho' riding a lion amoral strength
compassion judgement tempered with mercy blue

Fatherland



27 February 2002...April 2002
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

The [Van Gogh](#) painting this cover most reminds me of is [Starry Night](#):



The cover nicely reflects the art shown in 18 of the 24 pages of this issues except that Promethea and her caduceus are always drawn in the normal way not painted as on the cover.

TITLE:

Literally this refers to Sophie and Promethea meeting their physical fathers in this issue but Fatherland also means the land of one's ancestors or one's native country and it is in this context that it was used in Germany during the [First World War](#) and later by [Hitler in World War II](#).

Some more information from **TL**

The word "Vaterland" exists in German since the 12th century, it's a free translation of the latin word "patria" (french: la patrie). The word became first a political slogan in the wars against Napoleon. The poem by Ernst Moritz Arndt (1769-1860) you quote ("Was ist des Deutschen Vaterland") is a famous example of the patriotic propaganda against Napoleon. It's also a call for national unity and means a harsh critic of the fragmentation of Germany in the 18th and 19th century. The word appears also in the actual national anthem of Germany ("flourish in the splendor of happiness, German fatherland").

Even though Crowley doesn't appear in this issue Fatherland could also be taken as a reference to the magazine that was one of his main sources of income in 1915.

From Lawrence Sutin's biography:

In January 1915 Crowley had his first meetings with George Sylvester Viereck, a writer and editor who would play a pivotal role in Crowley's life during these war years. Viereck is remembered as the most influential propagandist for the German cause in America during both World War One and World War Two....[he] founded two influential journals-The International in 1912 and The Fatherland in 1914...With the war underway Viereck and The Fatherland had a twofold political propaganda agenda: to argue the German cause in pro-British America, and to keep neutral America out of the war that Britain wished her to enter.

...Viereck was understandably intrigued..by the willingness of Aleister Crowley, an "Irish" man of letters, to write for the Fatherland. Crowley's first appearance on January 13, 1915, was entitled "Honesty is the Best Policy" and excoriated British hypocrisy in claiming justice as the motive for its mercenary war aims.....Crowley ...claimed that he deliberately cultivated the trust of Viereck to gain a prominent voice in The Fatherland that would-paradoxically-frustrate German aims by carrying the style of propaganda to ludicrous extremes. In sum, he alleged to have played the role of a double agent, albeit one without official sanction from British intelligence, so as to poison the German propaganda apparatus by methods that today would be called "disinformation."
pgs. 244-247

SYNOPSIS

In Chesed Promethea meets her father for the first time since his death. He takes her away from Sophie who also finds her father Juan Philippe Estrada. Boo boo must abandon Barbara as she and Sophie step off into the Abyss.

QUOTES:

“Are these the rooms you had back in the twenties, or whenever?” – Stacia

“More a fanciful memory really. It’s the apartment I couldn’t afford.” – Grace, pg. 1

“It’s very empowering, don’t you think? When we finally face up to what we are?” – Grace, pg. 1

“I’m rather enjoying our little partnership...just like you are.” – Grace, pg. 1

““Here”, this world, our lives, all this is just some kind of a dream. And “there”...”there” is what we wake up to.” – Dennis Drucker, pg. 3

“There ain’t much \$&in’ form once you get up past Hod. It’s like the further up you go, the less there is to see, and the more there is to feel and understand.” – Boo-boo, pg 6

“Despite everything being made from cloud it all feels solid and reassuring, like it would protect you.” – Promethea(6), pg. 7

“When the energy of God pours down into being, this is the first place it truly materializes.” – Boo-boo, pg 7

“This is Indra’s net. See, Indra, he’s the Hindu sky-god, okay? And his net, it’s this infinite mesh of gleaming beads...and in every single bead, all the other beads are reflected, along with the reflections that are in them, going on forever. So, like, every part completely and perfectly reflects the whole. That’s Indra’s net...” – Boo-boo, pg 8

“The tree of life...That’s a map of the whole universe. It’s also a map of what’s inside each of us.” – Boo-boo, pg 9

“Demons are just your lowest drives, getting out of hand when they should be workin’ for ya. Us angels, we’re your highest drives. As for the deities, maybe they’re part of you,

maybe you're a fallen part of them. But it don't matter. Everything's part of God." – Boo-boo, pg 10

"This is bigger than the love people have for each other. This is the unconditional love of the universe for its children. For itself." – Boo-boo, pg 10

"It's like we all have to protect everything, because it's all precious. It's all us." – Promethea(6), pg. 11

"Well, girl? Have you forgotten me? I said that we would meet each other in the Western Lands." – Promethea's father, pg. 12

"All parents must at last send their children out into the desert, praying that the gods find them before the wolves." – Promethea's father, pg 13

"I am gathering you up, my child, as once I did when you were small. I am gathering you up into my arms." – Promethea's father, pg. 15

"He ain't seen her in sixteen hundred years. I guess he wants quality time." – Boo-boo, pg. 17

"You gonna wait forever for a beautiful woman, then three gonna show up at once." – Juan Philippe Estrada, pg. 18

"You get back from this in one piece, you're gonna know how to find me again." – Juan Philippe Estrada, pg. 20

"...where you're going, even your Holy Guardian Angel abandons you." – Boo-boo, pg. 20

"I guess that's why her father took Promethea away from me. I guess it's part of the Abyss thing. Being alone..." – Sophie, pg 21

"This is the edge of existence, Barbara. This is as far as everything goes." – Sophie, pg. 24

Notes and Annotations

[Chesed
Reality Creator Workbook Series](#)



[Image Source](#)

Page 1 Panels 1-3: We get to see 3 walls of this room. Liquor cabinet potted plants and Sun with quote type illustration Sofa & painting only bottom visible. According to **JHW3** the painting is just a random piece of art

Bookcase and fireplace

Note the eyes in the window on panels 1-2.

Panel 5: the closer we are to reality the more the edges of the panel frames become normal.

...UCK

...TAR : I'm guessing this might be DUCK STAR although I might be wrong. There actually is an open star cluster called [Wild Duck](#) designation M11.



Page 2: Thomas Lautwein points out: Agents Ball and Breughel visit Drucker at the Laing Clinic. We see the inscription "The Laing Clinic" and a symbol looking like a pretzel. two allusions: [Ronald D. Laing](#) is a well known psychiatrist. The "pretzel" is in fact a symbol of Austin Osman Spare and means the unity of the four principles harmony and conflict, life and death. "One form made by two, that is three-fold and having four directions." See

**Austin Osman Spare: The book of pleasure - the psychology of ecstasy
The Consumer of Religion
Kia, in its Transcendental and Conceivable Manifestation.**

Of name it has no name, to designate. I call it Kia I dare not claim it as myself. The Kia which can be expressed by conceivable ideas, is not the eternal Kia, which burns up all belief but is the archetype of "self," the slavery of mortality. (...) This ancestral sex principle, and the idea of self, are one and the same, this sameness its exaction and infinite possibilities, the early duality, the mystery of mysteries, the Sphinx at the gates of all spirituality. All conceivable ideas begin and end as light in its emotion, the ecstasy which the creation of the idea of self induces. The idea is unity by the formula of self, its necessary reality as continuity, the question of all things, all this universe visible and invisible has come out of it. As unity conceived duality, it begot trinity, begot tetragrammaton. Duality being unity, is time, the complex of conception, the eternal fluctuation to the primeval reality in freedom-being trinity of dualities, is the six senses, the five facets of sex-projecting as environment for self-assimilation in denial, as a complete sexuality. Being tetragrammaton of dualities is twelvefold by arrangement, the human complex, and may be called the twelve commandments of the believer. It imagines the eternal decimal, its multiplicity embracing eternity, from which spring the manifold forms, which constitute existence. Vitalized by the breath of self-love, life is conscious of one. Self being its opposing force, is alternately conflict, harmony, life and death. These four principles are one and the same-the conception considered as the complete "self" or consciousness-hence they may be blended into unity and Symbolized. One form made by two, that is three-fold and having four directions.

[Nomenon Austin Osman Spare Archives.](#)

Page 2 Panels 1-5: This reminds me of the opening of [Blade Runner](#) when we zoom into a closeup of a window and then the conversation starts

Panels 1-2: Note the naked woman on the screen.

panel 3: The picture of Promethea is from the Pseunami episode in [Issue #11](#).

L52 – does this have any significance to anyone?

Page 2, Panel 5: *Northern Light Fantastic Voyage to Arcturus, lar*

Northern Lights is the original name of the first title in Philip Pullman's [His Dark Materials trilogy](#). For some strange reason in the USA it was retitled *The Golden Compass*.

[‘to trip the light fantastic’](#) is an expression meaning to dance.

Fantastic Voyage is the name of a SF movie. Here is [the script](#). Here is a webpage concentrating on [Raquel Welch's contribution](#) to this film.

A Voyage to Arcturus is a novel by David Lindsay. Here is the [entire novel online](#) and here is a [new edition with an introduction by Alan Moore](#).

Here is a quote from the introduction:

"A Voyage to Arcturus demands that David Lindsay be considered not as a mere fascinating one-off, as a brilliant maverick, but as one worthy and deserving of that shamanistic mantle; of the British visionary and apocalyptic legacy."

Alan Moore

The piece is entitled Prism and Pentecost: David Lindsay and the British Apocalypse -- Introduction by Alan Moore

Thanks to John O'Neil for explaining about lar

lar is Scouse dialect for "lad".

Liverpudlians (or Scousers) supposedly end their sentences with it. In some Scouse dictionary sites on-line it's often spelled "la" however

We will finally learn the lyrics to this song in [issue #25](#) where we can see that they consist mainly of rewritten Beatles lyrics.

"The one thing worse than being stalked about is NOT being stalked about" - nice variation on [Oscar Wilde's famous quote](#).



Page 3 Panel 1: “I’m starting to think he’s beyond better living through chemistry” – In 1935 the [Du Pont company](#) began using the slogan “[Better Things for Better Living... Through Chemistry](#)” which was [adopted by the counterculture](#) in the 60’s to refer to mind altering drugs.

This is our first view of Dennis Drucker since [Issue #7](#)

Panel 2: “You think I’m a fag?” – Dennis was homophobic enough to shoot Bill

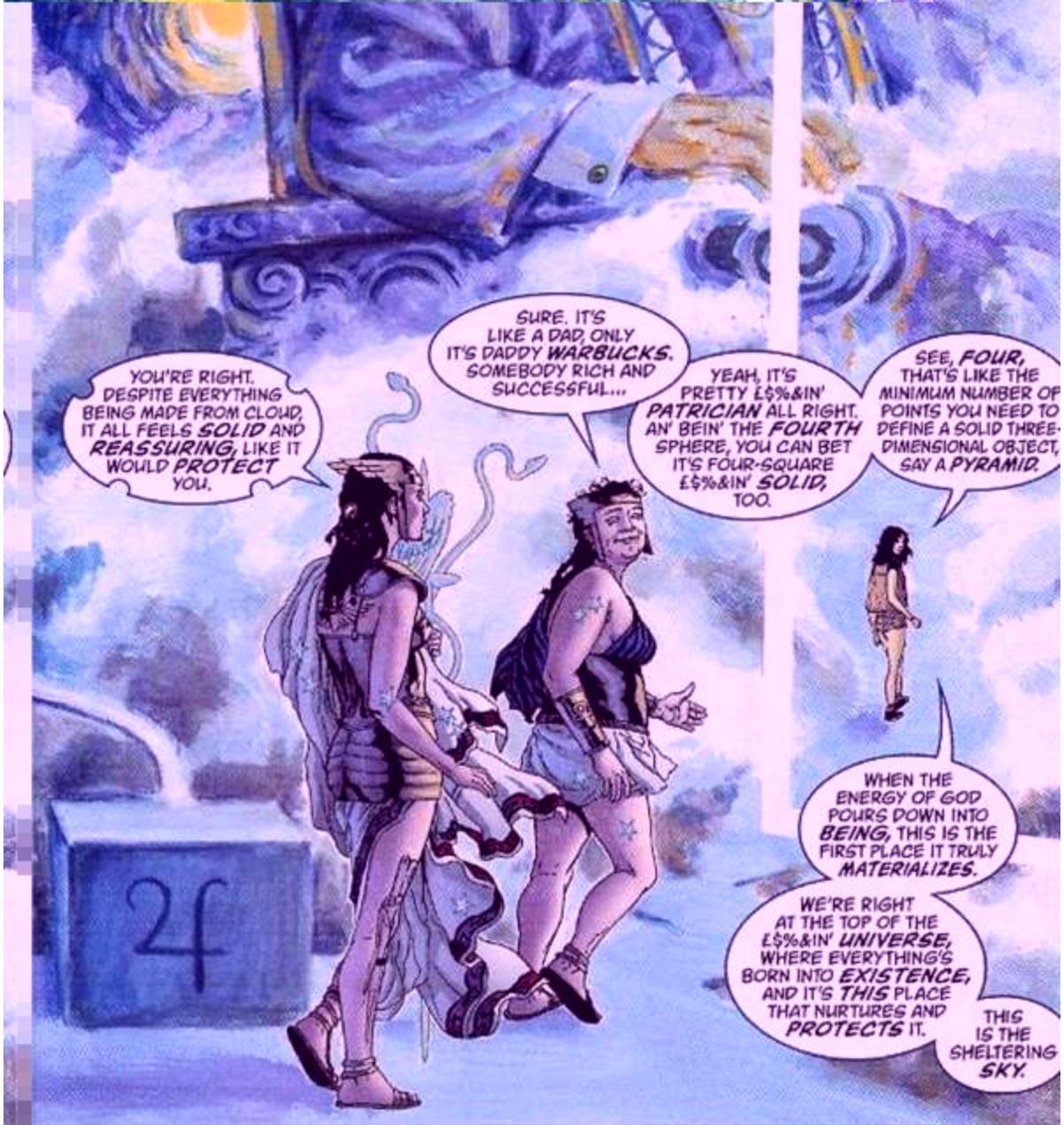
Woolcott when he found out that the Promethea he had been having sex with was really a man.

Panels 2-5: The aquarium in the back reminds me of Jean Luc-Picard's office on Star Trek: The Next Generation.

Pages 4-5: We wake up to some beautiful [Van Gogh](#) inspired background images with Promethea, Barbara and Boo-boo flying upwards towards two platforms the lower one of which has a vase as well as columns on it.

Pages 6-7:...*on the arch above the Jupiter symbol*

I can't see a Jupiter symbol anywhere on the arch but there are two on the stone blocks at the bottom of the stairs.



YOU'RE RIGHT, DESPITE EVERYTHING BEING MADE FROM CLOUD, IT ALL FEELS **SOLID** AND **REASSURING**, LIKE IT WOULD **PROTECT** YOU.

SURE, IT'S LIKE A DAD, ONLY IT'S **DADDY WARBUCKS**, SOMEBODY RICH AND **SUCCESSFUL**...

YEAH, IT'S PRETTY **£\$%&'N' PATRICIAN** ALL RIGHT. AN' BEIN' THE **FOURTH** SPHERE, YOU CAN BET IT'S **FOUR-SQUARE £\$%&'N' SOLID**, TOO.

SEE, **FOUR**, THAT'S LIKE THE MINIMUM NUMBER OF POINTS YOU NEED TO DEFINE A SOLID THREE-DIMENSIONAL OBJECT, SAY A **PYRAMID**.

WHEN THE ENERGY OF GOD POURS DOWN INTO **BEING**, THIS IS THE FIRST PLACE IT TRULY **MATERIALIZES**.

WE'RE RIGHT AT THE TOP OF THE **£\$%&'N' UNIVERSE**, WHERE EVERYTHING'S BORN INTO **EXISTENCE**, AND IT'S **THIS** PLACE THAT **NURTURES** AND **PROTECTS** IT.

THIS IS THE **SHeltering SKY**.

4

Page 7 Panel 1: Daddy Warbucks is the father figure in the comic strip panel [Little Orphan Annie](#).

Panel 2: *the Sheltering Sky* is the name of a [novel](#) written in 1949 by [Paul Bowles](#). It was filmed in [1990](#).

Page 8 Panel 1:

[Zeus](#)

[Thor](#)

[Jupiter](#)

[Mallarme](#) Poem

[The azure the azure the azure](#)

[Indra](#)

Some information about Indra's net sent by Thomas Lautwein

In Buddhist literature, the most famous passage on Indra's net can be found in chapter 43 of the Avatamsaka Sutra (translated into English by Thomas Cleary, The flower ornament scripture, Boston 1987):

"...particles are dynamically composed of one another in a self-consistent way, and in that sense can be said to 'contain' one another. In Mahayana Buddhism, a very similar notion is applied to the whole universe. This cosmic network of interpenetrating things is illustrated in the Avatamsaka Sutra by the metaphor of Indra's net, a vast network of precious gems hanging over the palace of the god Indra. In the words of Sir Charles Eliot:

In the Heaven of Indra, there is said to be a network of pearls, so arranged that if you look at one you see all the others reflected in it. In the same way each object in the world is not merely itself but involves every other object and in fact IS everything else. "In every particle of dust, there are present Buddhas without number."

The similarity of this image with the hadron [bootstrap](#) is indeed striking. The metaphor of Indra's net may justly be called the first bootstrap model, created by the Eastern [sages](#) some 2,500 years before the beginning of particle physics."

[Source of above Information.](#)

Page 9 Panel 1: ["As above so below"](#)

Pages 10-11 Panels 2-3: Note that we can see some of the Sephiroth underneath the clouds. Red, gold, green and blue plus Malkuth at the bottom.

Pages 12-13: JHW3 writes that

those are unicorns in issue 19. I painted in their horns in a vague manner to suggest that unicorns don't have physical horns, that the horn itself is of a spritual significance. The other reason I did it that way is to avoid the look of bad cheesy unicorn paintings.

Panel 2: Note that Promethea lets go of her caduceus. It keeps following her. Unlike Prometheas' cool looking caduceus that of her father looks old and wooden. Even the snakes look like they're made of wood.

Pages 14-15: [Poseidon](#) (or [Neptune](#)) is holding his trident in the Painted background. Note his fish tail visible underneath the pathway.

Page 15 Panels 1-2: Nice change from Promethea to Sophie accompanied by multicolored smoke.

Pages 16-17: Each of the four panels has one of the tarot suites in the background. Disks, Swords, Cups (overflowing) and Wands.

Does anyone else see a blue angel flying skyward in the paint above the castle on Panel 1?

Pages 18-19: Each of the four images in the paintings looks like items used in religious ceremonies. We see 4 types of staffs.

1) has wings and snakes

2) looks like a kings sceptre

3) is a simple [crosier](#) but

4) doesn't look like a staff at all.

Page 18 Panel 1: Juan Phillipe Estrada wears a crucifix necklace, has a bracelet on his wrist and an interesting tatoo on his left arm.

Page 19 Panel 2: Not only was Promethea's original father killed but Sophie Bangs father also suffered the same fate.



OH JESUS. SOPHIE, WHERE'S THE THING, THE TAROT PATH TAKES US UP TO SPHERE THREE?

TH-THERE ISN'T ONE. THE BRIDGE IS DOWN. I-I THINK WE'RE SUPPOSED TO JUMP.

THIS IS THE EDGE OF EXISTENCE, BARBARA. THIS IS AS FAR AS EVERYTHING GOES.



W-WE JUMP? INTO NOTHING? THAT'S WHAT MAGICIANS DO? THAT'S WHAT STEVE DID?

S-SOPHIE, I HAVE TO DO THIS, TO FIND STEVE. YOU DON'T. YOU CAN TURN BACK...

NOT AND LIVE WITH MYSELF. WE'LL DO THIS TOGETHER.

COME ON. HOLD MY HAND.



OH JESUS. SOPHIE, THIS IS STUPID. THIS IS LIKE THELMA AND LOUISE, ONLY DEAD.

DON'T MAKE ME LAUGH. ARE WE REALLY GONNA DO THIS? ARE WE?

ARE WE GONNA...



NEXT: THE STARS ARE BUT THISTLES...

Page 24 Panels 3-4: Taken in combination these two panels break the famous [180 degree rule](#) of film-making also known as the [axis of action](#). Basically since Barbara and Sophie are facing left in panel 3 then their feet portrayed in panel 4 should also be pointing toward the left but since they are pointing in the opposite direction the rule has been broken creating a slightly disconcerting effect.

Thelma and Louise.

Here's the [screenplay](#).

Here's a [negative review](#).

rough transcript to be fixed up later Issue 19 Immaterialia off route 32

Rooms fanciful memory of the 20's.

The apartment I couldn't afford

Empowering when we finally face up to what we are

"I'm rather enjoying our little partnership just like you are

Zoom in to

L52

Stalin's formerly Trotsky nice political joke. Trotsky fell from power with the Communist leadership and was eventually assassinated on Stalin's orders.

Limp formerly the Limp

Monty formerly Montemilar Sykes

The only thing worse than being stalked about is not being stalked about" nice take on

Oscar Wilde's original quote

Drucker same as he's been the last 30 years

New anti-psychotic drugs

He's beyond better living through chemistry

You think I'm a fag

We called last week

Here this world our lives all this is just some kind of a dream and there is where we wake up to

CHESED

Fatherland flying up to blue rich arrived home cloudy vapours

Boo boo there ain't much form once you get past Hod

Farther up you go less there is to see more to feel understand

4th Sphere

Chesed Jupiter mercy

Smell dad planing wood

Cedar incense

Fatherly type place

Everything made from cloud

Solid reassuring protect

Daddy Warbuck (see Little Orphan Annie)

Rich & succesful patrician 4 square solid

4 minimum number you need to define a solid 3 dimensional object eg pyramid

Energy of god pours down into being

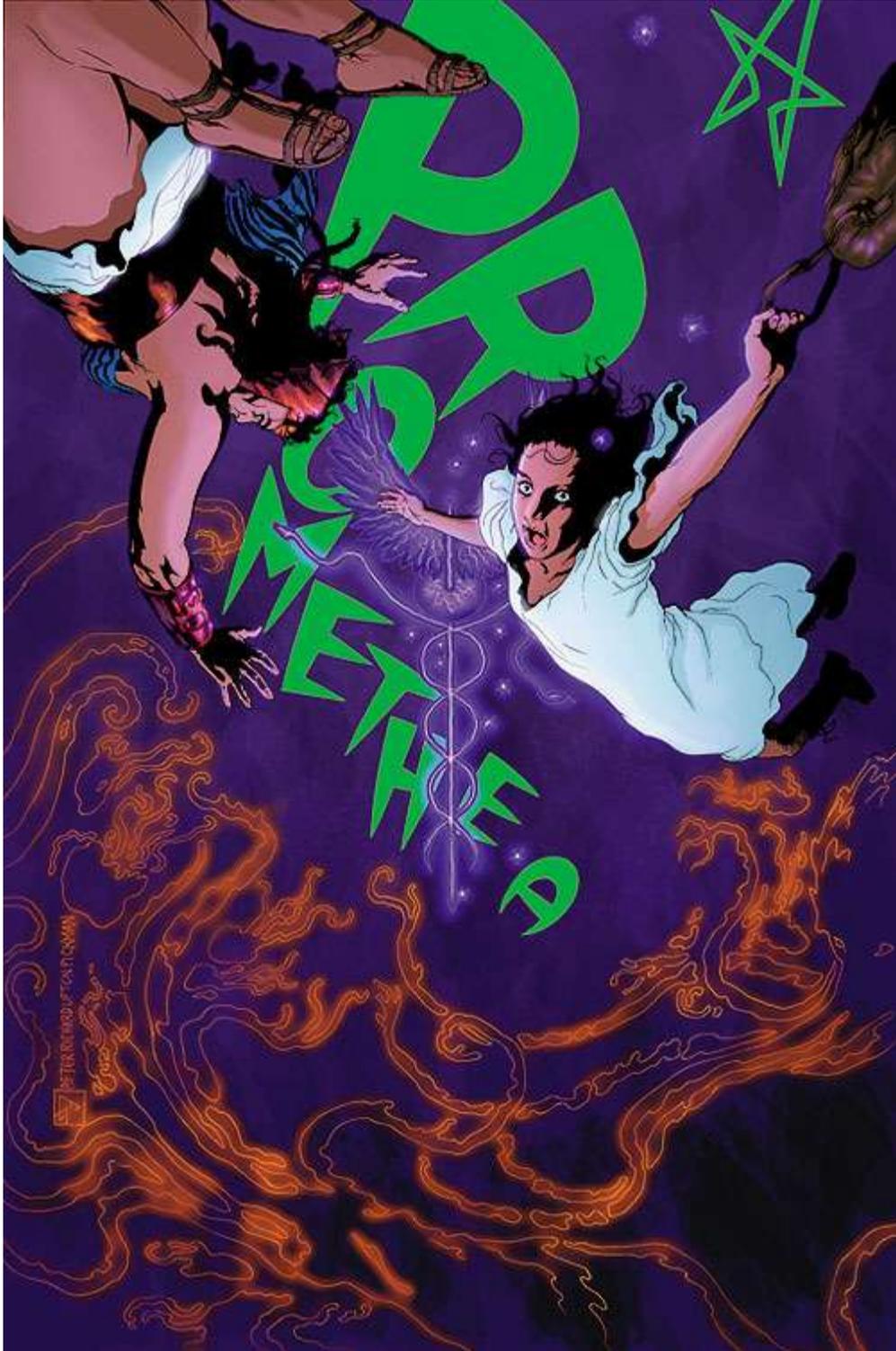
1st place it truly materializes

right at the top of the universe

everything's born into existence
this place nurtures and protects. Sheltering sky (book & film)
Sky gods all father represented
Zeus, Thor, Jupiter, Indra
Reassured safe with grownups
Sapphire light
Beads polished every detail of my reflection
Indra's net Hindu sky god net
Infinite mesh of gleaming beads
In every single bead all the other beads are reflected...going on forever
Every part completely and perfectly reflects the whole
Reality hologram every piece still has the whole image in it
Kabbalah tree of life map of the whole universe what's inside each of us
As above so below
existence reflects itself
Levels of ourselves
Demons, angels, gods part of us
Demons = your lowest drives
Angels = your highest driver
Deities = maybe part of you maybe fallen part of them
Everything's part of god
Existence is all one thing
All part of some big vast flock immense organism
Everyone's included
Loved & forgiven
Unconditional love of universe for it's children for itself
Feel know mercy vision of love tries its' hardest for us
Farm farmers cared tried their best protect everything all precious all of us
Put bread on table
Keep sky over our heads
Magic of man not angels
All parents
Barbard Ramirez (Shelley)
Truest nature
Wastelands
Gathering you up in my arms
Without her angel
Regain these treasures on it's furthest shore
Quality time...precipice
City transport
Juan Philippe Estrada
Sophie Bangs
Dealin' coke decided to quit inform slug in head dumped in east river
Quest
You get back in one piece again
Abyss

Hermit path back to Tiphereth
Bereaved being alone
Lazy proud high and mighty
frightening
Edge of existence as far as everything goes
We jump into nothing
What magicians do

The Stars are But Thistles



17 April 2002...June 2002
(24 pgs)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

The cover of this issue is certainly chaotic and accurately reflects the contents inside. Barbara/Promethea and Sophie are falling into the abyss and everything around them is whirling uncontrollably (a bit like Alice in the rabbit hole expect she had more control there). The title lettering appears to be being sucked into the vortex and only the caduceus appears stable and straight almost dividing the page exactly in half.

Richard Upton Pickman is an artist in the short story by HP Lovecraft called [Pickman's Model](#).

JHW3 writes

“Since this issue has to do with the Abyss we thought that it would be fun to use an imaginary artist for the cover reference. Quite appropriate I feel considering that they Abyss tends to deal with things that do not physically exist in this world.”

TITLE:

The title refers to a poem by Aleister Crowley entitled Dust Devils which can be found [here](#)

SYNOPSIS

Barbara and Sophie arrive at Daath where they are right off the map finding The Beggar and the Fountain. They encounter Crowley twice once in female form riding a camel ("When I'm like this you can call me Alice") and then performing the [Chornozon working](#) with Victor Neuberg. They also find another version of Austin Osman Spare but he does not remember their last encounter. They disintegrate and wind up at Binah.

QUOTES:

"God help me, I wish I was dead." - Sophie

"I'm already dead. I just wish I'd never been born." -Promethea(5), pg 4

"We're right off the map here." - Sophie, pg 5

"I think that says "Daath" over the arch." - Sophie

""Daath?" What, like Daath Vader? - Promethea(5), pg 6

"When I'm like this, you can call me Alice." - Aleister Crowley, pg 8

"Here, Magicians become magic itself. The Penetrator becomes the Penetrated. Male becomes female." - Aleister Crowley, pg 9

"It was like something H.P. Lovecraft pulled out of his nose." - Promethea(5), pg 11

"...if you knocked the top crossbar off the Pi symbol, it's that "eleven" we saw. And because calculating Pi goes on forever, I guess that like the abyss, it's sort of bottomless..." - Sophie, pg 11

"A black tower. Y'know, for sayin' there's supposed to be nothin' here, this place is pretty scenic." - Promethea(5), pg 15

"Of this I know nothing. Of this, nothing may be said." - Austin Osman Spare, pg 16

"This is the Tower of the Adepts, the Black Brothers, and it is at Daath. No light is here emitted." - Austin Osman Spare, pg. 16

"The three heads of God were sundered from existence. Who shall say that this was accident? And likewise, who shall say that accidents be not but arabesques within some wider figure? Of this nothing is known." - Austin Osman Spare, pg 17

"Like its shattered plant or its unseen color, Daath is that knowledge, knowable only by

its absence. It is the neither-neither. It is that knowledge here pursued by the black brother in the Tower of the Adepts. No light is here emitted. Fare you well sisters." - Austin Osman Spare, pg 17

"Well, if he was embarrassed about running into an old one-night stand, he only had to say." - Promethea(5), pg. 17

"Waters breaking. Waters breaking in the womb. Water of the great sea, breaking on the shores of Binah our Black Mother..." - Promethea(5), pg. 18

"It was like I wasn't there, like I was just a speaking tube for something.....a hollow reed." - Promethea(5), pg 19

"Maybe he thought being torn to pieces was necessary." - Sophie, pg. 21

NOTES & ANNOTATIONS

First here is some discussion about this issue at [Barbelith Underground](#)

Anonymous who has access to Alan Moore himself told me that the Beggar and the Fountain were just made up by Alan Moore.

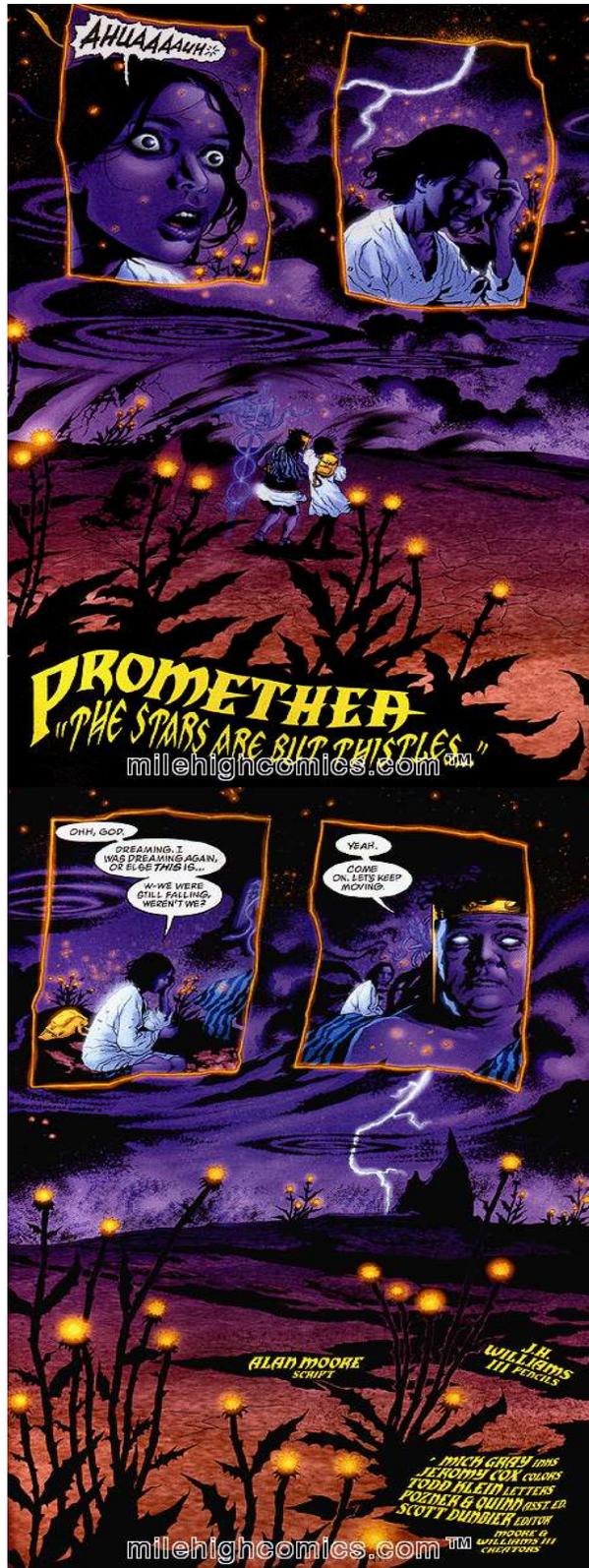
Here is the full version of how he found out in his own words

I once had someone who is annotating Alan Moore's comic Promethea writing to me on an almost daily basis asking me questions about the various occult minutiae of Promethea. In the end I told him I'd ask Alan. So I asked Alan, 'What did you mean when you wrote about this qabalistic pathway called "The Fountain", there isn't a qabalistic fountain path, this guy who's annotating Promethea keeps emailing me asking me questions about it.' Alan looks at me: 'I made that shit up Joel...' Now you know the inner workings of creative talent, the deep significance embedded in each creative choice that some worker ant will later write a commentary on, annotating every detail with voluminous notes. I smiled: 'Now I understand why you aren't on email.'

[Joel Biroco's website](#)



Page 1: Note that Panels 4-5 are copied almost exactly as Page 24, panels 1-2. Note that unlike on the front cover where the caduceus points upwards here it is pointing downward on the equivalent image in Panel 3.



Pages 2-3 Nice creepy spiral effects in the sky.

Pages 4-5 middle panel Spiral effects more focused in the sky.

Page 5 panels 3-5: Nice disorientating effect of turning our viewpoint upside down. I remember a similar effect being done in the movie [Papillon](#).

Pages 5-6 top panel: Here are some links to interesting information about Daath:

- [Reality Creator Workbook Series](#)
- [What is Daath?](#)
- [Daath & the Abyss](#)
- [Daath and the abyss](#) (different from previous page)
- [Daath the concealed Sephira](#)
- [Introduction to Daath](#)

Pages 6-7, top panel: Spiral effects in the sky are now wisps of smoke around the Daath gateway.

Page 6 panel 3 The [dayglo](#) centipede looks a bit like an octopus to me.

Page 8, Panel 2: "...when I'm like this you can call me Alice" - (NOTE: "Crowley's personal homosexual pseudonym, Alys Cusack" - Lawrence Sutin in **Do What Thou Wilt**, pg. 289)

Page 8 panel 3 "...route thirteen, gimmel" - some information about [this route](#).

Page 9, Panel 4 : "Five footprints of a camel ... V.V.V.V.V." A footnote on pg 99 of Aleister Crowley's *Magick* (edited by John Symonds and Kenneth Grant) explains the meaning of V.V.V.V.V.

Vi Veri Vniversum Vivus Vici "By the force of truth, I, while living, have conquered the Universe" Crowley's motto as a Master of the Temple.

It's interesting to note that as far back as V for Vendetta (which he began writing in 1981) Alan Moore was quoting this motto although not attributing it to Crowley. V for Vendetta pg 43

"toodle-pip" - believe it or not there's actually an [American-British, British American Dictionary](#) on the web.

toodle pip intj :

bye-bye, cheerio.

Page 9 panel 5: "the camel's hoof" - From the [Dictionary of Slang](#):

Camel toes:

vagina - a vagina as seen through a tight pair of jeans or pants.

Camel's hoof might also be taken as a reference to Leviticus 11. See note 4 on [this page](#).

Pages 11-12: Nice separation of the panels using an octopus like creature with an extra two tentacles (a decapus?).

Page 11 panels 1-2

[Asteroids and the extra planet](#)

[Asteroids - planetary bricks](#)

[Phaeton - the lost Planet](#)

Page 11 Panel 3: *"It was like something [HP Lovecraft](#) pulled out of his nose"*

Page 11 Panels 4-5: [Pi](#) false number 3.17.....

A long set of quotes by Melinda Gebbie and Alan Moore about these pages from the book ["I Have to Live with this Guy!"](#) by Blake Bell, pgs. 157-158:

"Alan shares all his plot progressions with me as he writes them", says Melinda.

“Mostly audience role, mine, though I have been known to contribute. I came up with the name for Angel Booboo in Promethea. It’s my cat’s nickname. I also suggested Pi as the number of the Abyss, featured in Issue #20 of Promethea

Alan is a little more complimentary to Melinda’s contributions. “Melinda has to sit through my tortured bleatings when I can’t see my way out of whatever wee-choked literary cul-de-sac I’ve enthusiastically charged up and, on more than one occasion, she’s provided me with a way out. Probably she did this because it’s a depressing spectacle to watch, like a budgerigar flying repeatedly into a pane of glass. Sooner or later, even the hardest heart will be moved to get up and open the window.

Specific examples I try to blot out of my mind because they contradict my carefully-tended self-image of absolute omnipotence. On the other hand, I do recall when I was working on issue twenty of Promethea I was complaining to Melinda about the intellectual isolation of my lonely path and how it clearly wasn’t fair that I should be expected to work out things like the magical number of the abysmal sephira Daath when even Alesiter Crowley hadn’t managed it.

She immediately brightly suggested a couple of mathematical abstracts like Pi and the golden section, but I just said, ‘Get back in the wagon, woman! I know what I’m doin’!’ and went back to frowning dejectedly at the wall for another couple of days.

Finally, it suddenly struck me that Pi, being an ultimately undefinable and thus ‘false’ number or sephira situated between the numbers three and four, had to be the number I was looking for. Then I remembered Melinda had suggested the solution a few days beforehand, and I must admit to feeling humbled. Luckily, however, I was able to pass her remark off as a fluke and still manage to somehow imply it was me who’d done all the real brainwork. I hope she isn’t reading this, or my fragile façade of English intellectual superiority will surely be shattered forever.”

Pages 12-13:

Note that Sophie's shoes are starting to disappear into the mauve hole. I can count at least 19 monsters here although it's a bit hard to describe them all. Some look like they belong in the bottom of the ocean, one looks like a sword, one like an eyeball, another a stingray. Vorlon sees a flying male sex organ in the strange green and blue bug crawling out of the mauve hole right hand side adding “And it's been circum sized”.

Amongst the other bugs he sees:

a blue gun next to the yellow sword. the grip passes in front of the sword.

The light blue thing below that reminds me of a moray eel, but I'd want to check it against an actual eel.

[**Editor’s note:** here’s a page with some pictures of [Moray Eels](#)

The eel's tail rens in front of what has be be modeled after an eye.

The blue thing above the eye sure looks embryonic.

On the page where we have Barbara and Sophie, I see a dark green, legless alligator And a purple-pink something that looks like an anti-pushmepullyou. I can't decide if it's the back-ends of two or three creatures stuck together.

JHW3's reply as to what these creatures are was:

the creatures in issue 20 are just whatever weird idea popped into my head at the time. maybe they have some of subliminal meaning to whomever looks upon them

Page 14 panel 4: Note the Crowley like bald head partly visible on one of the stone slabs. Nice distortion effect on the Black Tower.

The tower itself reminds me some of the building seen in From Hell Chapter IV.

Page 15 Panel 4: Even though this is a different version of Austin Osman Spare he still has those weird brightly colored figures floating around him.

Page 16, Panel 2: "...the Black Brothers"

TL advises me that:

The "black brothers" are the black magicians who do not succeed in crossing the abyss. Crowley talks about them in "Magick in theory and practice".

Before crossing the abyss, you attain the grade of adeptus exemptus. This is an elevated state with mastery over time and space.

If you go lost in the Abyss, you will isolate yourself from the universe and become a vampire, a hungry ghost who feeds on the energy of others.

In the contrary, if you give up your ego and "give your blood to the chalice of Babalon", you will cross the Abyss and become magister templi (master of the temple).

Here is the first account of the Black Brothers of the Left Hand Path. Each Exempt Adept must choose between the Crossing of the Abyss to become a Master of the Temple, and the building of a false tower of egoism therein.

(Crowley's own annotation to the 12th aethyr and the "dark brothers")

The "dark brothers" are mentioned in "The vision and the voice", [12th aethyr](#) (this passage is also quoted in "The book of Thoth", chapter "lust"):

And this is the meaning of the Supper of the Passover, the spilling of the blood of the Lamb being a ritual of the Dark Brothers, for they have sealed up the Pylon with blood, lest the Angel of Death should enter therein. Thus do they shut themselves off from the company of the saints. Thus do they keep themselves from compassion and from understanding. Accursed are they, for they shut up their blood in their heart.

They keep themselves from the kisses of my Mother Babylon, and in their lonely fortresses they pray to the false moon. And they bind themselves together with an oath, and with a great curse. And of their malice they conspire together, and they have power, and mastery, and in their cauldrons do they brew the harsh wine of delusion, mingled with the poison of their selfishness.

Thus they make war upon the Holy One, sending forth their delusion upon men, and upon everything that liveth. So that their false compassion is called compassion, and their false understanding is called understanding, for this is their most potent spell. Yet of their own poison do they perish, and in their lonely fortresses shall they be eaten up by Time that hath cheated them to serve him, and by the mighty devil Choronzon, their master, whose name is the Second Death, for the blood that they have sprinkled on their Pylon, that is a bar against the Angel Death, is the key by which he entereth in

Some extra information sent in by TL:

Crowley talks about the Abyssus in Liber OS Abysmi vel Daath (Liber CDLXXIV = 474) and in Liber Taw-Yod-Shin-Aleph-Resh-Bet (ThIshARB) VIAE MEMORIAE sub figura CMXIII (Liber 913). In Liber OS, he describes how the study of dialectics (Kant, Hume, Hegel, Huxley, Berkeley, Buddhism) shatters the ordinary Ego and how the adepts finds again the holy guardian angel - similarly, Promethea is separated from Sophie in issue # 19, and reunited with her in issue # 21.

From Liber OS [Liber OS](#):

10. Now let him consider special problems, such as the Origin of the World, the Origin of Evil, Infinity, the Absolute, the Ego and the non-Ego, Freewill and Destiny, and such others as may attract him.

11. Let him subtly and exactly demonstrate the fallacies of every known solution, and let him seek a true solution by his right Ingenium.

12. In all this let him be guided only by clear reason, and let him forcibly suppress all other qualities such as Intuition, Aspiration, Emotion, and the like.

13. During these practices all forms of Magick Art and Meditation are forbidden to him. It is forbidden to him to seek any refuge from his intellect.

14. Let then his reason hurl itself again and again against the blank wall of mystery which will confront him.

15. Thus also following is it said, and we deny it not. At last automatically his reason will take up the practice, sua sponte, and he shall have no rest therefrom.

16. Then will all phenomena which present themselves to him appear meaningless and disconnected, and his own Ego will break up into a series of impressions having no relation one with the other, or with any other thing.

17. Let this state then become so acute that it is in truth Insanity, and let this continue until exhaustion.

18. According to a certain deeper tendency of the individual will be the duration of this state.

19. It may end in real insanity, which concludes the activities of the Adept during this present life, or by his rebirth into his own body and mind with the simplicity of a little child.

20. And then shall he find all his faculties unimpaired, yet cleansed in a manner ineffable.

21. And he shall recall the simplicity of the Task of the Adeptus Minor, and apply himself thereto with fresh energy in a more direct manner.

22. And in his great weakness it may be that for awhile the new Will and Aspiration are not puissant, yet being undisturbed by those dead weeds of doubt and reason which he hath uprooted, they grow imperceptibly and easily like a flower.

23. And with the reappearance of the Holy Guardian Angel he may be granted the highest attainments, and be truly fitted for the full experience of the destruction of the Universe. And by the Universe We mean not that petty Universe which the mind of man can conceive, but that which is revealed to his soul in the Samadhi of Atmadarshana.

24. Thence may he enter into a real communion with those that are beyond, and he shall be competent to receive communication and instruction from Ourselves directly.

25. Thus shall We prepare him for the confrontation of Choronzon and the Ordeal of the Abyss, when we have received him into the City of the Pyramids.

Liber ThIShARB describes a method to go back in time and remember past lives.

From [Liber 913](#)

1. It is of such importance to the Exempt Adept that We cannot overrate it. Let him in no wise adventure the plunge into the Abyss until he have accomplished this to his most perfectest satisfaction.

2. For in the Abyss no effort is anywise possible. The Abyss is passed by virtue of the mass of the Adept and his Karma. Two forces impel him:

- (1) the attraction of Binah,
- (2) the impulse of his Karma; and the ease and even the safety of his passage depend on the strength and direction of the latter.
3. Should one rashly dare the passage, and take the irrevocable Oath of the Abyss, he might be lost therein through Aeons of incalculable agony; he might even be thrown back upon Chesed, with the terrible Karma of failure added to his original imperfection.
4. It is even said that in certain circumstances it is possible to fall altogether from the Tree of Life, and to attain the Towers of the Black Brothers. But We hold that this is not possible for any adept who has truly attained his grade, or even for any man who has really sought to help humanity even for a single second, Those in possession of Liber CLXXXV. will note that in every grade but one the aspirant is pledged to serve his inferiors in the Order. and that although his aspiration have been impure through vanity or any similar imperfection.
5. Let then the Adept who finds the result of these meditations unsatisfactory refuse the Oath of the Abyss, and live so that his Karma gains strength and direction suitable to the task at some future period.

Another quote about the Black Brothers

In *Magick Without Tears*, the Beast 666 tells us (by way of a letter to an often confused sister of the Order) that the ultimate secret of the Ordo Templi Orientis could be used by the Black Brothers but that they would only succeed in destroying themselves with it. According to Grant, Crowley had regretted that Austin Osman Spare had become a Black Brother by

"shutting himself up in a tower and immersing himself in the Pool of Narcissus", by which Crowley meant that Spare had resorted almost exclusively to the use of the magical formula known in the O.T.O. as the VIII°."

That is to say, somewhat crudely, magical masturbation .

It should also be noted, and I refer the reader to pages 109 through 117 of *Magick Without Tears* (Llewellyn Publications, 1973 E.V., Letter No. 12), that a Black Magician and a Black Brother are not the same thing and should not be confused. Crowley compares them to the sneak thief and a Hitler, respectively. He tells us that one who is about to become a Black Brother constantly restricts himself, satisfied with very limited ideas and is afraid of losing his precious individuality. He goes on to say that the Black Brother probably deserts his Angel when he realizes just what must be done, i.e. the destruction of the ego and all that pertains to it, and that, perhaps, from the very beginning, it is actually his Evil Genius which he has evoked. When this is done the man breaks off all relations with the Supernal Triad and attempts to replace it by inventing a False Crown of Daäth, as it is called in Qabalistic literature. To such men as these, that is, Black Brothers, Knowledge is everything and A.C. reminds us that this Knowledge is nothing but the very soul of Illusion. These adepts-gone-wrong, as it were, abstaining from the true nourishment of the Supernal Triad, lose their structural unity and must then be fed by continual doses of dope in miserable self-preservation. They declare Choronzon to be the child of Understanding and Wisdom, when in fact "he" is the shell or excrement of the Supernal Triad, and the bastard of the Svastika. What A.C. then tells us is most important for he says that Daäth and Choronzon are the Whirlpool and the Leviathan which is written of in the Holy Qabalah.

Quoted from this [Source](#)

Pages 16-17 middle panel: nice creepy effect of a black brother in one window pane. Not sure what the yellow triangle, etc. in the other window is though.

Page 16 panel 4 & Page 17 panels 1 and 3: Good distortion effects on the images here.

Page 17 Panel 2:*arabesques:*

French, from Italian arabesco Arabian in fashion, from arabo Arabian, from Latin Arabus

Date: circa 1656

: of, relating to, or being in the style of arabesque or an arabesque

an elaborate or intricate pattern

definition from [your Dictionary.com](#)

pages 20-21 top panel: Note the 3 dead birds at the points of the triangle.

Page 20 Top Panel:

According to Crowley's [The Vision and the Voice](#) [The Cry of the 10th Aeyr](#) the events depicted here occurred:

on Dec. 6, 1909, between 2 and 4:15 p.m., in a lonely valley of fine sand, in the desert near Bou-Sada

Note that Crowley and Neuberg's head are starting to dissolve slightly like Sophie's shoes on page 12.

Here are some questions and answers about the positions of Crowley and Neuberg from the Wildstorm Promethea Message Boards:

Okay, obscure Promethea question. I've been working on annotations for Promethea, and in my research I've been reading biographies of Aleister Crowley. The biographies agree that he was a "bottom", preferring the passive, receptive role in homosexual lovemaking. Your rendition of the encounter between him and the poet Neuberg (damn, forgot how to spell his name) shows him taking the active, penetrative role. Was that your artistic decision, or was it specified in Moore's script? Did you have a source describing Crowley deviating from his usual practices for this working, or did you choose this position to depict Crowley as the dominant personality in the relationship? I'm not criticizing, just puzzling over the meanings.

Question from Weeping Gorilla

JHW3's reply;

that particular scene you are mentioning was specified by Alan for Crowley to be the "top". Even though its been documented for Crowley to be on the bottom he always had a pervasive personality and could be quite dominant. To be honest I'm not sure if Alan has an actual document describing the accurate details of their pairing during the ritual. But from what I can gather Alan was making a statement on Crowley's dominance in that situation. I will see if I can find out if there are any hard facts about this or not.

Further comment on this issue from Perigill

Just to add a word about the Choronzon summoning... Crowley (the fictional one) did imply that they both had to "expend their wills." Maybe a ritual that powerful required both magicians to be penetrated in order to "become the magic."

I doubt dominance had anything to do with it. As both heteros and gay folks should know, the partner on the bottom can be quite dominant.

And Weeping Gorilla's thoughts on this

Maybe "expending the will" in Crowley's system required a penile rather than a prostate

orgasm.

On the other hand, given that Crowley's plan seems to have been to summon Choronzon into himself rather than into Neuberg, I would have thought he would be the one requiring penetration.

The person in the top position seems dominant during sex. (As an aside, there's a midrash that suggests that Adam's first wife Lilith was cast aside because she climbed on top.) I could understand a writer or artist choosing that image to suggest the roles of each man in the relationship.

[XI degree in OTO](#)
[White Stains](#)

Page 20 Panel 2:



[Image Source](#)

There is a biography of Neuberg called [The Magical Dilemma of Victor Neuberg](#) by Jean Overton Fuller.

Some information about the [Chornozon working](#)

More about the Choronzon working from Lawrence Sutin's Do What Thou Wilt:

What occurred was a magical sexual act...in which Neuberg took the active role...Crowley's lingering sense of humiliation in playing the passive role sexually with Neuberg, with whom Crowley otherwise kept the sadistic upper hand. That evening, Crowley and Neuberg returned to the mountain, and Crowley gained entrance to the Fourteenth Aethyr, wherein a whispering male figure ("Chaos is my name, and thick darkness.") warned him of what was to come. The cost of becoming a Master of the Temple would be the excruciating death of his individual self:"Verily is the Pyramid a Temple of Initiation. Verily also is it a tomb."

In the Tenth Aethyr Crowley would confront the Dispersion of the Abyss. A special precautionary vow was taken by Neuberg the Scribe in advance of the ritual. He would remain strictly within the magical circle, furnished with a consecrated dagger with which he was to "strike fearlessly at anything that may seek to break through the circle, were it the appearance of the Seer [Crowley] itself." The sense of danger expressed here raised the question of what role Crowley intended to play in this ritual. It has been stated as fact by virtually all of his previous biographers that Crowley chose to remain in the magical triangle-that consecrated area into which are bidden the spiritual beings summoned by the magician. As Crowley would be confronting Choronzon, the fearful and formless

demonic abomination of Dispersion, a decision to remain within the triangle-if he did so decide-would have invited psychic possession by the most wrenching forces of the Enochian realms.

But whether or not Crowley stayed within the triangle must be viewed as an open question... The Beast, who was fond of touting his magical achievements, never boasted of having remained in the triangle. Perhaps the effect upon him was too searing. Or perhaps he never did so.

Regardless of his physical location, Crowley's immersion into the demon Choronzon during the Call was total. As he later wrote, "I had astrally identified myself with Choronzon, so that I experienced each anguish, each rage, each despair, each insane outburst..." "Choronzon, in the form of a naked savage, dashed through and attacked O.V.[Neuberg]. He flung him to the earth and tried to tear out his throat with froth-covered fangs. O.V. invoked the names of God and struck at Choronzon with the Magical Dagger. The demon was cowed by this courageous conduct and writhed back into the triangle."

Who was the "naked savage" who lunged at Neuberg? The most reasonable explanation is that it was Crowley possessed. But the realm of magical theory allows for the possibility that a materialization-that is, a visible manifestation created through the exercise of their joint wills-had been achieved by Crowley and Neuberg.

For fuller details see Do What Thou Wilt, pgs 202-204.

Also Crowley's The Vision and the Voice and Confessions

Pages 22-23: 3 great skull like faces being stretched in agony in the background

Page 24: As mentioned earlier panels 1 and 2 on this page are almost exact duplicated of panels 4 and 5 on Page 1

Transcript to be fixed up later Issue 20 [Crowley](#)

No other side

Endless falling waiting for impact that will never come

3 hours blackout

awakening fallind dream reality flourescent desert barren eeriness fantasy plummeting

horror weeping into the slipstream

Note that Page 1, Panels 4-5 are copied almost exactly as Page 24, Panels 1-2 except that there is no lightning in sky in the 2nd panel at the end

No point lost

I wish I was dead.

I'm already dead. I just wish I'd never been born

Place horrible radioactive weeds busted up paving slabs

The Beggar right off the map here

Abyss gap old stories kings disguise themselves as beggars

False invisible sephiroth

DAATH

Collapsed Daath Vader nice Star Wars joke

Hebrew word knowledge

Dayglo centipede colored like black light

Invisible sephiroth ultra violet

Camel path ruins

Aleister Crowley

When I'm like this you can call me Alice

(NOTE: "Crowley's personal homosexual pseudonym, Alys Cusack" - Lawrence Sutin

Do What Thou Wilt pg. 289)

Riding route 13 gimel high priestess up to the crown

Magicians become magic itself

Penetrator becomes the penetrated male become female

Gimel to tiphereth to Kether

Camel in Hebrew

Pretty little V with a cleft

Men awful vulgar creatures the camel's hoof

I've an appointment with the crown of creation.

Five footprints of the camel VVVVV

Toodle pit dearies

Planets extra one between Mars and Jupited now the asteroid belt

Planet once represented this sphere

But got destroyed

Jellyfish

Animals things that symbolize this place don't really exist anymore

Number 11

False sephiroth

Daath 11th sephiroth

bottomless

sword jellyfish snake beetle fish

black hole mauve

Hole right through the entire tree

Hole through existence

Lump in throat

Black tower

Nothing here pretty scenic

Austin Spare

Younger beautiful

Pilgrims

Not in nonexistence god not god tower of the adepts black brothers daath no light is here emitted

Knowledge that's beyond sense in great beginning sephiroth as true as any Beggar

Fountain tress was of a whole God was not separated from God's universe Fall cataclysm

Lightning energie of god descending overwhelming the structure of existence lower

spheres broken from 3 divine supernals

Daath dreadful absence

Marvellous crack in everything

Whole universe all of existence broke in half. Living in a borken cosmos because of this

fall disastrous accident

3 heads of god sundered from existence

arabesques within some wider figure

of this nothing is known

shattered planet unseen color
knowledge knowable only by its' absence
intellectually, emotionally, spiritually lost ruined pathway
unreadable highway marker
cheded the beggar to daath to fountain to binah
waters breaking in the wombs great sea breaking on the shores of binah black mother
wasn't there speaking tube hollow reed throat chakrah
Crowley freak Victor Neuberg Choronzon working
Desert demon dispersal chaos constantly tearing universe into pieces
Circle, triangle
Called demon into himself horrible transofrmations & possessions destroyed their
relationship & nearly destroyed Neuberg
Maybe he thought being torn to pieces was necessary
Reduced to nothing
Wind I'm still alive & falling none of the rest was true fall swim nightmare desert Binah

[PREVIOUS](#) [HOME](#) [NEXT](#)

The Wine of Her Fornications



26 June 2002...August 2002
(24 pgs)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

We can see the Planet Saturn containing all the credit information for this issue. Promethea here takes the place of the whore of Babylon sitting on a scarlet beast with 7 heads and 10 horns. She is spilling some of the Wine of Her Fornications from a golden cup. Her caduceus is behind her and in front of one of the heads. Here is the full text quoted on the cover. It comes from [Revelations 17:3-5](#)

“So he carried me away in the spirit into a wilderness, and I saw a woman sitting on a scarlet beast that was full of blasphemous names, and it had seven heads and ten horns. The woman was clothed in purple and scarlet, and adorned with gold and jewels and pearls, holding in her hand a golden cup full of abominations and the impurities of her fornication; and on her forehead was written a name, a mystery: "Babylon the great, mother of whores and of earth's abominations.”

Harlots and whores are pretty much interchangeable in translations of the New Testament.

TITLE:

The Wine of Her Fornications is a quote from [Revelations 17:2](#) (scroll down a bit) *With whom the kings of the earth have committed fornication, and the inhabitants of the earth have been made drunk with the wine of her fornication."*

It can also be found in a John Bunyan piece called [Of Antichrist, And His Ruin](#)

Here are some links explaining who the Whore of Babylon is and what the beast she is riding represents:

[Who Is The Woman Riding The Beast?](#)

[The Woman Riding on the Beasts.](#)

[The Whore of Babylon.](#)

SYNOPSIS

At Binah Sophie changes back into Promethea and she and Barbara discover Dr. John Dee who is one of the powerhouse of benevolent adepts or Illuminati. He shows them Babalon who becomes Marie. Afterwards they...

QUOTES

“So you’re Jellyhead. Good name. Quite prophetic as it turns out.” – Painted Doll, pg. 3

“Now why do so many of them say that, eh? Why “Oh, mother?”” – Painted Doll, pg 3

“God knows who we are. And she doesn’t hate us.” – Promethea(5), pg 5

“Is that how big I am when I’m Promethea?” – Sophie

“You’re pretty tall.” – Promethea(5), pgs 6-7

“We’re the sacred animal here: Woman.” - Sophie, pg. 6

“And the way this place smells of myrrh. That’s what we smell of, all us Prometheas.” – Promethea(5), pg. 6

“Here is UNDERSTANDING. That was all that we sought, and so we crave no higher place.” – John Dee, pg. 10

“They are ADEPTS. Having reached here they will never leave.” – John Dee, pg 13

"It's raining light, in my head." - Promethea, pg. 16

“She changes not. Tis but thine eye alone is changed, with comprehension.” – John Dee, pg 18

"Like you, I was afraid when first the Angels told the dreadful things that I should do. And yet I did them." - John Dee, pg. 22

"Fare you well, good wives. Say nothing as thou take thy leave of SILENCE." - John Dee, pg. 23

"Inside I was always this \$&in' giorgeous. My ass was always this great. And I never

cared a \$& for nothin' but doin' right." - Promethea(5), pg 24

"Mother Nature, that's the Empress. Endless fertility. It's this path that first connect the highest female force with the male, fertilizing her." - Promethea(6)

"On a first date? Boy. She really is a big whore." - Promethea(5), pg. 24

NOTES & ANNOTATIONS

[Binah](#)

[Reality Creator Workbook Series](#)

The following table might help a bit with the Enochian alphabet:

Enochian Symbols							
Henoehische Symbolschrift							
⚡	⚡	⚡	Un - a	⌒	⌒	⌒	Med - o
V	v	V	Pe - b	Ω	Ω	Ω	Mals - p
B	B	B	Veh - c,k	U	U	U	Ger - q
⌘	⌘	⌘	Gal - d	ε	ε	ε	Don - r
⌒	⌒	⌒	Graph - e	⌒	⌒	⌒	Fam - s
⌒	⌒	⌒	Orth - f	⌒	⌒	⌒	Gisa - t
⌒	⌒	⌒	Ged - g	⌒	⌒	⌒	Vau - u,v,w
⌒	⌒	⌒	Na-Hath - h	⌒	⌒	⌒	Pal - x
⌒	⌒	⌒	Gon - i,j,y	⌒	⌒	⌒	Ceph - z
⌒	⌒	⌒	Ur - l				
⌒	⌒	⌒	Tal - m				
⌒	⌒	⌒	Drun - n				

TL found it at a [Contemporary Shamanism](#) website.

First here is a short review of this issue from the [Fourth Rail](#)
and here is some discussion of this issue from [Barbelith Underground](#)



Page 1 Panel 1: Karen Breughel takes her work home with her. She appears to have a husband and child.

Panel 2 [Lucille Ball](#) (no relation).

Is that just a cloud or an alien type head looking upwards visible just outside the window behind the venetian blinds?

Barbara as Promethea painting on the wall.

Ms. Ball is reading [Astonishing Stories](#). Another title for a Marto Neptura Promethea story is revealed:

Promethea and the Centipede Women.

Note the Body building ad on the back page.

Panel 3: Stacia Vanderveer smoking a post coital cigarette.

?19061 B7? Weeping Gorilla doll on floor.

I assume a Carnal Pope is one who has broken his vow of chastity and experienced carnal knowledge. Here are some famous [Carnal Popes](#).

Limp Incense and Strawberry Fields Forever Amber with India Rubber Soul

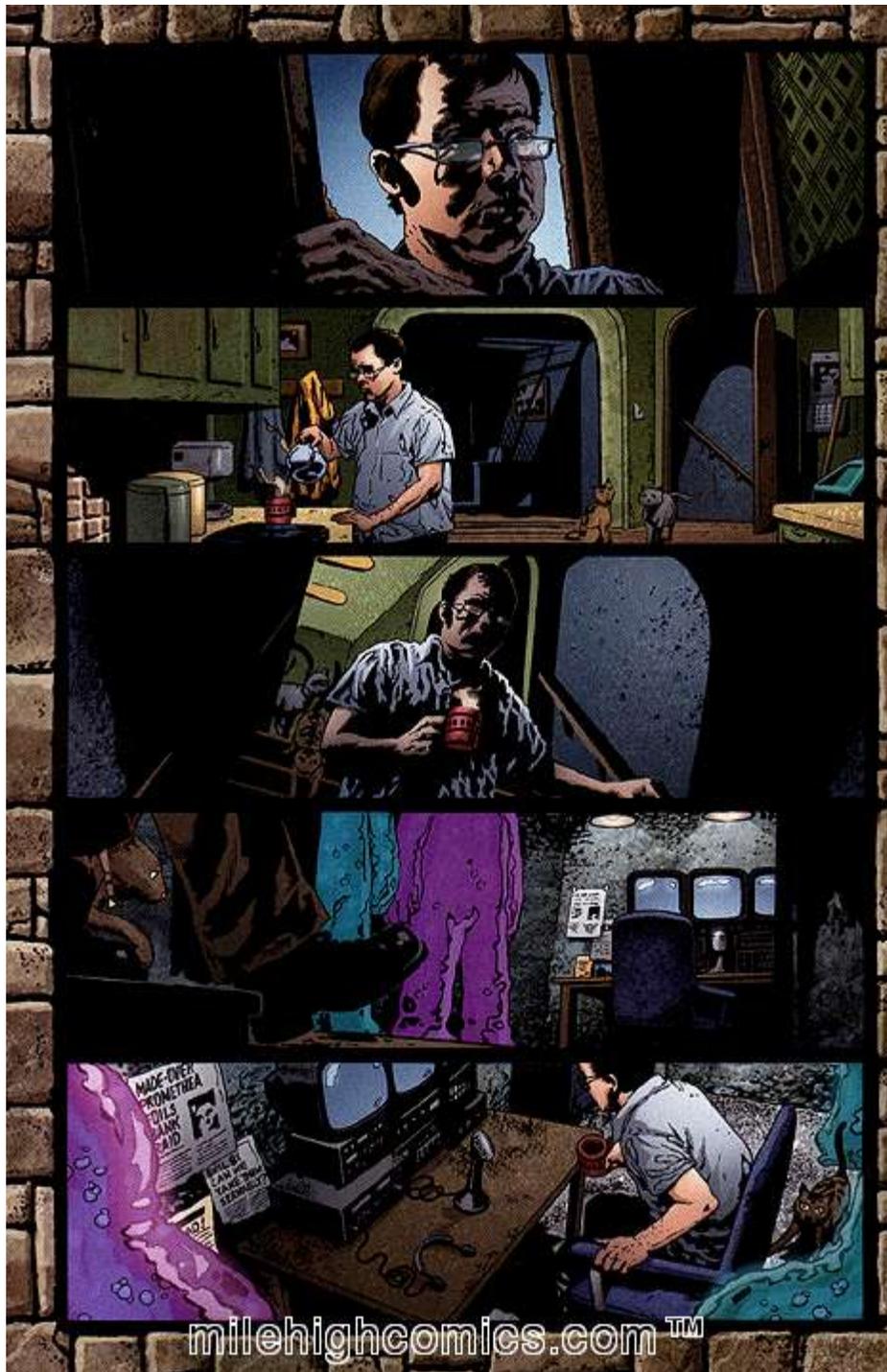
There is a song called [Incense and Peppermints](#) by the Strawberry Alarm Clock.

[Strawberry Fields Forever](#) is a Beatles song. Forever Amber is the name of novel by Kathleen Winsor. Here is a [review of the novel](#). It was [filmed in 1947](#).

[Rubber Soul](#) is the name of a Beatles album.

Panel 4: Weeping Gorilla doll in car.

Panel 5: Great way to open your front door.



Page 2 Panels 2-5: As the proud owner of [two wonderful pussycats](#) I find it disappointing that Bruno Smiliac's cats couldn't warn him that the Painted Doll is lying in wait for him.

Panel 4: There are at least 2 extra Jellyhead suits here.

Panel 5: Made over Promethea foils bank raid. This happened at the start of [Issue #15](#). Evil 8 Can we take them seriously? Not if we see what happened to them at the end of

[Issue #15.](#)

Bruno Smiliac obviously likes to collect press clippings about his activities as Jelly Head.



Page 3 Panel 1: the Painted Doll was hiding between the two Jellyhead suits. This is the first time we've seen the Painted Doll since he blew up himself and Benny Solomon way back in [Issue #8](#).

Panel 3: Nice heart on the gun muzzle.

Panel 4: A good example of implied violence without actually showing it properly.

Panel 6: Good question.

Page 4 top panel: Top panel Promethea moths visible. Water coming out of Binah.

Panel 2:

Been through it before. Me too coming the other way – Thanks to Fritz Ruehr for pointing out that

If you look at the rock formation they are approaching in panel 1, it is the spread legs of a woman, Binah her vagina, and they are thus returning to the womb. So, they have come this way before at birth, but the other direction.

I thought the shape of the rock formation was well done, in not being too lewd or explicit, rather like the violence on the previous page.

Panel 3: Holy mother of god...pearl...whispering

Page 5: Fritz Ruehr points out that:

The opening where Promethea's outfit reappears (in its new form) is pretty clearly vaginal, too, as are the shapes of the moths in a way.

Page 5 Panel 2: Silent 3rd shephiroth. Gods' 3rd head.

Page 5 Panel 3; There is no moth named "Promethea Saturnaides" but the [Callosamia Promethea](#) moth is a genus of the subfamily Saturniinae and the family Saturniidae which provides a good connection with the planet Saturn.

Page 7 Panel 6: Note that Sophie develops a third eye when she puts on the red Promethea costume.

Page 8 :walk in water. Black 3rd sphere sacred to Saturn meet father.

Panel 4: Binah is highest female sphere understanding how is that different from Binah = Understanding

Daath = knowledge

Chokmah = Wisdom

Page 8 Panel 5/Page 9 Panel 1: John Dee doesn't have a halo around his head yet but he will soon. Of the 8 faces behind him one is Aleister Crowley another is Austin Osman Spare and a third one is William Blake. (The one with grey in his hair).

JHW3 writes that the others are unknown to history. I was sort of hoping one of them might have been Carlos Castaneda's Don Juan. The one with antlers on his head is probably a shaman of some kind.

Crowley had a vision of four adepts in September 1936, after the publication of Book 4: "Crowley received the advance copies on September 18. Five days later, in the early dawn, Crowley noted in his diary: 'had vision of four adepts, the Chinese, the Central Asian & two others.'"

(Lawrence Sutin: Do what thou wilt, page 383)

TL suggest that *the two heads right above Dee could be the "Chinese" and the "Central Asian" (Tibetan?)*

This is a much older version of the John Dee we saw last time in [Issue 15](#). He now has a white beard. Here he is first seen demonstrating the universal sign of silence sacred to all librarians otherwise known as "Sshhh".

NOTE: Pages 9-23 all have thought balloons or captions replacing spoken dialogue.

Page 9 Panels 1-2: I'm only guessing as I haven't read the book but the Powerhouse might be a reference to a novel called the [Daemonomania](#) by [John Crowley](#) [no relation]

published in 2000.

Here's a review of it from [Bookbrowse](#) and another review calling it an [Occult Classic](#). Thanks to Robert Anton Wilson and Robert Shea's [Illuminatus trilogy](#) it has been virtually impossible to take Illuminati conspiracy theories seriously anymore. See [Illuminati'R'Us](#) and the [Illuminati Conspiracy Archive](#).

Also here is an [invitation to join the world's oldest and most successful conspiracy](#), and the [Independent Agents of the Illuminati](#), and the more long winded [Illuminati of the Grand Recursive Order of the Knights of the Lambda Calculus](#),

watch out for [A Satanic Plot for a One World Government](#).

and on a more serious note the [Official Site of the Illuminati Order](#).

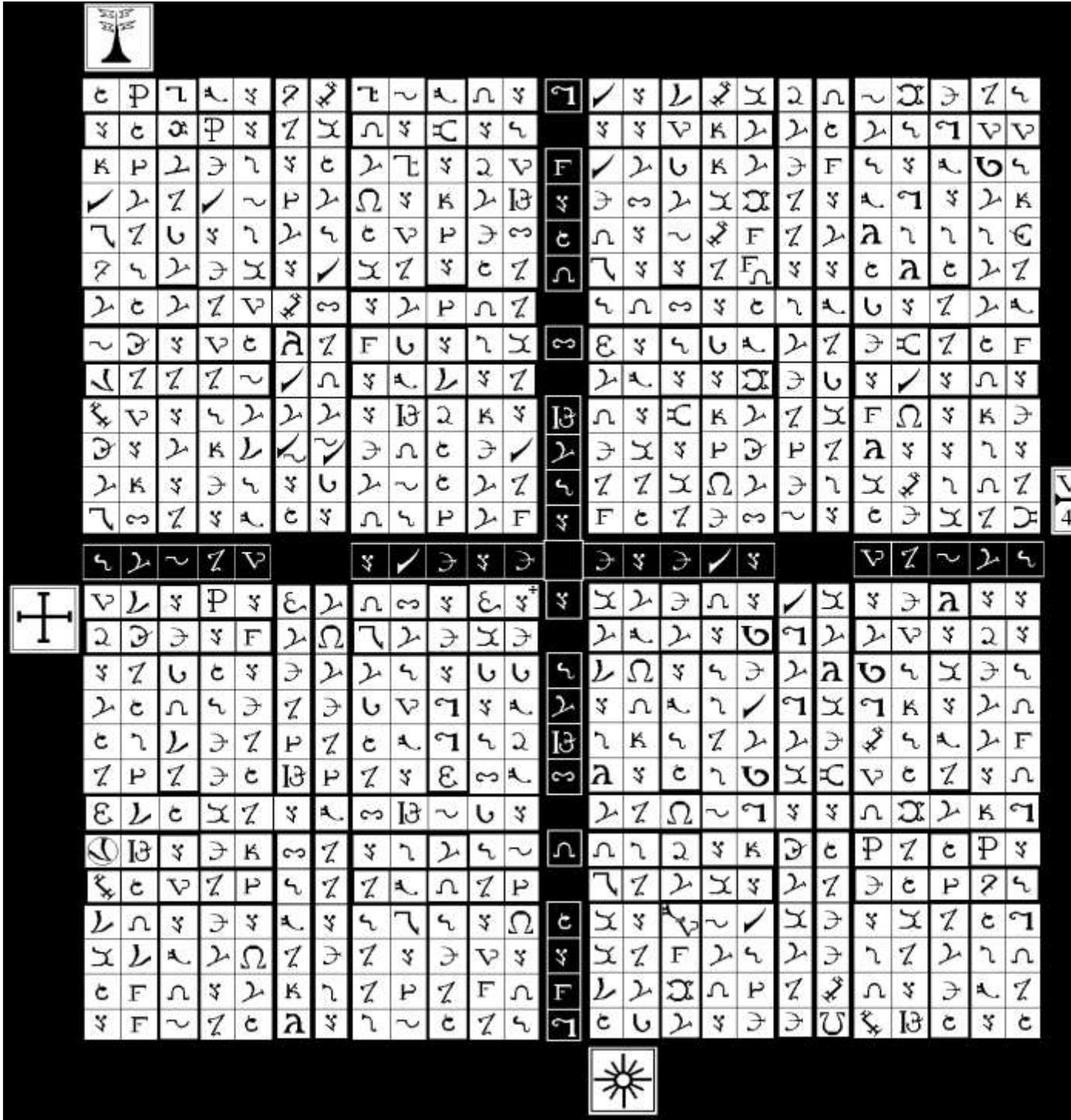
Finally here are [50 Awful Things about the Illuminati](#).

Page 10 Panel 2: [Book of Enoch](#).

Here is the earliest version of the [Enochian alphabet](#).

Page 10 Panel 3/Page 11 Panel 1: Note the only difference between the two women on the doors is their mouths.

Page 12: Here is a fuller version of the City of the Pyramids we see spread out on the ground in front of us:



Click on image for full sized version.

The image is taken from the [City of the Pyramids webpage](#).

Page 13, panel 2: [Edward Kelly](#).

Page 13, panels 2-3: *"upon another young Jack Parsons sits, betrothed to She who*

reigneth here. She promised if he loved her he should burn eternally, and so he does, in endless ECSTASY."

Thanks to **TL** for the following information

Jack Parsons, born in 1914, was one of the founders of NASA's rocket design center, the Jet Propulsion Laboratory. A crater on the dark side of the moon was named in his honour.

In 1941, Parsons joined the Agapa Lodge of Crowley's O.T.O. Parsons rose quickly through the ranks, taking over the Agape Lodge at Crowley's decree within a year. In 1946, Parsons and L. Ron Hubbard (later known as founder of "Scientology") performed the Babalon Working and intended to bring about "love, understanding, and Dionysian freedom (...) the necessary counterbalance or correspondence to the manifestation of Horus" (J.Parsons). Babalon, a Thelemic counterpart of Kali or Isis (or the Tibetan-Buddhist Vajrayogini), was described by Parsons as "black, murderous and horrible, but Her hand is uplifted in blessing and reassurance: the reconciliation of opposites, the apotheosis of the impossible."

In its initial stages, the Babalon working was intended to attract an elemental to serve as a partner for Parsons elaborate sex magick rituals. The method employed was that of the solo VIII degree working of the O.T.O. Parson used his magical wand to whip up a vortex of energy so the elemental would be summoned. Translated into plain English, Parsons jerked off in the name of spiritual advancement whilst Hubbard scanned the astral plane for signs and visions. The elemental turned up in February 1946 as a green-eyed, flaming redhead named Marjorie Cameron. With her, Parsons tried to give birth to a moonchild or homonculus. The operation was formulated to open an interdimensional doorway, rolling out the red carpet for the appearance of the goddess Babalon in human form, employing the Enochian calls of John Dee and the attraction of the sex force of the duo's copulation for this end.

Parson died in a chemical explosion in 1952. (after Richard Metzger: Jack Whiteside Parsons: Anti-Christ Superstar;

Michael Staley: Beloved of Babalon,

A. Mitchel: The Babalon working.

Information about Jack Parsons can be found [here](#).

In 1989, the British occultist Joel Biroco performed the KAOS-BABALON working and initiated the "156 current". Biroco had been editor of the occult review KAOS from 1984-89 and withdrew from occultism after the KAOS-BABALON working and the publication of KAOS # 13.

In July 2002, he published however a new number of KAOS, encouraged by Alan Moore. In his editorial, Biroco writes:

"It slowly became apparently to me that I had not failed to manifest the KAOS-BABALON 156 current in 1989 after all, but rather we had indeed initiated this dynamic change but it had taken over a decade for the magical seed to emerge from its dormancy and start to grow... But the nature of the mail I was receiving... made it seem worthwhile to once more put together an issue of KAOS. I am grateful also to Alan Moore for enthusiastically encouraging me in this endeavour, such that my resolve never to return weakened enough to get the ball rolling." (page 8)

[KAOS 14](#) contains two contributions by Alan Moore.

As Joel Biroco explained to me

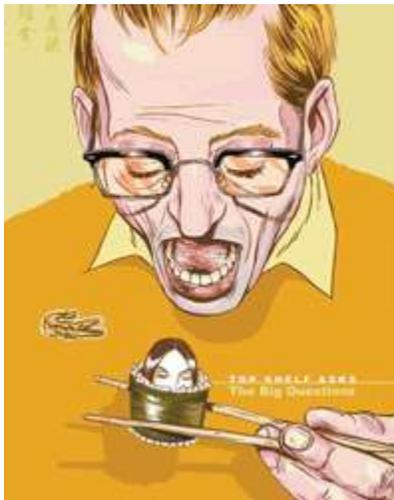
There is much inaccuracy in published sources such as Staley's Beloved of Babalon and Carter's Sex and Rockets about Parson's Babalon Working, my review article in Kaos 14 clears up most of these difficulties.

Moore wanted to write a story about Jack Parsons and Ron Hubbard. DC refused the story because they feared trouble with Scientology. Moore had a night-long telephone discussion with the lawyer of DC but could not persuade the editor. Even when Moore offered to change the name of Hubbard, the answer was "no". Moore was so annoyed, that he said also no to a hardcover edition of "Watchmen" and a series of Watchmen Action figures.

(Moore tells this story in an interview with the German newspaper **Die Zeit**. The interview was published in 2001, the German text is accessible [here](#). I don't know if the interview has also been published in English, in the other interviews with Alan Moore, he doesn't seem to mention the Jack Parsons story).

for the story of Jack Parson told by Alan see

Top Shelf asks the Big Questions (2003)
ISBN - 1-891830-32-5



[Order Form](#)

which features the controversial Alan Moore and Melinda Gebbie Cobweb story, previously banned by DC Comics from the ABC/Wildstorm anthology Tomorrow Stories, providing Moore's heroine and her fans with the sense of completion they are due. Note: The story is published in its original form, but to respect DC's copyright on "Cobweb," the story has been re-titled "La Toile" (the French word for "The Web") The story appears on pgs. 71-76 and appears as La Toile's Casebook of the Crepuscular entitled Brighter than You Think and dedicated to John Whiteside Parsons (1914-1952). An image from the story as printed in Top Shelf Asks the Big Questions can be found at Melinda Gebbie's entry at [Lambiek Comiclopedia](#).

Page 13 Panel 6: Here is the fuller version of the image seen on the floor:

calculation. The calculator you used to get 806 used Nun final (700) rather than the value of Nun it has in the middle of a word (50). There are various schools of thought on whether or not to use a final. Although as I have pointed out, if you regard Babalon as essentially an Enochian word its value in Hebrew is irrelevant. Gematria is not an exact science, more a way of launching a stream of consciousness.

On Page 9 of KAOS #14 he explains:

In Hebrew BABALON is (Hebrew letters given). this breaks down as follows: (Beth)=2, (Aleph)=1, (Beth)= 2, (Aleph)=1, (Lamed)=30, (Ayin)=70, (Nun)=50. Total 156 (Nun final, though shown in the Hebrew type, is not used in the gematria, but rather given the same value of 50 that it has when appearing in the middle of a word, when Nun is written).

Page 18, Panel 3 "the Greeks shall calculate my Name according to their Numbering as Six and Fifty and One Hundred" - Mystical numerology is know as [Gematria](#). When I calculated 'Marie' using Greek Gematria at [this site](#) the [result](#) was 151.

TL corrects me by pointing out that in Greek the epsilon version of "e" is written as 'ee' thus giving Mariee which calculates to 156.

[Here](#) is an explanation of how Gematria works with both Greek and Hebrew letters and their numbers given.

Here is a list of all the English words that add up to 156 using Gematria taken from [this site](#):

156: Attempt, Attesting, Attests, Aliens, Bedsteads, Befogging, Besetting, Blinis, Blond, Bountied, Booth, Gaped, Glandes, Dangles, Disklike, Hidebound, Hogshead, Hostage, Hosted, Undulant, Ideation, Infested, Emptied, Thalloid, Tips, Totes, Faggoting, Fallout, Fusillade, Felloe, Fennel, Foist, Knobbed, Landfall, Lashing, Lulls, Lump, Lints, Leaflets, Legislate, Lobulate, Manlike, Muffling, Molded, Salads, Saline, Shako, Shittahs, Sultan, Signified, Seguidilla, Seeking, Seeks, Seep, Sepia, Studio, Stupa, Stiffs, Skunk, Slash, Sputa, spit, Outfall, Opah, Patinae, Pubes, Pundit, Punk, Pits, Pees, Plum, Jaunt, Junta

Pages 18-19, middle panel: Note that the scarlet beast has changed into a much smaller snake.

A quote from pages 294-295 of The Queen's Conjuror: The Science and Magic of Dr. Dee by Benjamin Woolley:

"...released the most explicit vision Kelley had yet delivered, a fantasy frothing with lust. It featured a Golden Woman, the 'daughter of Fortitude' who had been 'ravished every hour from my youth'. She said,

Few or none that are earthly have embraced me, for I am shadowed with the circle of the sun, and covered with the morning clouds. My feet are swifter than the winds, and my hands are sweeter than the morning dew. I am deflowered, and yet a virgin. Happy is he that embraceth me: for in the night season I am sweet, and in the day full of pleasure. My company is a harmony of many cymbals. I am a harlot for such as ravish me, and a virgin with such as know me not... I will open my garments and stand naked before you, that your love may be more inflamed toward me.

The Golden Woman departed...This was the last recorded spiritual action Dee was to conduct with Kelley"

Page 20, Panel 5: "[Leah Hirsig](#), prostituted in the streets of Paris, my star gouged in her breast" -

"gouged" is a bit of an exaggeration

According to Lawrence Sutin:

[In 1924] "Hirsig passed a terrible early winter in Paris, briefly holding a job in a grubby little restaurant in Montparnasse. She waited tables, peeled vegetables, performed all manner of scullery work and wore herself to a frazzle. There is no evidence, despite the assertions of prior biographers, that Hirsig ever sold herself as a prostitute on the streets of Paris" - Do What Thou Wilt pg. 322.



[Image source](#)

On page 88 of *The Aleister Crowley Scrapbook* by Sandy Robertson (Samuel Weiser, 1988) the following picture is accompanied by this text

Female disciples were branded (or painted) with the Mark of the Beast. this is [Leila Waddell](#)



Rough transcript to be fixed up later Issue 21 Karen Breughel

Lucille Ball no relation

Outside window anyone else notice an alien like shadow. Have to ask JHW3 about this

Astonishing Stories

Promethea and the Centipede Women

Carnal Popes

Limp Incense & Strawberry Fields amber with India Rubber Soul

Bruno Smiliac

2 cats

Why do so many of them say that. Why oh mother?

Nice heart on the gun

Church perfumed honey scent myrrh archway

Holy Mother of god, pearl

Holy hole whispering

Silent 3rd sephiroth

Red costume now

We're the sacred animal here woman

Promethea moth... promethea saturnaides

Saturn

3rd eye

black 3rd sphere

Binah highest female sphere

Understandign daath knowledge

Chokmah wisdom

Powerhouse, benevolent adepts

The illuminati

Dr. John Dee

Hod younger

Communed with Angels

Book of Enoch. Hebrew adept

Sacred 3rd domain

Realm form becomes possible

1 single point

2 line

3 space in 2 dimesions triangle

triangle element of water all water compassion has its' origin

cup that overfloweth

Enochian language

Dictated spirits scrying glass tables that map all existence

$12 \times 13 = 156$

each square symbols

viewed from overhead

square ziggurat

flattened summit

arrayed in rows mighty township

daughters of understanding

city of pyramids
somebody on top of everyone
Adepts Edward Kelly
Partners in life
Jack Parsons betrothed to she who reigneth here burn eternally in endless ecstasy
More than one name nature
Know revelation...lewdly shews herself
Wanton...stoops...displays wetness mystery
Whore babalon...know worship
Swollen passion...saints grown mad...sweet foam of my bosom
Scorn me end of things
Stern fire about my loins
Glisten damp sacrifice
Enter me wantonly dreg of brothels consumed burn markets world sent bare
Worst creatures lie down with me...wretched sores not refused. Mead rapes sanctified
holy stars understanding
Raining light in my head
Drink filth adulteries made clean
Fouls me joy paradise
Seed wisdom runneth womb couched beasts monsters primitive formless chaos know me
she no earthly man woman embrace Whore to all
Fallen sight.spat name sex parents Trish boyfriend screwing
Hated harlot endures fathers infinite desires plundered moment birth nakedness revelation
calculation Hebrews name 156
Worlds destruction concluded Babalon
Morning sweet touched by none breath kindness milk solace Angels
Eye is changed comprehension worlds ease breast comfort Greeks 156
Font pity without end
Marie
Girded clouds lowered firmament made Queen of heaven
Whore madonna
Compassion stooped low aspect cast down
Shekinah Bride worlds streets ragged reviled
Sophia wisdom female face
Understanding blood noble wine earth degraded bitter succour mother night
Isis, Hecate, Selene
Black widden moon womb
Taketh in receive
Virgin whore
Scarlet fertile passion
Great annihilating fire
BABALON
Sunk down world
Mary Herod Isis Set Scarlet woman, mistress beast Crowley
Leah Hirsig
Prostituted Paris streets star gouged breast mother harlot world

Vision of sorrow
Understanding decanted
Fiery mead spirit flow
Fire of heaven nectar
Moonfoam..true blood...sangreal
Cahriot red vintage
Apocalypse
Affection
Strength lions
Concubi8ne revelation
Inspiration take child...blaze consumed
Moth Saturn
Vision compassion
Pass on mercy judgement
Harmony victory splendour
Radiance foundation kingdom enflamed
Comprehension silence word
Womb forming inchoate
water fire highest understanding sorrow compassion
Tears water earth fruitful responsibility
Tawdry low theatre world of man
DALETH door
14th Highway empress
in every new place I'm a new person
Boo boo greenery mother nature endless fertility
Connect highest male female fertilizing first date big whore

Et In Arcadia Ego ...



(18 September 2002...November 2002)

(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

I'm not sure how far ahead of doing the internal art the covers are done but this cover portrays Barbara/Promethea as Fat Babs instead of the Barbara/Boo boo/Promethea we see inside.

Also I'm not sure how accurate covers are supposed to be in portraying what's inside the issue but Sophie/Promethea doesn't go naked in this issue and neither of the two actually bathe in the fountain only Barbara sits down beside the fountain while Sophie stands a short distance away.

Other than that it portrays the internal art pretty accurately.

TITLE:

From **TL**:

The latin quotation "et in Arcadia ego" must be completed with the predicate "fui" (I have been): "I also have once been in Arcadia" - thus expressing nostalgia for a lost paradise. The sentence appears first on a painting of the Italian painter [Schidone](#) (died in 1615). "Et in Arcadia ego" is also the motto of Goethe's "Travel to Italy". There is a more famous painting about Et in Arcadia ego painted by Poussin and mentioned in the text. You can see it further down in my annotations. Here is a lot of information about the painting and the meaning of the expression [Et In Arcadia Ego](#)

SYNOPSIS

FBI Agents Breughel and Ball learn that Henry Royce sent a Smee to try and kill Promethea. Stacia shows up at Jack Faust's shop wanting to know where Sophie is and when she will return from the Immateria.

In Chokmah Promethea (6) and Promethea(5) enter an Arcadian landscape where the sacred and profane meet in a taboo tableau of Pan raping Selene. They experience the primordial moment of the Big Bang and realize that spacetime is eternally occurring always. Promethea (5) worries about whether the end of the world has already started and they find Crowley dressed as a fool sitting at the bottom of a staircase too frightened to go further up as looking up into the face of God for too long means that you can never look away. Promethea (5) and Promethea (6) continue up the staircase in pursuit of Steven Shelley.

QUOTES

“Apparently, this thing was sent to kill her and failed, accounting for its sorry condition.”
– FBI Agent Hansard describing the remains of the Smee, pg. 1

“Promethea...didn't she kill me? That was BAD. They sent a blot to do a man's ...jot?” –
Smee, pg 2

“Old Mages Do It Better.” – T-shirt worn by Jack Faust, pgs 4-6

“You were the squeaky kid in the library with Sophie that one time.” – Jack Faust

“Uh-huh. And you were the kiddy-fiddler with the bad teeth. You still are. Me, on the other hand I got promoted.” – Stacia, Pg 5

“Jesus, I'm an old man. You could have killed me.” – Jack Faust

“Yes, well, don't change into clean underwear just yet, darling. I still might.” – Stacia, pg 6

“You know in the twenties Magicians still had style. Turbans, tuxedos and tarts in tiaras. Smashing times. Now it's all Sigils, stubble and self abuse.” – Promethea(3) (ie Grace Brannagh showing the alliteration Marto Neptura is famous for), pg 6

“Now, do you have a scrying glass, or does everyone search on the net these days.” – Promethea(4), pg 7. Not being a magician myself I use the net

“I can feel my soul on fire. White wings spreading out, Opal at the feather-tips.” – Stacia(5), pg 8

“This place is new and fresh but it’s been here forever.” – Promethea (5), pg 10

“The Land before the Moon.” – Promethea(6), pg 10. Anyone have a reference for this quote?

“The structure of everything, of being, it’s just so ... splendid.” – Promethea (6), pg 11

“Not human sex. It’s godsex.”- Promethea(5), pg 11

“This perfect timeless moment where everything is happening. The beginning. The end...”- Promethea(6), pg 11

“Understanding, that happens in the wombdark silence inside us.”- Promethea(6) pg 12

“This is where all the stars spurt into being.”-Promethea(5), pg 13

“What’s that word? The word that means sacred and profane?”-Promethea(5)

“Taboo.”-Promethea(6), pg 13

“It’s always still going on. Spacetime. The beginning. The end. All the time. All at once.”-Promethea(6), pg 19

“Revelation. This heavenly light. This is what everything begins in. This is what everything ends in.”-Promethea(6), pg 20

“You think it’s started? The end of the world?”- Promethea(5), pg 20

“What are you doing here?”-Promethea(6)

“Talking to spirits and delusions, evidently.”-Aleister Crowley, pg 22

“I think I’m afraid. You see, from here you can look up and behold the vision of God, face to face. Up at the top of the stairs. Don’t look at it for too long, or you’ll never look away.”- Crowley, Pg 22

“I’m already there. I’ve always been there, just like I’ve always been sitting undecided here.” – Crowley, pg 23

“That’s what this ‘fool’ path is about. Irrational leaps into the unknown.”- Promethea(6), pg 24

“The white light. The pure, perfect experience of God. Some souls just dissolve into it, forever. Some souls go into it and don’t come back. But then...why would you?”- Promethea(6)

NOTES & ANNOTATIONS

[Chokmah](#)
[Reality Creator Workbook Series](#)



Page 1, Panel 1: "Science wonks"

wonky Adj. Unstable or misalligned. E.g. "Watchout for that rear wheel, it's wonky."

From [A dictionary of Slang](#)

wonk - To cut a person's bangs so short that she appears far younger and more alarmed than she actually is.

ex. My friend was giving me a haircut and she wonked it.

wonky - "messed-up, gone wrong, esp. in reference to technology."

ex. the server went all wonky & I couldn't get my email.

From the [Pseudodictionary](#)

Finally another 2 definitions;

1. A student who studies excessively; a grind.
2. One who studies an issue or a topic thoroughly or excessively: "leading a talkathon of policy wonks in a methodical effort to build consensus for his programs" (Michael Kranish).

Last 2 definitions from [Dictionary.com](#)

I think the 5th definition is the more accurate one in this case although Agent Ball has certainly been wonked.

Black Egg -

Akasa (or Akasha) derived from a Sanskrit word meaning "to shine." The Tattva associated with the element of spirit, depicted as a black egg.

from the [Golden Dawn Glossary](#).

Panel 2: 178 or 17B – any idea if this refers to anything?

"Trotsky's" Incident – see [Issue #2](#)

Page 1 Panel 5: - Note the smiley face tie the bureau science wonk is wearing.



Page 2 Panel 1: Our old friend the Smee is back for the first time since [Issue #1](#). He may have partially regenerated but he still hasn't got his legs back yet.
Panel 3: the true meaning of the acronym is "Semi Mindless Elemental Entity"



Page 3 Panel 1: the TEMPLE, Shirley – nice [Shirley Temple](#) joke.
 the many roles of Henry Royce – or the many Rolls of Henry Royce since the historical Henry Royce was one of the co-creators of the Rolls Royce motor car.
Panel 2: Apart from pointing out how cool the eye appendages look there's really not much more I can think to say about them.
Panel 3: 17 on the arm of machine on left.

Panel 4: Agent Hansard.

[Hansard](#) is the name given to the printed and now online version of the House of Commons Parliamentary debates.

Page 4 Panel 3: Is it just me or does the 5 on Marv's tie look more like a 6?

Panel 4 777 by Crowley. One of [3 books](#) Alan Moore gave to JHW3 when they began working on Promethea.

Panel 4-5: The lyrics Jack Faust is singing are from the song

[That old black magic](#)

Panel 5: note the jackals' head on the walking stick.

The resignation of Mayor Baskervill(e) – interesting development. Who will replace him?

Page 5 Panel 1 another change of hair color for Stacia. Red in front, blond at back.

Panel 2 note the snake on Stacia's handbag.

Panel 3: Nice skull on the left.

"My sacred identity" nice variation on my secret identity.

Panel 4: Stacia's method of becoming Promethea is to draw her.

Page 6 Panel 1: Jack Faust looks a bit overweight here.

Panel 4: Scrying - "To see or predict the future by means of a crystal ball."

definition from [Dictionary.com](#)

Here's some more details about [scrying](#) using different methods.

Here's a place to obtain [tools and supplies](#).

and finally here's a little bit more information about [scrying and how to do it](#).

Page 7 Panel 2: [Ed Kelly](#). You'll find him under people of significance to satanism

Panel 4: You can just start to see Promethea(6) at left and Promethea(5) at right coming into focus.

Note that **JHW3** painted all the color on pages 8-24

Several readers have commented about how sexy this issue is which I presume is the effect **JHW3** was trying to produce. He should be very pleased with his results in this issue.

Apart from black, white and gray the colors seem to be confined to red and yellow and variations of those two eg. pink, purple and orange, etc. There is also a very nice effect with splashes of white in many different panels.

JHW3 explains how he achieved these results:

The art for 22 was done by first by outlining the figures of Sophie and Barbara with a fine line of ink. Then I proceeded to paint in all of the tones and colors using copic gray tones and color tones and color pencils and acrylic paint. All of the backgrounds were done in the same way only without using any outlining. The pages toward the end were done in gray tone first then I took prismacolor pencil and roughed in the colors, then blended them into more solid tones with a copic clear blender. There will be some pages in issue 24 done in this way as well but with a lot more color. I like using the blended color pencils instead of all paint because it creates a unusual texture. It has the slightest hint of grittiness. Anyway it is all mixed media.

From **TL**:

The general idea of Chockmah is emanation - it's the first emanation. The natural symbols of Chockmah are the branch and the twig, representing the principle of the line which arises from a point (or a seed). But the best symbol for the power of Chockmah is

the phallus. He embodies the quality of erection, through the erection, the penis becomes a wand. Finally, when the phallus ejaculates the sperm, that action manifests the pure power of Chockmah. The sperm expresses the essence of Chockmah. The ejaculation of the sperm is united with the orgasm. The orgasm, often described as an explosion, is also an expression of Chockmah (combined with the energy of Binah). For most people, this is the only possibility to reach the level of Aziluth for some seconds. (paraphrased after Hans-Dieter Leutenberger, The school of Tarot - The tree of life (Der Baum des Lebens), Freiburg 1981).

Page 8 top panel: It's a bit hard to read the highway marker but according to the previous issue it should be 14.

Page 10 Panel 1: Note that once Barbara takes off her clothes the pupils in her eyes reappear. Thanks to timaximus for pointing this out.

Panels 1-2: "What did those four words near the arch mean? "Et in Arcadia Ego...?"
"I think it's this famous incomplete quote from a [Poussin](#) painting "And in Arcadia I..."
Here's the painting although you can't read the writing on it:



Page 10 Panel 4: The explanation Sophie gives here is important for what we will see on pgs. 16-17.

Pages 10-11 center Panel The knights or kings are extremely tall and thin.

[IHVH](#) and in [Astrology](#) Yod-He-Vau-He that expresses meaning of the whole tree of life
Chokmah = Yod (male fire wands spirits)

Queens at Binah = He (female)

Princes at Tiphereth = Vau (male)

Princesses at Malkuth = He (female)



YES, AND ALIVE, AND FERTILE, AND... I KEEP WANTING TO SAY *SEXY*, BUT THAT'S NOT IT.

OR IF IT IS, IT'S NOT *PHYSICAL* SEX. NOT *HUMAN* SEX. IT'S *GOD-SEX* OR SOMETHING.

HAHA. *GODSEX*. THAT'S BRILLIANT.

EVERYTHING'S BRILLIANT. THIS QUIET, SACRED JOY, THE SWEET MUSK IN THE AIR, AND THAT SMELL, LIKE...

IS THAT HASHISH?

MMMM. WHICH *PLANET* REPRESENTS THIS PLACE?

THERE'S NO PLANET. *CHOKMAH* IS THE *ZODIAC*. ALL THE *STARS*.

ALL EXPLODING INTO *BEING*, LIKE SOME GLORIOUS... *UTTERANCE*, OR SOMETHING. AND I FEEL LIKE IT'S HAPPENING *NOW*. HAPPENING *HERE*.

THIS PERFECT, TIME-LESS MOMENT WHERE *EVERYTHING* IS HAPPENING. THE BEGINNING. THE END...

HEY! LOOK AT *THIS*.

Page 11 Panel 3: musk and hashish: nice combination of smells.

Page 12-13: The phallic fountain spurts out.

On the floor are the astrological signs for Aries, Taurus and Gemini.

Panel 2: *This is where all the stars spurt into being*

TL notes that: We can take the word literally and understand: this is the big bang and the origin of the universe with its stars (macrocosmos).

But "star" is also a symbol for the individual self which comes into being here (microcosmos).

The occultist Benjamin Rowes writes:

"This is the meaning of the important phrase in book I of Liber AI vel Legis:

"Every man and every woman is a star". Each being alive in the world is simultaneously incarnated as a star in this other universe. Rather, that star is our incarnation, viewed from the correct point of vantage. The purpose of each of us is to increase the beauty and the brilliance of the Stars that we are, by our experience of the ugliness, beauty, and mundanity of this world of Earth."

See ([The Beast and the Star A Vision of the Abyss by Benjamin Rowe](#)).

Pages 14-15: The original printing of this issue was not the artwork as originally planned. The Hardcover collected book corrected this. The unmodified art full version of these pages without any interruptions was first published on pages 24-25 of Eddie Campbell's [Egomania #2](#).

Unfortunately it is only in Black and White and much smaller than seen here but the effect is still very impressive

Page 14 panels 1-2: Does anyone else think Selene looks a lot like the Barbara/Boo boo combination of Promethea?

Note the Moon tiara(?) on Selene's forehead.

Pages 14-15 Panel 3: From TL:

(the bird flying into the chalice) reminds me of the German expression "vögeln" ("to bird") which means to have sex. There's a passage in the works of Jorge Luis Borges where he mentions that word. I'm sure Moore knows Borges. But apart from that association, the symbol "bird" for phallus is universal.

The hexagram is a symbol for the union of male and female energies.

Benjamin Rowe writes in "The Beast and the Star - A Vision of the Abyss" on this subject:

Natural man is viewed as the pentagram of the elements, as a being with five limbs, and five basic forces composing his being. These are the traditional elements of fire, air, water; earth, and spirit. The spirit aspect can either be directed towards the sexual forces (symbolized by the inverse pentagram) or it can be directed towards the spiritual realms. It was shown to me that Man can become developed to the degree that the spirit (defined as the consciousness aspect) can be directed to either the sexual or the spiritual side at will, or to both at the same time. When a man attains this degree of development, he becomes the hexagram. The sexual organs - male or female - become the sixth point which is missing in the pentagram.

There were then a series of pictures in which the relations between the downward-pointing triangle and the upward-pointing triangle in the hexagram were demonstrated. It was noted that the forces of the two triangles are complimentary and act in opposition to each other when allowed to. They tend to push each other apart, causing Dispersion. It

was then shown that for the triangle to unite into the hexagram in man, they have to be interlocked with each other. Otherwise, the downward-tending emotional forces (Luna, Mars, Jupiter) and the upward-tending mental forces (Saturn, Mercury, Venus) will act in such a way as to disrupt each other's effects.

Quoted from [The Beast and the Star A Vision of the Abyss by Benjamin Rowe](#).

Page 15 Panels 2-3 Pan's eyes are bright yellow in his ecstasy.

Page 16 Panel 1: [Pan](#) plus another [Pan page](#)
[Selene](#) and another [Selene page](#)

I think the following list might be Moore's attempt to list various ideas that are used to make up the famous Theories of Everything

Gravity

Electromagnetism

The Weak nuclear force

The Strong nuclear force

[Earth Air Water Fire](#) See also [this](#) and this is pretty [interesting](#)

This Phosphorous Angel

Copulation

Here are a few webpages dedicated to Theories of Everything

[Virtual Chaos](#)

[Theory of Everything](#)

[Platonic Solids and Plato's Theory of Everything](#)

[Our Resonant Universe](#)

[Towards a Theory of Everything](#)

[Ultimate Theory of Everything](#)

[Everything Forever](#) shows one of my favourite pieces of graphic art.

Pages 16-17 center Panel: [HR Giger](#) type spaceship but manned by human like alien figures

to me it looks like the four figures represent YHVH referred to and explained back on pgs 10-11 by Sophie. The bottom male figure appears to be steering the vehicle using a wand (wings on top of a pole) then we have a female figure then another male figure with either some sort of animal or just an artistic squiggle on his chest and lightning bolts around him and finally another female figure.

Thomas Lautwein adds:

The Giger type spaceship is the phallus of Pan, the grey-white curvature on the left side are the buttocks of Selene. The four figures could be the angels of Chockmah, the Ophanim. "Ophanim" means "wheels", and we can see wheels on the vehicle.

Rob Keery suggests that

the four figures representing the elements/fundamental forces are I'm sure intended to recall the [Fantastic Four](#) on the take-off platform before heading into the life-changing cosmic rays. the electromagnetism guy's sparks could just as easily be interpreted as flames, and the figure on his right is so androgynous and indistinct I think it qualifies as a 'thing'.

One of the regular bits of Moore apocrypha is that it was an early Lee/Kirby issue of the [Fantastic Four](#) that cemented him to the comics world.

The elemental/fundamental correspondences of the FF, their powers and personalities, have appeared in [Marvel Boy](#) and [FF:1234](#) and probably a million other places besides.

What interests me in this is that it may be within comicbooks' power to explain the current G.U.T feelings of our leading scientists. One of the major issues for science right now is figuring out exactly how the fundamental forces inter-relate, and having read plenty of FF comics I can tell them:

the electromagnetic force agitates the gravity, which is held from collapsing everything by the weak nuclear force, and all of them are being held within each others' spheres by the innovative and potentialising aspects of the strong nuclear force. [or am i just being sexist supposing that sue is the 'weak' electro force just because she's a girl? thinking about it it may be far more likely that her powers mark her out as the strong force, and reed as the weak.]

Page 17 Panels 2-3: "Building like music. Building to a crescendo. Building to its outburst..building to..that first formless...utterance..that first expression..."

Reminds me of John Lennon describing to George Martin the effect he wanted to achieve towards the end of "A Day in the Life" as a sort of musical or [orchestral orgasm](#) or in this article [the end of the world](#).

Page 17 Panels 1-3 Zooming in to an extreme close up of the art on the first panel in panels 2 and 3. Very nice effect

Pages 17-18: In... the beginning...is..... the word..... and the word..... is...I a variant on the New Testament [John 1:1](#)

"In the beginning was the word and the word was with God and the word was God"

Page 18: From TL the "I" is the hebrew letter "Yod" of the tetragrammaton, the wand, the line and the divine "I" (God says to Moses: "I am who I am"). The explosion is also the moment where God says: "let there be light". See chapter 16 in Dion Fortunes "The Mystical Qabalah, London 1957".

Page 19: Nice effect of almost pure white out of focus gradually coming into focus on this page. Very cinematic effect here.

Pages 20-21 Nice effect of the characters turning around to look us in the face for added emphasis

Page 21 bottom panel: Crowley's fool costume adds green to the palette of colors used in this issue.

Red Balloon:

This is just a guess but the red balloon might be a reference to the short film made in 1956 in France called [Le Ballon Rouge](#).

Here's [the story](#):

I forget where I found this quote:

Most of French director Albert Lamorisse's films celebrate the miracle of flight, but few were as landmark as his 1956 short subject The Red Balloon. The story, told without dialogue, concerns a little boy (played by the director's son Pascal) who comes across a helium-filled balloon. As he plays with his new acquisition, the boy discovers that the balloon seemingly has a mind of its own. The little red orb follows its new "master" all through the streets of Paris, then dogs the boy's trail into the schoolroom, which drives the teacher to comic distraction. Towards the end, it seems as though boy and balloon will be parted forever...but director Lamorisse has a delightful surprise in store for us. In an unusual move, The Red Balloon in its American TV premiere was introduced by Ronald Reagan as an episode of the CBS anthology G.E. Theater on April 2, 1961. Which by a nice coincidence was exactly one year to the day before I was born.

Here's a nice [review of the film](#).

The red balloon also reminds me of the smouldering corpse almost but not quite holding onto a red balloon on the cover of League of Extraordinary Gentlemen Volume 2 Issue 2. When I asked **JHW3** about this his reply was:

I'm not quite sure what the red balloon signifies. perhaps it means the apocalypse?

A totally different possibility is that it might be a reference to the [Tim Hardin](#) song Red Balloon which is apparently about Heroin although you wouldn't know it from an innocent reading of [the lyrics](#). The British music magazine [Mojo](#) explains the heroin reference in its December 2002 issue on pg. 70

As naked an ode to heroin as has ever been written, once you're wise to Hardin's use of dopespeak-that the product is frequently sold in latex balloons; that the "pinning of my eyes" refers to the drug-induced contraction of the iris; and "took the lovelight from my eyes" to the junkie's loss of libido.

Crowley was known to have used heroin on numerous occasions.

Yet another possibility is that it is sort of in-joke from Alan to Neil Gaiman.

In Neil Gaiman's Sandman Vol 4 Season of Mists Episode 5 on pgs 157 and 162

Chaos hands the Sandman a single red balloon (On pg. 157 she tells him)

"You can have my balloon if you like."

and he ends up giving it to Matthew the crow

(on pg 162)

"Okay boss. Nice balloon you got there"

"If you like it Matthew, it is yours. Here take it"

"Huh. What will I do with a ..."

Matther then flies off with it after which we never see it again.

I wonder what a red balloon signifies to Neil Gaiman?

According to Hy Benders' **The Sandman Companion** he got the idea for having Chaos as a little girl by looking at his six year old daughter

"Holly - it didn't seem a stretch to incarnate Chaos as a small girl. Holly had just had her birthday, for which she put on a clown face and wore oversize clothing and wandered around with balloons, and I thought, "There we go, that's what Shivering Jemmy will look like."

pgs 104-105.

On the other hand to paraphrase Sigmund Freud

Sometimes a red balloon is just a red balloon.

Page 22 Panel 1:"What are you doing here?"

"Talking to spirits and delusions evidently."

Does this mean the 2 Prometheas are just spirits and delusions?

I'm in my temple at Cefalu. It's 1921 and I'm preparing to become Ipsissimus.

A quote from Thomas Lautwein explaining Ipsissimus

Ipsissimus is the tenth and highest degree in Crowley's O.T.O. Latin "Ipse" means "himself", "-issimus" is the sign for the superlative degree, so "Ipsissimus" = "the highest self, the I in its highest degree".

Some information about the grades from Crowley's [Liber B vel Magi sub Figura I](#)

15. Now the grade of a Magister teacheth the Mystery of Sorrow, and the grade of a Magus the Mystery of Change, and the grade of Ipsissimus the Mystery of Selflessness, which is called also the Mystery of Pan.

16. Let the Magus then contemplate each in turn, raising it to the ultimate power of Infinity. Wherein Sorrow is Joy, and Change is Stability, and Selflessness is Self. For the interplay of the parts hath no action upon the whole. And this contemplation shall be performed not by simple meditation --- how much less then by reason! --- but by the method which shall have been given unto Him in His initiation to the Grade.

17. Following which method, it shall be easy for Him to combine that trinity from its elements, and further to combine Sat-Chit-Ananda, and Light, Love, Life, three by three into nine that are one, in which meditation success shall be That which was first adumbrated to Him in the grade of Practicus (which reflecteth Mercury into the lowest world) in Liber XXVII, "Here is Nothing under its three forms."

18. And this is the Opening of the Grade of Ipsissimus, and by the Buddhists it is called the trance Nerodha-Samapatti.

A quote from Lawrence Sutin's biography of Crowley **Do What Thou Wilt**:

"Crowley returned to the Abbey in April...[he] came to a resolution for which he had been bracing himself for some six years, since his assumption of the grade of Magus. His destiny was to evolve to the highest grade conceivable by human consciousness-that of Ipsissimus, 10 degrees=1square, on the plane of Kether, the kabbalistic Crown of the Tree of Life, where the first emanation of pure Godhead is made manifest. Crowley's diary entry on this new and final grade was as much terrified as exultant. The "deed" referred to is unknown:

'I am by insight and initiation an Ipsissimus;I'll face the phantasm of myself, and tell it so to its teeth. I will invoke Insanity itself;but having thought the truth, I will not flinch from fixing it in word and deed, whatever come of it.

9:34 p.m. As a God goes, I go.

10:05 I am back at my desk, having done the deed, before the Scarlet Woman as my witness. I swore to keep silence, so long as I live, about the fact of my attainment. (The Scarlet Woman is not thus bound, of course.)'

As to this vow of silence, Crowley seems to have been as good as his word. He never made direct mention of the Ipsissimus attainment in his writings. But in the private sanctity of the Abbey, Crowley had at last jumped the gap between God and himself."

Page 290

For anyone interested here is "Crowley's holograph chronology of his spiritual advancement:"

Taken from handwritten notes on a diagram of the Tree of Life found on pg xxxiii of Magic: Liber ABA, boof four, parts I-IV (Samuel Weiser, 1994)

0 – Neophyte...Nov 18,1898

1. - Zelator MALKUTH ... Dec 1898
2. - Theoricus YESOD ... Jan 1899
3. - Practicus HOD ... Feb 1899
4. - Philosophus NETZACH ... May 1899
5. - Adeptus Minor TIPHEREETH ... Jan 1900

6. - Adeptus Major GEBURAH ... Oct 1900
7. - Adeptus Exemptus CHESED ... Oct 1905
8. - Magister Templi BINAH ... Oct 1906-Dec 1909
9. - Magus CHOKHMAH ... Oct 26 1914-October 12 1915
10. - Ipsissimus KETHER ... April 1921 (not written in)

Page 23 Panel 3: Note what looks like two spermatozoas invading Barbaras' pupil which looks like an ova.

The serpent and the dove are seen just above the next caption.

White Light – one of Alan Moore's favorite writers [Rudy Rucker](#) wrote a novel called [White Light](#).

What follows has to be mostly removed but I'll do it properly later in case I lose something important

CHOKMAH

Shining rainboe dew jewels

Eden humidity I can feel my soul on fire

Chokmah wisdom

Take my clothes off be naked in this experience

New robes feel okay. Somebody new here

Place new fresh been here forever gentle shimmering grace

Arcadia Ancient Greek State complete wilderness Pan dwell Land before the Moon

Brilliant joy musk hashish

Zodiac all the stars

Everything is happening

The beginning and the end (eg. I am the Alpha and the Omega)

Path wand royal road

Phallus

[Water](#) downward triangle

[Fire](#) upward triangle



Son of union is air [Star of David](#)

Elegant simple lovely ringing with holiness glorious wisdom womb dark silence inside us
A guy thing

Where all the stars spurt into being

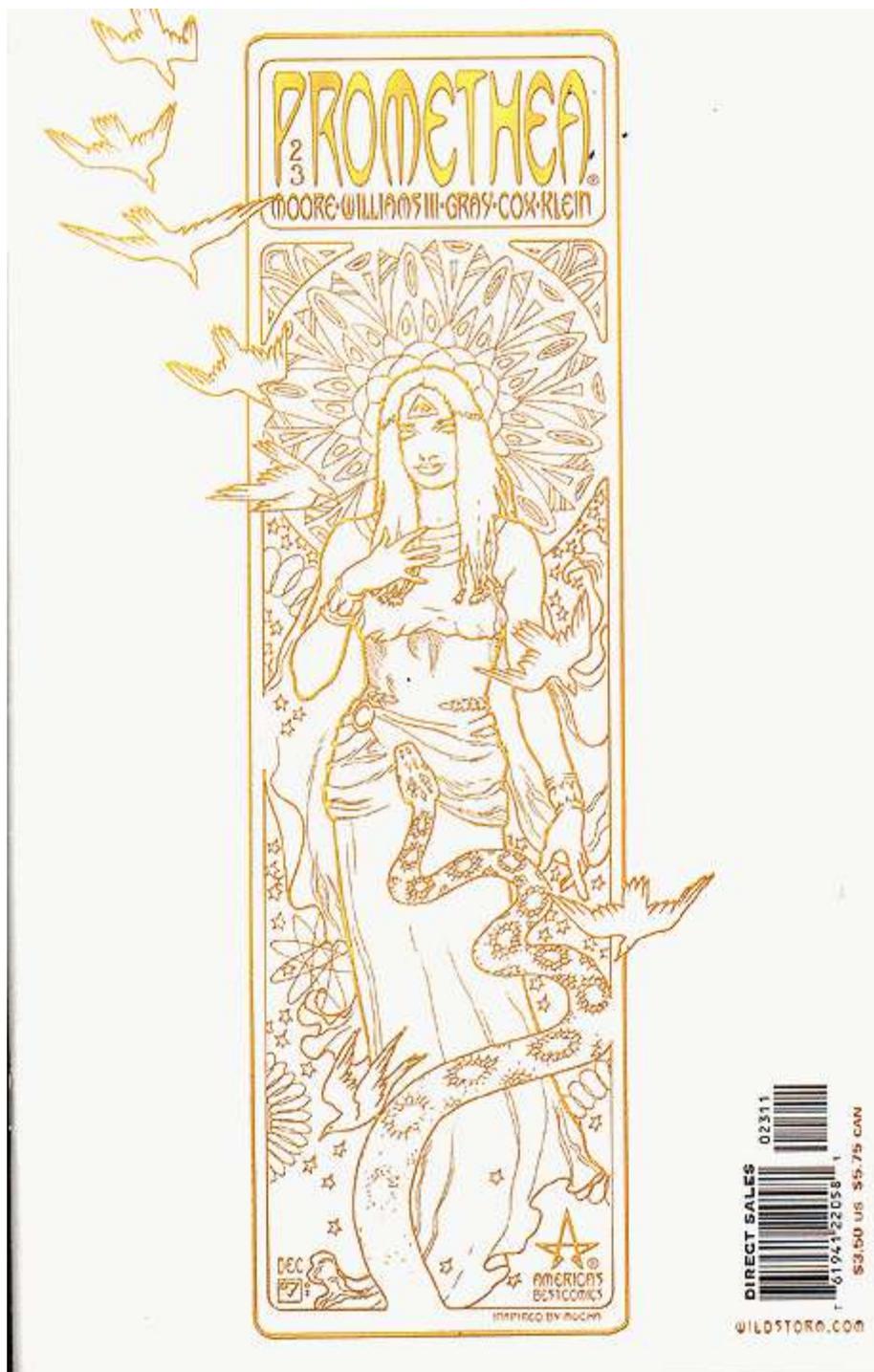
I wish...alive

Honestly without any misunderstanding sex whispering afterwards soul touching soul at the source of all existencde pure & dirty sacred and profane taboo

Dove cup

Everything just came Big Bang
Spacetime all the time at once
Apocalypse Revelation Heavenly Light
What everything begins in and ends in
Humming Prismatic Radiance on an earthly plane terrifying
Illumination moment lights go on
I'm worried about what's occurring back on earth
You think it's started the end of the world
Hear something wind
Rising goosebumps
Color changing stairs sitting on them Crowley dressed up as a Fool
Looking for Steven Shelley
Path 11 the Fool
Good luck with God
Very polite for Crowley
Idiot trust impulse
Irrational leaps into the unknown
Scared hold hands
Highest sphere one crown
You can be annihilated in it. Fuse with it
White light pure perfect experience of God
Souls dissolve into it forever don't come back...why would you?

The Serpent and the Dove



30 October 2002...December 02
(32 pgs)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

The cover shows 8 doves descending and a serpent ascending. Promethea's 3rd or ajna eye is more prominently depicted as the Eye in the Triangle. She is standing in front of a sort of stained glass effect but everything is only white and gold with no other colors.

shown. This is a good depiction of the first 15 pages in this issue. There are stars and whirls all around her.

Inspired by [Mucha](#).

TITLE:

Invoke me under my stars! Love is the Law, love under will. Nor let the fools mistake love; for there are love and love. There is the dove, and there is the serpent. Choose ye well!

Crowley's **Book of the Law** [I,57]

Comment by Lawrence Sutin:

The law of "the dove" was viewed by Crowley as repressed and hypocritical Christian love-a false choice.

Do What Thou Wilt pg 127

[Dove and Serpent Oasis, OTO](#)



[Fourfold Word Song](#) - read line 6.

[Thomas Vane](#) wrote a book called "Wisdom and Innocence or Prudence and Simplicity in the examples of the Serpent and the Dove, propounded by our Lord" (s.l. 1652).

[Christian Occult Symbols](#)

SYNOPSIS:

Promethea and Barbara finally reach Kether. They experience what it is like to become God.

All born/all fed/all grown/all led/all helped/all harmed/all cursed/all charmed/all brutal/all holy/all wisdom/all folly/all knowing/all seeing/all suffering/all being/all doing/all done//all one.

Eventually they find Steve Shelley and having ascended like serpents up the Tree of Life they now descend like doves back to Malkuth. Barbara and Steve are reborn as boy & girl twins while Sophie reconciles with her mother.

QUOTES:

"Something from nothing." ,pg 1

"Here we are again."

"Always here. Always now." , pg 3

"One from none." , pg 4

"Just the idea of one, of something for that to even exist...where there was only nothing. This is God." , pg 4

"God is one..and all. God is all. One perfect moment." ,pg 5

"Are we God?" , pg 5

"God is everything. Everything is God. God is all." pg 6

"God, I hope I've lettered this right..." pg 11

"When we climb up the tree, winding from sphere to sphere, then we're serpents. The serpent is the will to climb, and rise. The will to live. But when we choose to descend from this sacred purity, back into the turmoil and suffering of the world, then we're doves. The dove is the will to sacrifice, to descend. The will to die. The will to die to this glorious world of spirit, and live again in matter...the will to take a little more light back down into the world, where it needs it. Back down there." pgs 14-15

"Any life, sweetheart, any venture...It's always a fool's leap." pg 17

"Barbara, wait! Am I ever going to see you again?" pg 21

"It's beautiful. And everything's just what it is, without having to mean something. Like you. You're not a ... a sphinx or anything."

"Ha ha. No I ain't but my husband reckons I'm a mystery all the same." pg 27

"If appointed I promise increased public spending, an improved transport system, and hand relief." - Uvula Cascade pg 29

"I've done some growing up while I was away, Mom." - Sophie pg 32

Notes and Annotations

[Kether](#)

[Reality Creator Workbook Series](#)

First of all the first review put online about this issue from the [Fourth Rail](#).

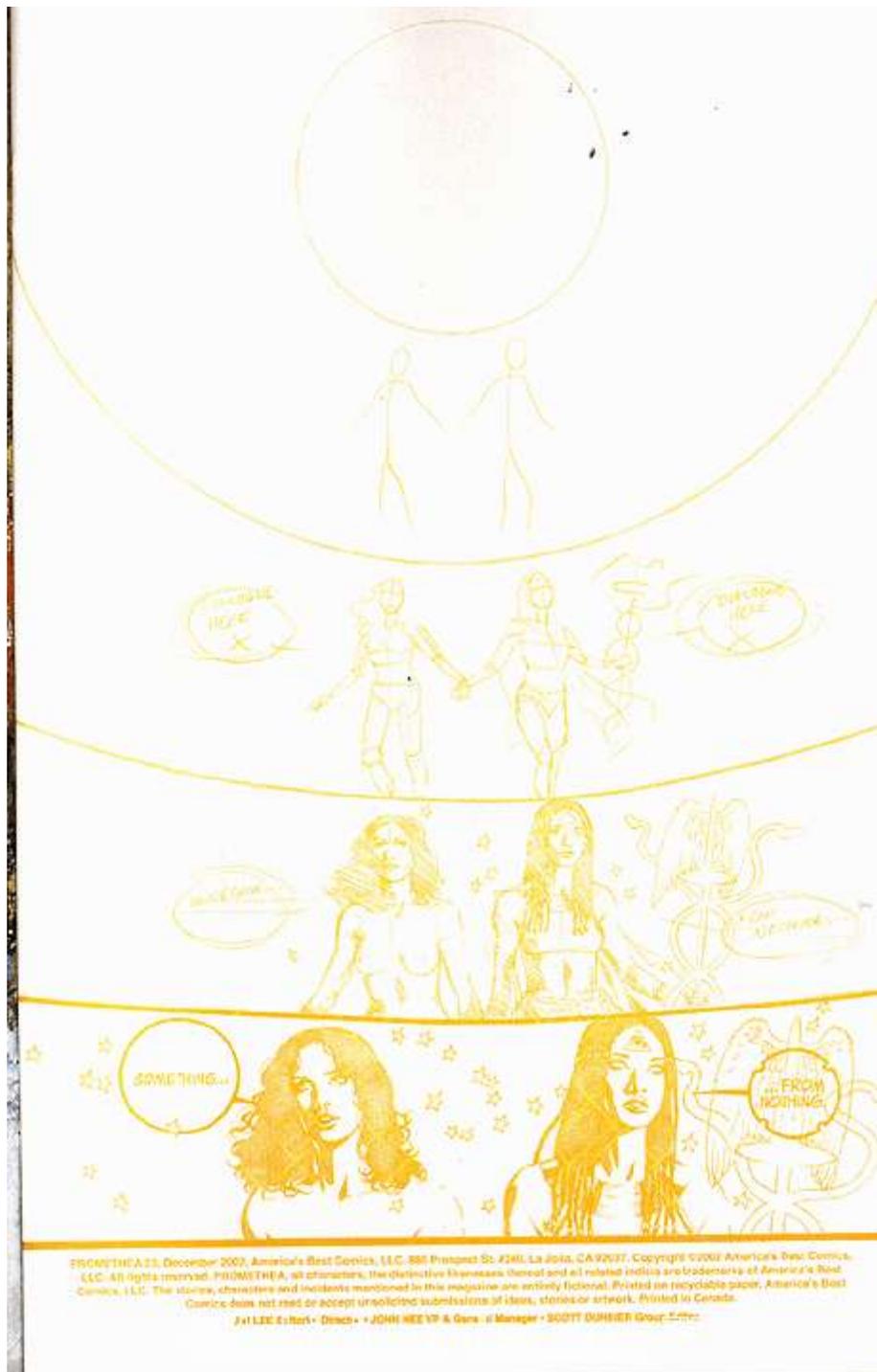
Secondly the [Barbelith Underground commentary](#) on this issue.

E Randy Dupre there comments that the illustrations in Kether remind him of [Botticelli's Illustrations for Dante's Divine comedy](#).

Finally a quote from Alan Moore about the colors used in this issue

The strict kaballistic colour schemes, as an example, while they looked very dubious and unworkable on paper, have turned up some beautiful and often startling effects in practice. Issue 23, the issue dedicated to Kether, the godhead of the kaballistic system, had a magical palette of four colours, these colours being "White", "Brilliant White", "White-flecked-with-gold", and most unhelpful of all, "Brilliance". Despite how hopeless this sounded, we decided to stick to our guns and attempt the issue using only white and gold, and apparently the first few coloured pages do indeed look celestially beautiful." -

interview from Eddie Campbell's **Egomania #2**



PROMETHEA #3, December 2000, America's Best Comics, LLC, 880 Prospect St., #240, La Jolla, CA 92037. Copyright ©2000 America's Best Comics, LLC. All rights reserved. PROMETHEA, all characters, the distinctive likeness thereof and all related indicia are trademarks of America's Best Comics, LLC. The stories, characters and incidents mentioned in this magazine are entirely fictional. Printed on recyclable paper. America's Best Comics does not read or accept unsolicited submissions of ideas, stories or artwork. Printed in Canada.

Art: LEE E. Hart • Desc: • JOHN HEE YIP & Gene • Manager • BOB DUMBER Group Editor

Page 1; Very nice. From nothing (empty circle) to something (Boo-boo and Promethea(6) in all their glory.

Also zooming in effect from full stick figures to upper part of body.

Panel 1: Blank circle, good representation of nothing.

Panel 2: stick figures will remind readers of League of Extraordinary Gentlemen Vol 2 Issue 2 of the Invisible Man communicating with the Martians using stick figures.

Panel 3: A bit more substance as the figures are filled in like an early drawing from how to do human bodies in art class. Caduceus now appears too.

Dialogue here notes but what that dialogue is is not yet shown.

Panel 4: Proper dialogue at last. Boo-boo and Promethea now visible but not yet in final detail.

Stars in background.

Panel 5: Final version. Proper dialogue balloons but "...from nothing" dialogue still has caduceus visible behind it.



Pages 2-3: Nice wheel like effect. The more detail the further out you go from the centre.

Eye in the triangle. A quote from [this site](#)

The well-known eye in the triangle is a symbol of God's perfection and his constant presence within the flow of life's energy.

The image of the eye in the triangle will be a familiar one to anyone taking a close look at an American Dollar bill.

The eye is known as the "Eye of Providence" and is surrounded by rays of light.

According to Webster's New World College Dictionary, "providence" can mean:

a looking to, or preparation for, the future;
provision.

skill or wisdom in management; prudence.

a) the care or benevolent guidance of God or nature,

b) an instance of this.

God, as the guiding power of the universe.

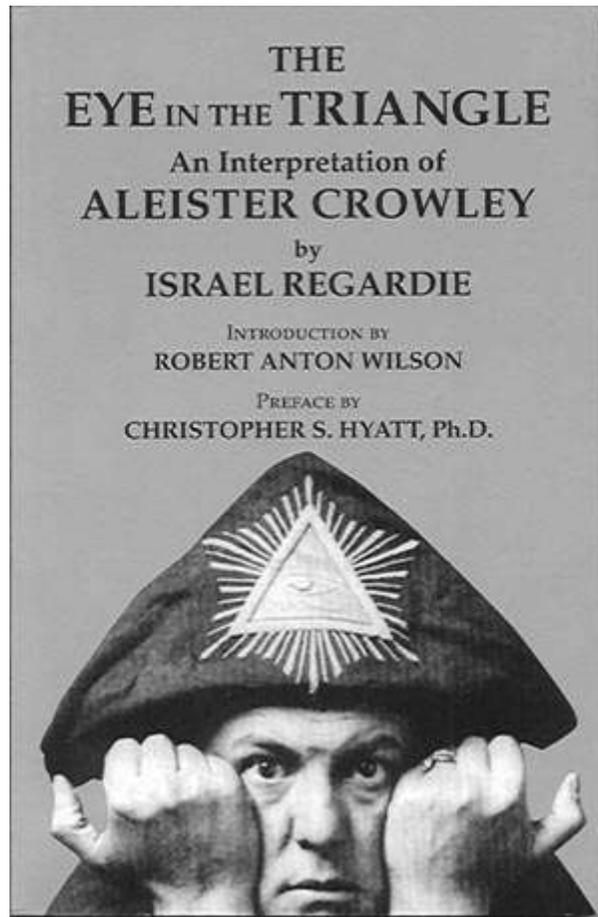
The single eye shows up in Egyptian mythology as the Eye of Horus, an ancient god of the Egyptians. The eye represented wisdom, health and prosperity. Some people think that the "all-seeing eye" is a symbol of Freemasonry, a fraternal organization, and they interpret this as proof that the Founding Fathers believed in Masonic principles and wanted to impose Masonic order on the United States.

Quote from [this site](#).

Here is an essay about the [Eye in the Pyramid](#) as it is sometimes also known.

Here is a [negative view about the Eye in the Triangle](#).

Finally The Eye in the Triangle is also the title of a [book about Aleister Crowley](#) by Israel Regardie:



Page 4 panel 1: "Something from nothing. One from none"

Just to digress a bit this reminds me of an example Philip K Dick gives in one of his novels. I think it might have been The Transmigration of Timothy Archer. His example is how difficult it is to translate especially when the original writing has no punctuation or spaces. If you take the English letters

GODISNOWHERE

It could be read as either "God is nowhere" or "God is now here" which gives two totally different meanings.

End of digression

Page 5 Panel 1: "God is all. One is all"

Another digression this time from a Rudy Rucker novel. I forget which one. Quoting the 3 central teachings of mysticism. He says they are:

1. All is one.
2. The one is right here.
3. The one is right now.

End of 2nd digression.

From **TL**: Barbara says: "Yes, and God is one" - echoes the Jewish creed "listen, Israel, the Lord, thy God, is ONE" (shma Israel adonai elohenu adonai echad, 5. Moses 6,49).

I suppose this is as good a place as any to quote Alan Moore's reaction when The Onion asked him the question "[Is there a God?](#)"

[Laughs.] Well, I can't move for them, quite frankly. I'm looking at about 12 of them from where I'm sitting at the moment. I'm kind of swamped for choice. Yeah, there's probably tons of them. There's probably a swarm of gods. I've had sort of passing acquaintanceship with a few of them. Whether there's one definitive one... Yeah, there probably is. But how the celestial-league table stacks up, I'm not sure.

Pages 4/5 show the aspect of unity.

Pages 6-7: If you read in a clockwise fashion around this circle you get:

All born/ baby being slapped on bottom after birth

All fed/ child suckling on a mothers' breast

All grown/ boy playing with toy jet plane and girl reaching out to a butterfly

All led/ little boy being led by the hand

All helped/ girl being taught how to sew

All harmed/ drunken parent or adult hitting a small boy

All cursed/ man sitting alone in a dejected position

All charmed/ young couple gazing lovingly at each other

All brutal/ soldier killing mother and baby

All holy/ nurse tending to a sick or dying patient

All wisdom/ Dr. John Dee gazing at the stars through a lens

All folly/ 0 trump card from tarot. Fool walking over a precipice with a dog at his heels

All knowing/ young boy reading a book in front of a wall of bookshelves

All seeing/ woman watching sunrise or sunset in a tropical setting

All suffering/ beggar seeking alms in a crowded street

All being/ Adam and Eve in the garden of Eden. Elephant, tiger, bird and flying birds visible

All doing/ Looks like the Mona Lisa being painted

All done/ Angel statue in cemetery reminds me of Issue 2 of Watchmen

All done/ Barbara and Promethea's hands clasped together.

From **TL**:

These pages show the aspect of God's universality and omnipresence and remind me of the Buddhist "wheel of life" (sanskrit: Bhavacakra). The outer circle consists of twelve fields which show the succession of typical experiences in human life, from birth to

wisdom and folly - the Buddhist wheel shows the twelve links of dependent origination running from ignorance, action and consciousness to grasping, becoming, birth, old age and death. The inner circle shows six domains of three pairs of opposites: knowing - seeing, doing - done (producing and product), suffering and being. In the Buddhist wheel, the inner circle represents the six realms of Gods, asuras (titans), men, animals, hungry ghosts and hell-beings. The inner circle shows two joining hands and a shadow with four lotus flowers at the corners. In the center of the wheel of life are the three root afflictions of hatred, greed and ignorance, symbolized by a snake, a rooster and a pig. whereas the Buddhist wheel is entirely negative, the picture shown here is more optimistic: it shows the aspect of universality, everything is an expression of the Divine.



Example of the Tibetan Wheel of Life

*A refuge from those wounds. Or when we lay
Chained on the burning lake? That sure was worse.
What if the breath that kindled those grim fires
Awaked should blow them into sevenfold rage
And plunge us in the flames? Or from above
Should intermitted vengeance arm again
His **red right hand** to plague us? What if all
Her stores were opened, and this firmament
Of hell should spout her cataracts of fire,
Impendent horrors, threatening hideous fall
One day upon our heads; while we perhaps
Designing or exhorting glorious war
Caught in a fiery tempest shall be hurled
Each on his rock transfixed, the sport and prey
Of racking whirlwinds, or for ever sunk
Under yon boiling ocean; wrapped in chains
There to converse with everlasting groans
Unrespited, unpitied, unreprieved
Ages of hopeless end? this would be worse.
War therefore, open or concealed, alike
My voice dissuades, for what can force or guile
With him, or who deceive his mind, whose eye
Views things all at one view?...*

Paradise Lost, Book II, Lines 163-190

as to what red right hand means here is [some information](#).

Anonymous who has access to Mr. Moore himself (which is why he prefers to remain anonymous) emailed me to explain that

"I have done 15 for you." is the prayer of a serial killer, even serial killers talk to God.
Now which particular serial killer was responsible for at least 15 deaths?

Here are some translations of the speech balloons.

Thanks to the following people for their help with translating:

Eroom Nala English

Leon Smoliar Russian

Thomas Lautwein German

Gabriel McCann Spanish

jhagglun Finnish

Rodolphe Duhil French and some Italian

John O'Neil Japanese and Chinese

Sabine Stalman Sanskrit

Yim Onn Siong Malay

Jose Crisanto Tano Tagalog (dialect of Filipino)

English

Forgive me. I'm such a mess. I'm such a mess...

Please God, just this one horse, let it win...

I have done fifteen for you. I am your red right hand...

Oh dear God...
I hate you. How could you let that happen? How...
Our Father Who Art in Heaven...
Oh God. I have been in your holy place but I don't...
...and take care of Grandma. And I hope you're okay...
...shall overco-o-ome, we shall over-
mystery...
Here we are, Lord, talking again, you and me...
Please if there's anyone...
Kill them, lord, kill our enemies...
I am ready now, Lord. Take me now. So tired...
...lay me down to sleep, I pray ...
Please be there. I need you

Sanskrit

(first balloon, above))
rogarto: suffering
mucyate: he is released
rogadvandho: from illness ??? (the last part is not clear)
bhayân: illnesses, anxieties (accusative plural)
mucyate: he is released
bhitastu: he was full of fear
mucyetâ panna: may the salvation be won (optative)
âpadah: from misery
Seems to be a prayer for release from suffering, sin, anxiety

The second prayer (down, I already tried to transliterate):

OM Vishvam: Om, omnipresent (= Vishnu-Krishna)
vishpur: Vishnu
vashatkâro: the exclamation "vashat" (a ritual call, also personified as a deity)
bhuta bhavya: past and future
bhavat prabhuh: being present, powerfull
bhutakrd: creative, engendering beings
bhutabhrd: earth-supporter (= name of Vishnu)
bhutâtma: Soul of all living beings (= a name for Brahma, Mahapurusha or Vishnu)
bhutabhâvana: creating the wellbeing of living beings
Seems to be an invocation of Vishnu enumerating various attributes and epithets.

Malay:

'Terima Kasih'. means 'Thank you'

Russian

God force the ambulance to hurry up

German

Take her away. Not away. Don't take my baby away from me.

* I am so weak, but I want...

* Please, if there is anybody

* Praise the Lord! Blessed be his name!

Dutch(?)

We thank you for our daily bread (from the Pater noster)

Portugese

"May the sinners burn, may the homosexuals and the indecens burn."

Spanish

"Please God please..."

* Glory to the father, and the son, and the holy ghost

* Mother saint(?) hear my plea...

* angel of La Guarda (the guard), sweet companion

Finish

"Tuhoa heidšÖt, Herra. Tuhoa vihollisemme."

"Destroy them, Lord. Destroy our enemies."

"KiitšÖn sinua <.....>"

"I thank you <.....>"

"Polta synnintekijšÖt. Polta homot ja siveettšëmšÖt..."

"Burn the sinners. Burn the gays and the indecent ones."

"š¥išÖ vie hšÖntšÖ. š¥išÖ vie lastani."

"Don't take [him/her]. Don't take my child."

(Finnish pronouns have no gender. "HšÖn" means both "he" and/or "she".)

"HyvšÖ Jumala, en kestšÖ enšÖšÖ..."

"Dear God, I can't take it anymore..."

Norwegian:

Nej. Det er umuligt. Gud, vi du ikke nok -

No, that is impossible. God, don't you want any more...

Kom nu, Gud, bare denne ene Lad den vinde... -

Come on, God, only this one, let him win...

all of the following from **TL**:

beginning from left to right:

Greek: pater hemon, ho en tois ouranois... Agiastheto to onoma sou - Our father who art in heaven, thy name shall be sanctified (Matthew 6,9)

Italian: Dio, che dolore, non lo sopporto, falli smettere - O God, what pain, I don't bear it, make it cease.

French: Nous mourrons de faim et nous avons besoin de ton aide - We starve and need your help

Hebrew: achalno ha mazon le era nodeh - we have eaten the meal, thank you (thanks to Abraham Rosenthal)

Portugese: Deus do Ceu = God in Heaven

German: Nimm sie mir nicht weg. Nimmt mir nicht mein Baby - Don't take her away. Don't take my baby away.

Sanskrit: (right from "I have done fifteen for you"): OM vishvam/ vishpurvashatkati/

bhutabhavyabhavatpra bhuh:/bhutakudhrata bhudravi - (I can't translate, but I recognize the words "bhuta" = being, "bhavya" = good, beautiful and "bhutatma" = a title for Brahma or Vishnu - the last line could mean: "O Lord thou art present in all beings"

Classical Greek: Thee mou, ti ekana? - My God, what did I kill?

Luxembourg: Merci, datt s de mech gerett hues. Oh merci - Thank you, that you saved me, thank you.

at the right side: Chinese - right from there:

Japanese: above, right:

Korean: page 11: "Te iubesc, doamne, te iubesc"

Rumanian: "I pray thee, o Lord, I pray"

"Iodate Dio per questo bel matino" - Italian, "praise the Lord for this wonderful morning"

Hebrew (page 11, right beside "deus do ceu"): ani awi imcha abba ima we adonai" - Me, your mother, your father, will bless you, by the Lord" (? not totally sure)

page 11, on top, right besides the Arab and above "nisaidie, Fatadhali!": it's **Thai** (**Siamese**)

page 11: "Işîtfen affeder siniz inşÛallah" - **Turkish**, "Işîtfen" means "please" - the signs left from it are again Korean

"Doamne, Durerea, nuo pot suporta, fa sa se opreasca" - again Rumanian, "O Lord, I can't bear it, make it cease"

"Seit azoi gut" - **Yiddish**, "please be so kind" (it's similar to German "seid so gut")

Greek: "thee mou" - "O my God"

Vietnamese: "Toi hy vong co giup anh"

French: "Eh bien, on a eu chaud mon dieu" - Well, it has been very hot, my God"

Hebrew: "shmo baruch adonai baruch" - "The name of the Lord is blessed" (shmo - his name is, baruch - blessing, blessed, adonai - God)

Notre P^{ère} qui ^{est}tes aux cieux (p.10)

it's the translation of the central balloon : Our Father who art in Heaven

Nous mourrons de faim et nous avons besoin de ton aide (p.10)

the translation is correct.

Eh bien, on a eu chaud. Mon Dieu (p.11)

the translation is incorrect (by my knowledge of english !) : chaud (hot) is not meant in the sense of weather. It's a french _expression meaning "Well, we were scared stiff" or "Well, we had a narrow escape".

Je te d[']teste. Comment as-tu pu laisser cela arriver ? Comment... (p.11)

I hate you. How could you let that happen? How... (exact translation from an english balloon p.10)

Grazie per il cibo che mangiamo (p.11)

Italian for "Thanks for the food that we're eating..."

Japanese and Chinese

Origin is the lower left hand corner of the 1st page, and from there the coordinates are all positive, in American/English Inches.

(3.5 inches to the right, 1.5 inches up) **Japanese** balloon reading: "You're not there are you? You don't exist."

(5in,5in) Japanese balloon reading: "Please take care that they don't die."

(9in,2.5in) **Chinese** balloon reading: "Please, if there's anyone there..."

Tagalog Diyos, ang sakit, hindi ko na kaya, tama na...
God, it hurts so much, I can't take it anymore, no more...

...at sambain ka, Panginoon, sa napakagandang umaga...
...and worship you, Lord, on this very beautiful morning...

Salamat sa pagligtas ninyo sa akin, salamat po...
Thank you for saving me, thank you...

English (song) = [We shall overcome](#) adopted as a sort of anthem by [American Civil Rights Movement](#)

As I'm sure Todd Klein must have felt as he did this work

God I hope I've lettered this right...

On the Promethea Message board Todd Klein writes that:

That balloon was, indeed, all my idea. Interesting that so many people have commented on it, here and elsewhere. I actually wrote quite a few of the other smaller balloons as well, as Alan's script had "only" 32 entries, and even with the many translations I used of those, I needed more.



Pages 12-13 shown above: They say one picture is worth a thousand words but I'll try and not use that many words describing each of the images I can make out in the circles/bubbles/spheres on these pages:

Bottom left

- 1) girl on sofa with shorts and sock reading book
- 2) Jorge Luis Borges looking at his Aleph
- 3) Two men kissing on a dance floor

Top right

- 1) hand reaching for a flower
- 2) Dog looking at its' reflection

Bottom right

- 1) Dead malnourished bodies pushed into a pit by a tractor
- 2) woman(?) staring at us

Left

- 1) couple fishing
- 2) breakfast or dinner scene with mother father son and daughter
- 3) Woman in middle eastern garb opening her coat.

JHW3 explains "she is actually wired with plastique explosives and about to become a suicide bomber. Sorry this wasn't more clear due to all of the white and gold coloring"

- 4) Cat sleeping placidly outside a window. This is actually **JHW3**'s cat Sammy who loves to sleep.
- 5) Famous Pulitzer prize winning photo. See lower down.
- 6) mouth opening.

and now starting at 12 o'clock and moving clockwise from the outside in we have:

- 1) Soldiers running in front of an explosion
- 2) Man holding an umbrella waiting in the rain for a bus on route 17
- 3) Tank in front of rubble buildings
- 4) Man hugging small child in front of car
- 5) Man being electrocuted
- 6) Hand stirring home made lemonade
- 7) Man holding a baby who has just been born in front of his/her mother
- 8) Sept. 11, 2001
- 9) Doctor performing open heart surgery operation
- 10) Dog being patted
- 11) Atom bomb exploding
- 12) Couple having sex
- 13) couple walking away from dead or dying relative in hospital bed
- 14) Two drug addicts in a room. One smoking.
- 15) Girl painting a picture
- 16) Couple holding hands in park in front of bench watching birds flying away. Woman could be the bird lady we see later on in this issue

Next circle in

- 1) McDonald's sign beside some buildings and next to electricity wires
- 2) Stripper dancing with pole. Reminds me of the Dance of the Gull Catchers epilogue to From Hell
- 3) Man in glasses staring right
- 4) Man sitting on toilet reading book
- 5) Man buying magazine at newstand
- 6) Turtle or tortoise
- 7) Bird (eagle?) flying
- 8) Man taking stand at Alcoholics Anonymous meeting
- 9) Woman wearing hat in front of fence
- 10) Someone writing. Only total words visible are and/she/her/horse.
- 11) Fish swimming. They look much like the emotion fish seen in [Issue #16](#) pgs. 14-15

- 12) Priest's(?) hands holding rosary
- 13) someone in a swimming pool
- 14) close up of girl looking at us
- 15) hand putting basketball into net
- 16) Mother duck with 2 baby ducks behind her

Next circle in:

- 1) Woman clasping her face in her hands
- 2) Close up gun pointing left
- 3) Man in front of podium
- 4) Adult suckling someone's nipple
- 5) Crescent moon in the sky
- 6) Silhouettes of people walking down a street
- 7) Close up of smile. Could be from woman seen in previous circle #14
- 8) Tree
- 9) Man in skullcap(?) pointing right. Large pot behind him
- 10) Raindrops falling on a leaf
- 11) Man running a marathon
- 12) Couple looking at us (Campervan behind girl)
- 13) Man in suit and tie looking at us
- 14) Man playing American football wearing #10
- 15) woman putting on lipstick in front of mirror with lights
- 16) Doorman with his back to us

Last circle in with contents visible:

- 1) Close up woman's crossed legs
- 2) Ant
- 3) Close up eye and eyebrow
- 4) Close up woman's pubic hair
- 5) Sneaker with laces undone
- 6) Close up tea or coffee cup
- 7) Spider in web. Could be same spider seen later on page 26
- 8) Blonde woman with sunglasses looking right
- 9) Man with beard and glasses looking left
- 10) Glider in front of clouds
- 11) Mother bird feeding her chicks in the nest
- 12) Rocks in front of sea and clouds
- 13) Can't make this one out properly. Looks like man in profile looking right
- 14) Silhouette of bicycle moving left
- 15) Birds flying upwards
- 16) Can't make this one out. Any ideas anyone?

Central image looks to me like a combination of an atom and a spirograph

Here are the more famous images

On left 2nd bubble from top timaximus thinks this might be Jorge Luis Borges looking

into his [Aleph](#). **JHW3** has confirmed that it really is Borges.
3rd bubble from left is taken from the very famous Pulitzer Prize winning [Eddie Adams](#)
photo of a South Vietnamese Police Chief executing a Viet Cong officer on Feb 1, 1968.



These are the closest images I could find that look like the bubble of the attack on the World Trade Centre, September 11, 2001 seen on the page:

Both images come from this [site](#).

Pages 14-15: Finally we get to meet the real Steve Shelley and not just a ghost image of him. He seems like a pretty decent bloke.

Color finally starts to appear in this issue as he explains what the serpent and the dove refer to.

Another possible reference sent in by Christine Hoff Kraemer comes from the New Testament Matthew 10:16

*"See, I am sending you out like sheep into the midst of wolves;
so be as wise as serpents and innocent as doves."*

This interpretation fits so well with the theme of new incarnation -- a newly incarnate soul is, in a sense, being cast out among wolves, and must be both innocent and wise to survive.

Pages 16-17: If they ever make a movie of Promethea this would make a great shot and the descent back to Malkuth could be a wonderful segment.

Meanwhile back to the comic book.

Here we see the tree of life from the perspective of Kether just as they are about to jump off and fly back down to Malkuth. Each of the sephiroth is an image taken from a panel in the issue that dealt with that sephiroth.

Here are the panels being quoted in each of the sephiroth

2) Issue #22, page 15, panels 1&2

3) Issue #21, pages 14-15 top half/page 13 bottom half

DAATH) Issue #20, pages 22-23

4) Issue #19 Page 7, panel 1

5) Issue #18 Page 7, top panel

6) Issue #17 page 17, top panel

7) Issue #16 pages 18-19

8) Issue #15 page 13, top panel

9) Issue #14, page 17, top panel

Note that if you turn the comic upside down you will notice an X-ray of someone sitting on a chair between Binah and Geburah. The image is in blue. Look at the space triangle between Tiphereth, Geburah and Hod with Tiphereth as the apex and a reverse mirror image of this same image but much smaller is visible in orange.

Thanks to John O'Neil for pointing out that:

The image is an x-ray of a middle aged man wearing a bra and panties. The image was from a recent "Dockers" commercial, in which a woman, using a pair of x-ray specs, looks around a lounge (at an airport?) She sees the older man is wearing a bra under his suit, laughs, then stands amazed that another, younger man is holding so many things in his spacious dockers pockets. A description of the commercial in the issue is at:

[TVC storyboard for Dockers Mobile Pants](#)

Here is the image in question



I'm sure there's no specific meaning to the inclusion of this image, but I had meant to mention it, since sometimes these images re-occur.

Interesting that an image which is comical in its original version is made to look slightly sinister here.

Turning the comic right way up again we notice that those whirly designs are emanating from Kether. There is also some sort of map between Netzach Yesod and Malkuth. All I can read on it is AE and RS and what looks like a small amount of geographical detail.

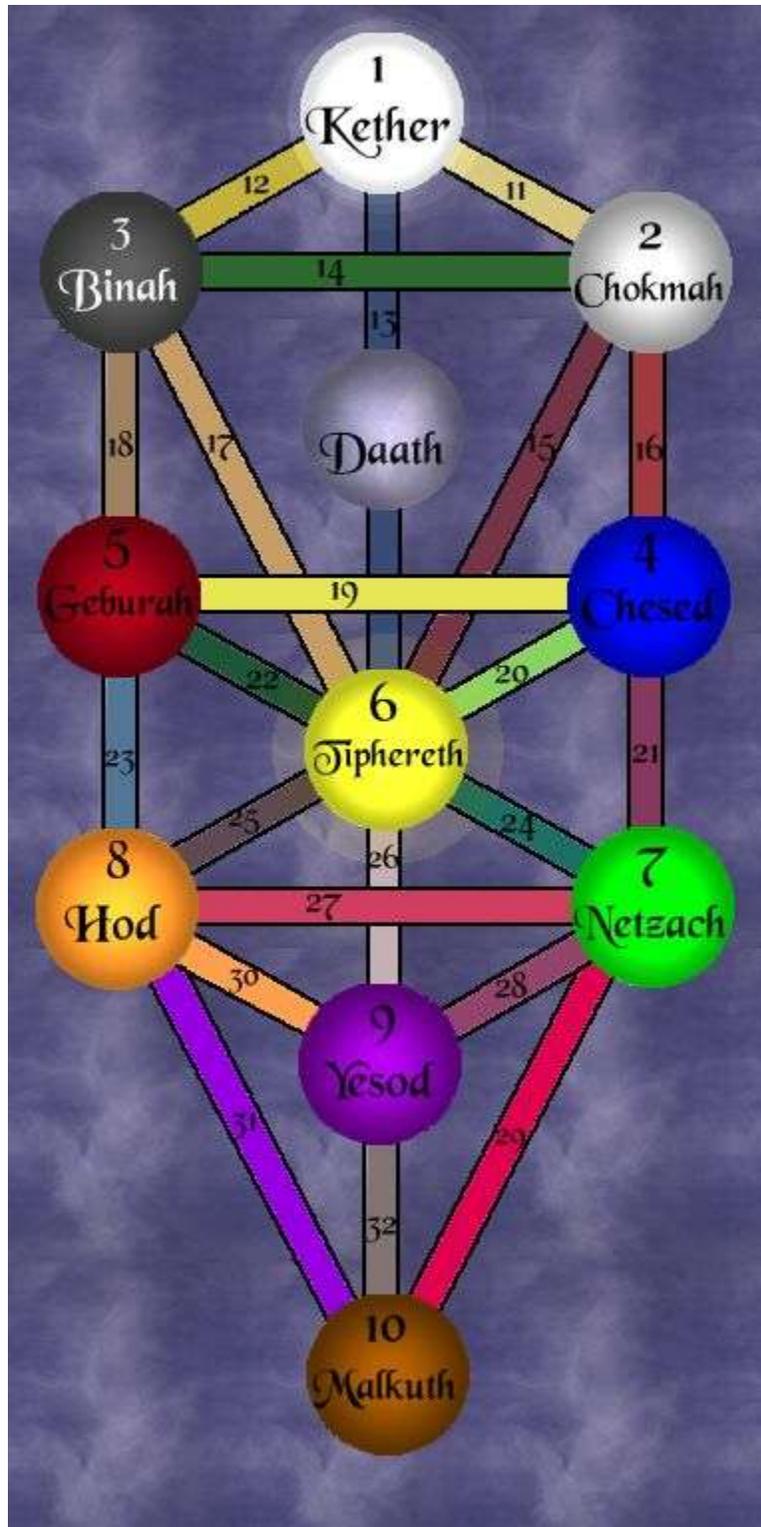
JHW3 writes

the cosmic dive down the tree of life was a tricky thing to pull off. Most of the fx were done through digital means by Jeromy [Cox]. I just asked him to go crazy with the space back drop. So all of that strange cosmic stuff is things he thought to put in there. They don't have any particular meaning to the story but they might mean something to Jeromy. Where and why he culled these particular images in the space backdrop you will have ask him some time.

And I did in my [Jeromy Cox interview](#)

Browsing through the last chapter of Stephen Hawking's [The Universe in a Nutshell](#) I thought the sephiroth depicted here look like examples of [Brane Bubbles](#). Here's a longer explanation about [Brane](#)

And here again is the map of the Tree of Life for making naming all the Sephiroth easier.



[Image Source](#)

Pages 18-19: Promethea has just passed Daath. Steve and Barbara are right behind her. Vorlon complained that
One technical quibble: When everybody begins the flight down the Tree, the second

splash page shows paths from Tippereth going out into space, rather than connecting to Chokmah and Binah

JHW3's reply to this was:

... the paths are actually correct its just that we are seeing the tree here in 3 dimensions and not as a diagram. It is also at a tilt for a vertigo like effect. If you look at the first spread that it appears on in its whole and tilt the page this becomes more apparent. As the pages move forward the characters get closer and closer to their malkuth destination making it seem like the pathways are going off into space (which in fact they are) but out to the correct spheres that have moved off page due to our closing on the final destination as we moved forward/downward. Hope that makes sense.

Pages 20-21: Steve and Barbara start to lose their bodies as they pass Daath

In answer to a query about Daath **JHW3** replied that

Daath on this version of the tree of life is indeed partly Choronzon and partly black hole. This blackhole idea of an imploded sphere or planet or imploded plane of consciousness or whatever you choose to describe it is indeed Daath. To me the Abyss is the edge of Daath. From some of the diagrams I have of the Tree of Life Daath and therefore the Abyss fall along the central path that runs up the middle of the tree placing it between, going upwards, Tipereth and Kether. This is according to some of what I've looked at in the Book of Thoth by Crowley.

Pages 22-23: Barbara and Steve have been transformed into white Doves just as they pass through Yesod where Lucian, John Kendrick Bangs and Baron Munchausen wave to Promethea as she passes by.

It took 11 issues for the Serpent to climb from Malkuth to Kether but the doves fly back down in only 8 pages.

Now that road trip through the Tree of Life is over I suppose it's safe to point out that according to ryc it bears a strong resemblance to a short story by Aleister Crowley called [Wakeworld](#) which can be found in his book Konx Om Pax.

Page 24 Panel 1: "Eisner the movie"

There is no movie called Eisner but no doubt if there was one it would be about [Will Eisner](#) whom the comic book awards are named after.

Panel 3: Barbara and Steve are no more. They have reincarnated as Mrs. Atansi's boy and girl twins. Love the knowing/surprised looks they are giving each other

Page 25 Panel 1: Note "Rent A Man" with the appropriate logo.

Panel 2: When you type "www.headandfeet.com" on your web browser address field you just get the following message

The requested URL could not be retrieved

While trying to retrieve the URL:

<http://www.biomegainc.net/>

The following error was encountered:

Unable to determine IP address from host name for www.biomegainc.net

The dnsserver returned:

Name Error: The domain name does not exist.

This means that:

The cache was not able to resolve the hostname presented in the URL.

Check if the address is correct.

TL points out that:

In German we have the saying "to have hand and feet" (Hand und Fuß haben), that means "to be solid, to hold water". But more probable is an allusion to kabbalistic anatomy: The ten sephiroth are in relation with the human body. Usually, Kether is placed above the head, Malkuth taking the place of the feet. So "Head and feet" means: from Kether to Malkuth, the whole tree of life. For a picture see illustration 42 in Aryeh Kaplan's "Sefer Yetzirah - The Book of Creation". There, Binah and Chochmah correspond to the right and left side of the head, Geburah and Chesed to the right and left shoulder, Tiphereth to the heart, Hod and Netzach to the loins, Yesod to the sexual organ and Malkuth to the feet.

Panel 4: Finally Sophie gets her pupils back.

Her stance and look duplicate what Mrs. Atansi feels when she gives birth to twins. Something I missed but which vorlon pointed out is that Sophie's hair is now longer than when we last saw her in [Issue #13](#).

JHW3 commented

Sophie's hair is longer now. I felt there needed to be something different about her now that she has returned all the way from heaven. Something to make her seem a little more mature and wiser. The longer hair seems to bring out those aspects. Interesting how the slightest change in someone's appearance can alter a perception of them. Sophie has learned a great deal of things and this is one way of showing her inner change by changing her outward appearance slightly.

Pages 26-27: **TL** points out that

the defoliated trees show that time has progressed from late summer to fall since issue 13.

Page 27 Top Panels: The bird lady is still feeding birds in the park.

Panel 3: The bird lady is seen out of focus. I wonder who she really is?

Impulsivelad2 pointed out that

She's feeding the pigeons (doves) so she's got to be God, right?

Which is nice cause after being told that "we = God" it's nice to see a concrete image of a regular human going about her business (without supposed symbolism) being, well, divine.

Pages 26-27 Bottom Panel: all looks nice but note the Spider about to attack the (Promethea?) moth caught in its web.

JHW3 writes that

the spider and the moth really has no significance. It was just something I threw in there.

Pregnant girl and her boyfriend kissing. Another note from **JHW3**

the couple kissing at the park entrance are the same couple/lovers from [issue 13](#)'s park scene. Only here the woman is now visibly pregnant.

Cat looking upwards. Part of the 5 Swell Guys equipment lying in the grass. 5X graffiti for 5 swell guys. Just a guess on my part.

Pages 28-29: Good to have TEXTure commenting on the latest news once again.

Uvula Cascade

What a great name for a porn starlet. How long before a real porn actress uses this moniker.

John O'Neil points out that

Uvula spelled backwards is "a Luv U" in addition to suggesting "Vulva" [Cascade](#) appears to be a word game and Uvula is one of the scoring words in it.

A definition of Uvula from [yourDictionary](#) is

Middle English, from Medieval Latin, diminutive of Latin uva cluster of grapes, uvula; probably akin to Greek oa service tree, Old English Iw yew -- more at YEW

Date: 14th century

Inflected Form(s): plural -las or uvulae /-"IE, -"II/ : the pendent fleshy lobe in the middle of the posterior border of the soft palate

and a definition of Cascade from the same source is

French, from Italian cascata, from cascara to fall, from (assumed) Vulgar Latin casicare, from Latin casus fall

Date: 1641

1 : a steep usually small fall of water; especially : one of a series

2 a : something arranged or occurring in a series or in a succession of stages so that each stage derives from or acts upon the product of the preceding

b : a fall of material (as lace) that hangs in a zigzag line

3 : something falling or rushing forth in quantity

The Usual Slutsex from the film [The Usual Suspects](#).

Doing John Malkovich from the film [Being John Malkovich](#).

No doubt the inspiration for Ms. Cascade was the Italian porn star [Cicciliona](#). Her real name is [Ilona Staller](#)

"We are all of us in Gautier, but some of us look like stars"

The original Oscar Wilde quote can be found [here](#) amidst a lot of other famous ones.

[Theophile Gautier](#)

"It's all a Midsummer Arabian Night's Dream of Gerontius, lar"

[A Midsummer Night's Dream](#) is a famous Shakespeare play. It has inspired a lot of [paintings](#)

[The Dream of Gerontius](#) is a poem by Cardinal Newman. Here is the text

[Gerontius](#)

The Arabian Nights is available [online](#)

Here is a [resource guide](#) for the collection of tales.

We learn the name of another member of the Evil Eight - Edward "Ed Zepellin" Furniss.

[Led Zepellin](#) is a rock band. One of their members once owned Aleister Crowley's house at Boleskin.

Queen Bitch reminds me of the character in Top Ten who is going out with a policeman who just happens to be a superintelligent dog.

Tony the Tiger is the mascot for a breakfast cereal

[Marketing history of Tony the Tiger](#)

[A statue of Tony](#)

[His entry at Toonpedia](#)

[Tony the Tiger](#)

No doubt he looks different because his image has varied over the years.

Page 30 Panel 2: Note the horses head and tiny elephant statues on the bookcase.

Panel 4:

Now why hasn't someone already come up with a brand name called

Kick Ass Whisky

A definition of to Kick some arse/ass

1. To beat up someone.

2. To put all one's effort into winning. E.g. "OK lads, let's get out on the pitch and kick some ass."

From [A Dictionary of Slang](#)

Has anyone else noticed that the shape of the bottle seems to change slightly in panel 4. Most of the other panels have the bottle as slightly pyramidal in shape but in the fourth panel the bottle is definitely in the shape of a rectangle.

JHW3 notes

the kick ass whiskey bottle does indeed change shape. I did that to try to emphasize Trish's drinking problem but obviously no one got that. Oh well.

Some interesting thoughts from Vorlon about this issue:

In many ways Sophie has just begun her descent back down from the Tree. She wakes up as Sophie and in her dialogue with the older woman she's still in Kether.

She reaches Chokmah when she talks to her mom, even though the sexual overtones Moore gives Chokmah aren't present.

We have the one: Sophie.

Then two: Sophie and Trish.

Three would be Sophie and Stacia.

From there, things may deviate from the lightning-bolt path. If all the foreshadowing is right, we are well-reminded that there is a Tarot path from Binah to Geburah

Page 31 Panel 2:Note that Sophie's image appears on the viewscreen in the background looking like the photo images from issue #7. Will have to ask Jose Villarubia if he supplied this image.

Page 32 panel 5: "Everything's going to go right".

But as we can see by checking out under this panel in the next issue:

(Everything goes wrong)

Cross, Moon, Star, Shapes in the Sand (Everything Goes Wrong)



December 26 2002...February 2003

(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

Is it [Persian](#)(?) and [Arabic](#) characters used to spell out Promethea.

Page split exactly in half. Blue and yellow are the predominant colors with Blue standing in for the Christian Promethea and Yellow for the Islamic Promethea. There is a flower

and leaf pattern in the background and border and the whole image has a tiled effect. Appropriate head-dress and costume for each of the Prometheas with the Christian one having more armour.

The Cross shown being held by the Christian Promethea bears the closest resemblance to the [Cross of Golgotha](#) while the star and moon held by the Muslim Promethea is a universally recognized symbol of the [Islamic Faith](#).

The imagery matches 7 of this issues' 24 pages with the images painted by **JHW3** instead of being drawn and then colored.

TITLE:

As can be seen on the cover the Cross refers to Christianity while the Star and the Moon are symbols of Islam

TL Wrote to tell me about the title

The first part could refer to Christianity and Islam. "shapes in the sand" reminds me of an anecdote told about the Greek philosopher Aristippos: He was shipwrecked and landed on a solitary island. But he found figures in the sand and concluded that there were men. The story must be in Diogenes Laertios, [Life of the philosophers](#).

The only reference to shapes in the sand I could find on the net was from Aristotle's [History of Animals Book IV](#) Part 10 and a small mention with regards to [Pythagoras](#)
Shapes in the sand also reminds me of

lines in the sand

which comes from two protagonists with one daring the other to cross a line made with a stick in the sand before the confrontation proper begins. See for example Randy Newman's song Lines in the Sand which was written about the Gulf War.
Everything goes wrong obviously refers to what happens in this issue.

SYNOPSIS:

For the first time we learn about two other incarnations of Promethea who existed in our world (one Christian and the other Muslim) flourishing before the 11th Century, leaving to spend time in their respective heavens and returning to our world still unaware of each others' existence eventually fighting each other to death on opposite sides at the battle of Antioch in 1097 AD.

Juxtaposed with their story is that of Sophie and her former best friend Stacia who fight one another in their guises as Promethea and knock each other out.

From the Immateria the previous Prometheas Margaret, Bill and Anna open up a doorway and take them out of our world.

QUOTES:

God fostered child made living tale that the imaginative might put on like pearls, or armor. So the story went. – pg 1

Wind drew serpent-trails between the dunes. In this way, many years were passed. – pg.1

"This Promethea thing, it's great, but it ain't a future. You don't want it screwing up your grades." - Trish Bangs,. Pg 3

"So, Sophie, this Kaballah: did you meet God? Give him any good advice?" – Stacia, pg.

“I’ve been appointed Promethea by the highest power there is! And what, you think just because you’ve got your dykey little crush on Grace, all that changes?” – Sophie, pg. 6
And the years were like grains pouring in the Present’s hourglass throat, down into spent, still Past out of a crumbling and uncertain future. – pg. 9

“I am Grace #0%\$@ing Brannagh, Darling, and I’m the best there’s ever been.” – Promethea(3b), pg 10

“Either we stop this now and work things out, or it’s war between us.” – Promethea(6)

“Fair enough. Then it’s war.” – Promethea(3b), pg 13

“Dear God. They’re fighting. This is unprecedented.” – Promethea(2)

“I--I dunno, Margaret, honey. I’m getting real deja-vu here...” – Promethea(4)

“Mistress Bill speaks truly. This happened before.” – Promethea(1), pg 17

And within each of them, the spirit-child Promethea, divided in itself, began to weep and grow afraid, and yet did not know why. – pg. 18

At last, locked in their death-grip, two religions looked into each other’s eyes and recognized themselves. Knew then that both were halves of what had been one holy, undivided source. – pg. 19

And the Promethea spirit, reunited with herself, held in her scream of horror, wiped the schism from her mind, forgot it quite...until a great while later. – pg. 19

“Margaret sweetheart, we shouldn’t open a doorway like this. Only demons do that stuff.” – Promethea(4)

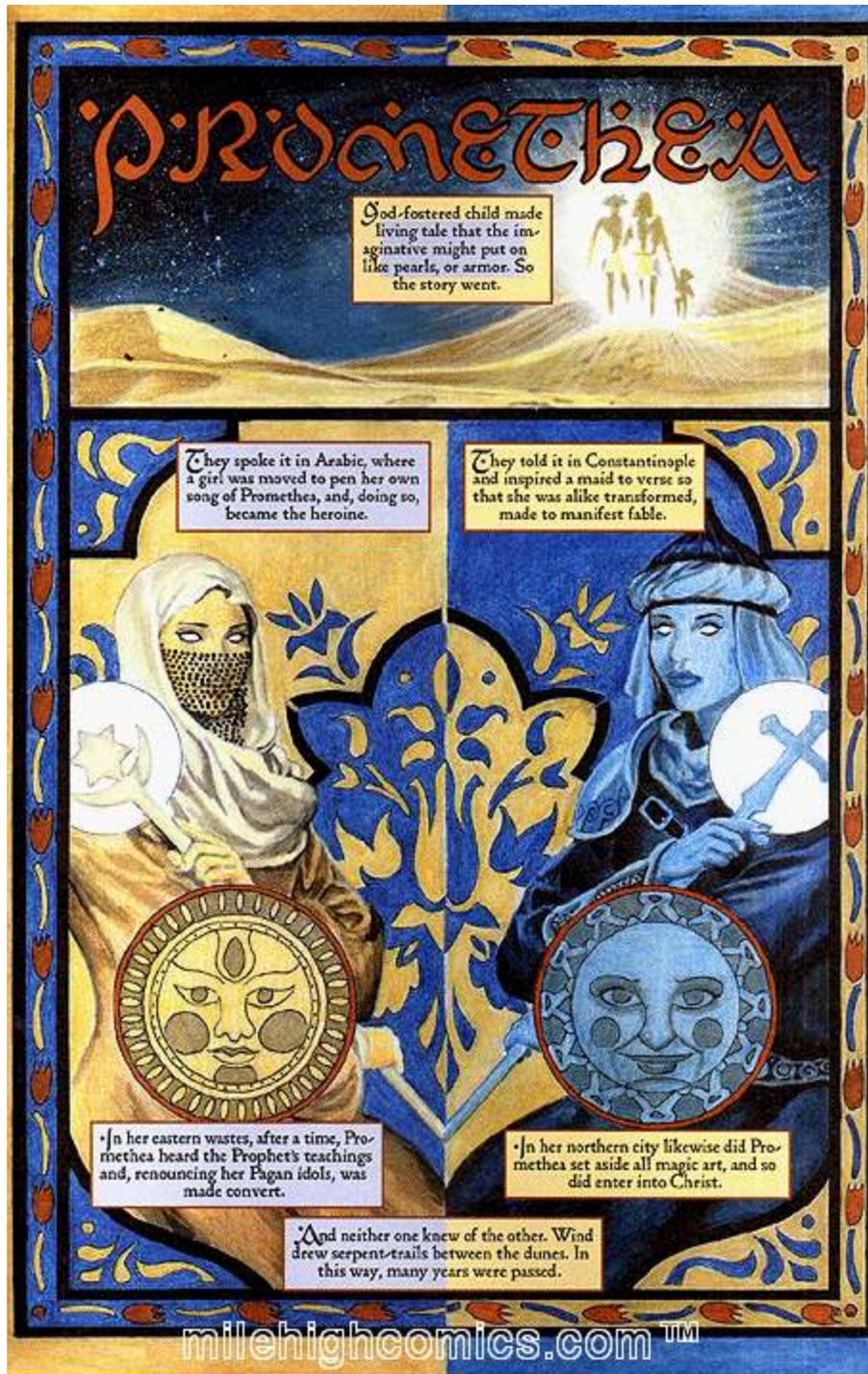
“Bill, this is an emergency. We’ve got to limit the damage that’s already been done.” – Promethea(2), pg 24

NOTES & ANNOTATIONS:

First the [Barbelith Underground commentary](#) on this issue.

As TL notes

The aesthetical principle of this issue is symmetry and correspondance, most of the double pages are constructed like triptychs. There is a duality between East and West, past and present, Sophie and Stacia. The dominant colours are blue, yellow and red (blue for Islam, yellow for Christianity, maybe because the Orient is the land of the rising sun, whereas the Occident is the land of the sundown).



Page 1 Panel 1: Promethea title written in the same lettering as the ..ethea part of the cover.

The image of Thoth and Hermes with the original little girl Promethea is taken from Issue 1 page 21 Panel 8 although it is not an exact duplicate.

The red flowers and circles on the border add a third color to the palette.



Pages 2-3: Title of the issue written with cross lines and circles rather like an architectural drawing. This typeface is known as [Champ Fleury](#) and dates from 1529 when it was published by [Geoffrey Tory](#).

Top part of the pages has a point of view which I like to describe as a Hitchcock shot (although there is probably a proper technical name for it, does anyone know?) as it can be seen in various Alfred Hitchcock films such as Psycho and North by Northwest and more recently in Brian de Palma's Snake Eyes where it is combined with a panning shot. We see everything from overhead looking almost straight down at the scene.

Panel 1: Glow worms poster on Sophie's bedroom wall. I'm not sure what this refers to.

Panel 2: In the shower Sophie sings some lyrics from Beat me like an egg by Faberge a song by the Limp whose lyrics are given more fully in Issue #2?.

Nice fish on shower curtain.

Panel 3: Achocalypse Pops are a recurring theme throughout Promethea.

Panel 4: Note that the carpet on the floor is reminiscent of the pattern around the story of the Christian and Islamic Prometheas.

See also the first page of Volume 2, Issue 1 of the League of Extraordinary Gentlemen for another interesting carpet pattern.

Panel 6: Sophie takes skybus 17 to College.

Newspaper shows that Uvula Cascade is ahead in the mayoral race.

Page 3 Panel 3: Another Weeping Gorilla quote to add to [the list](#).

Pages 4-5: The School of Elevated Minds Panel in the middle is drawn more simply than the rest of this 2 page spread. The style is reminiscent of [Issue #21](#).

Page 4 Panels 1-2: The image of the girl with the legs on the back of the students' shirt reminds me of drawings of Betty Grable put on the sides of planes during WWII.

See for example

[Image Source](#)

The proper description of this type of image is chessecake warplane nose art. A major exponent was [Alberto Vargas](#).

Note that Stacia is wearing a number 1 T shirt and showing her belly button.

Panel 3: Does anyone recognize the Thor like figure on the back of this student's jacket?

Panel 4: The Blow Meez sound like another band.

Page 5 Panel 4:

Note the reflection of Stacia's glasses.

Pages 6-7: The school of Elevated Minds becomes the Lightning Struck Tower. Clouds are exactly the same but it is now as dark as night.

TL notes

The kabbalistic symbol is the Tower as in issue 15. Crowley explains in the "Book of Thoth", that the tower stands for war and the destruction of matter by fire. Crowley also

refers the "Tower" to Book of the law I,57, where the goddess Nuith speaks of a "fortress" and mentions "the dove and the snake" (motto of Promethea # 23). Dove and serpent stand for Schopenhauer's "the will to life" and the "will to death" (Eros and Thanatos), and one could speculate that these two tendencies are embodied by Sophie and Stacia in issue # 24. Thus there would be a hidden symbolical link between issue # 23 and # 24. The kabbalistic discourse goes on, even if the narrative shows the usual clash of superheroes.

Pages 8-9:

Houris definitions are:

A voluptuous, alluring woman.

One of the beautiful virgins of the Koranic paradise.

from Dictionary.com

Elysium

definitions:

A place or condition of ideal happiness.

A dwelling place assigned to happy souls after death; the seat of future happiness; Paradise.

a heavenly place--peaceful and beautiful--where those who are favored by the gods can go when they die.

also from Dictionary.com

The Story of Jesus throwing the money changers out of the Temple can be found in:

[Matthew 21:12](#)

[Mark 11:15](#) and

[John 2:15](#)

The last written panel seems like a send up of the old [Days of Our Lives](#) introduction "Like grains through the hour glass these are the days of our lives".

Also used by So-Crates in [Bill and Ted's Excellent Adventure](#)



Click on Image for full sized picture

Pages 10-11: Promethea(6) now wears the red cape she acquired in her journey through the Tree of Life.

Pages 12-13: The snakes on the caduceus each bite one another.

I thought the whiteness of the snakes at the bottom of the page gave it a slightly unfinished look as though the colorist didn't have time to finish making them blue but as **JHW3** notes:

the snakes at the end of issue 24 are actually the way they look now. If you will notice the line around them is dulled and they are putting off a white glow. After all she has been to heaven and so have the snakes so we thought it appropriate for them and all of her energy fx and glowing floating stars to now be white, the dominant color of kether. I meant for it to be that way as well. Just flat white. It has an almost clean feeling to it.

Pages 14-15:

Jihad

A Muslim holy war or spiritual struggle against infidels.

A religious war against infidels or Mohammedan heretics; also, any bitter war or crusade for a principle or belief.

a holy war by Muslims against unbelievers

Definitions from Dictionary.com

1097 Antioch

One of the great cities of the Roman and Christian world, Antioch had only been captured by the Muslims in 1085, having been retained by Byzantium until then. It's capture was key to the success of the First Crusade - without control of Antioch, the

crusaders could not have moved on to Jerusalem. The siege lasted for seven and a half months, and conditions for the crusaders were often worse than those inside the city. The city was located in the valley of the Orontes, in mountainous country. The city itself was on the valley floor, with the citadel high on the mountains above the city, but contained within the city walls. The crusaders put a blockade in place, building three siege towers, and settled down for a long siege. The Syrians made two attempts to relieve the city, defeated at the battles of Harene (1st battle 31 December 1097, 2nd battle 9 February 1098), and another large relief army under Emir Kerboga of Mosul, some 75,000 strong, was on its way when the city was captured. The eventual capture of the city was aided by treachery within the city. The Tower of the Two Sisters, at the base of the mountain, was held by the Beni-Zarra family, whose head, Firuz, who for personal reasons was willing to let the Franks in. Their break-in was aided by a Turkish plan to kill suspect Christians on the same night - the initial noises of the crusader break-in were mistaken for noises of the massacre. Firuz made his offer to Bohemond, who eventually persuaded the rest of the crusade to agree to give him Antioch as the basis of a principality. In his defence, Bohemond was the first man up the ladder into Antioch. From the Tower of the Two Sisters, the crusaders were able to open a postern gate, and make their way to the Gate of the Bridge, one of the main gates into the city. The city was soon in their hands, but the citadel on it's peak remained in Turkish hands, and only two days later the relief army arrived, beginning Kerboga's siege of Antioch.

Bradbury, Jim, *The Medieval Siege* pp.109-12

Details taken from [here](#).

[Here](#) are the details of the events surrounding the Battle of Antioch.

Here is an [overview of the First Crusade](#).

It reminds me of the imagery of Alan Moore's *Miracleman Olympus* but not with as much graphic details.

Pages 16-17:

As Grace/Stacia and Promethea/Sophie fight the circle panels underneath them show the reactions of other characters as they learn about the fight.

I: Jack Faust with Tarot card.

Appropriately it is the one Crowley refers to as *The Tower* [or *War*].



II: FBI agents Breughel and Ball.

III: Trish Bangs (Sophie's mother) holding a Weeping Gorilla cup.

IV: The other 3 previous Prometheas and little Margie in the Imateria.

Pages 18-19: Nice mixing of past and present. Within the circles firstly One half Promethea(6) and one half the Christian Promethea and secondly the Islamic Promethea and Grace/Stacia version.

The panels also alternate between past and present on both pages.

Note that in the Antioch segment a Christian soldier gets up on page 18 panel 3, walks towards the two Promethea battling in panel 5, strikes both of them through with his lance on page 19 Panel 2, leaving them to spit out blood as they start to die in panel 4.

And the planes hit the buildings on September 11, 2001.

And the smartbomb hits the mosque on 25 October, 2001.

Following U.N. High Commissioner for Refugees confirmation Tuesday that U.S. bombing struck a military hospital Monday in Herat, UNHCR spokeswoman in Pakistan Stephanie Bunker said yesterday that U.S. bombs also hit a mosque in the same military compound and a nearby village.

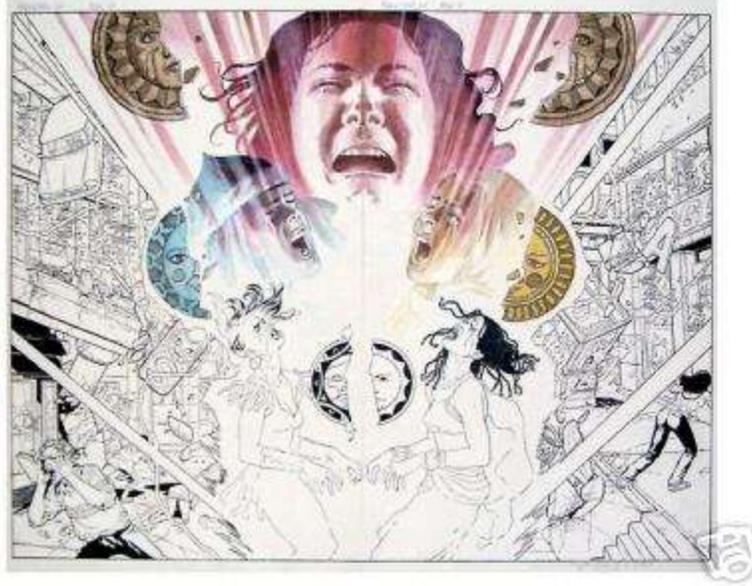
"We take extraordinary care on the targeting process," said U.S. Assistant Defense Secretary Victoria Clarke. "There is unintended damage. There is collateral damage.

Thus far, it has been extremely limited, from what we've seen.

from [Global Security Newswire](#).

The tanks roll over a demolished settlement in lots of places but most prominently the Palestine/Israeli conflict.

The pretty student in the shopping precinct gets exactly halfway through her last defiant prayer I assume this is a reference to a female suicide bomber.



Page 20-21: Four different sun symbols split in half. The original little girl Promethea cries out on top followed by the Islamic and Christian Prometheas and finally the two present day Promehtas.

Not sure about the cat on the left and the fish on the right. Limp concert poster torn apart at a bus stop(?) appropriately numbered 13.

Page 22: Agent Brueghel reminds me a bit of Trish Bangs here.

Page 23: Note the eyes behind the 3 previous Prometheas. Also the 3 leaf clover on the Clover's store sign.



Page 24 Panel 1: the Margaret and Bill versions of Promethea are huge as our present day Prometheas fit like miniature dolls into the palms of their hands
Eyes visible in panels 1 and 3.

Panel 3:

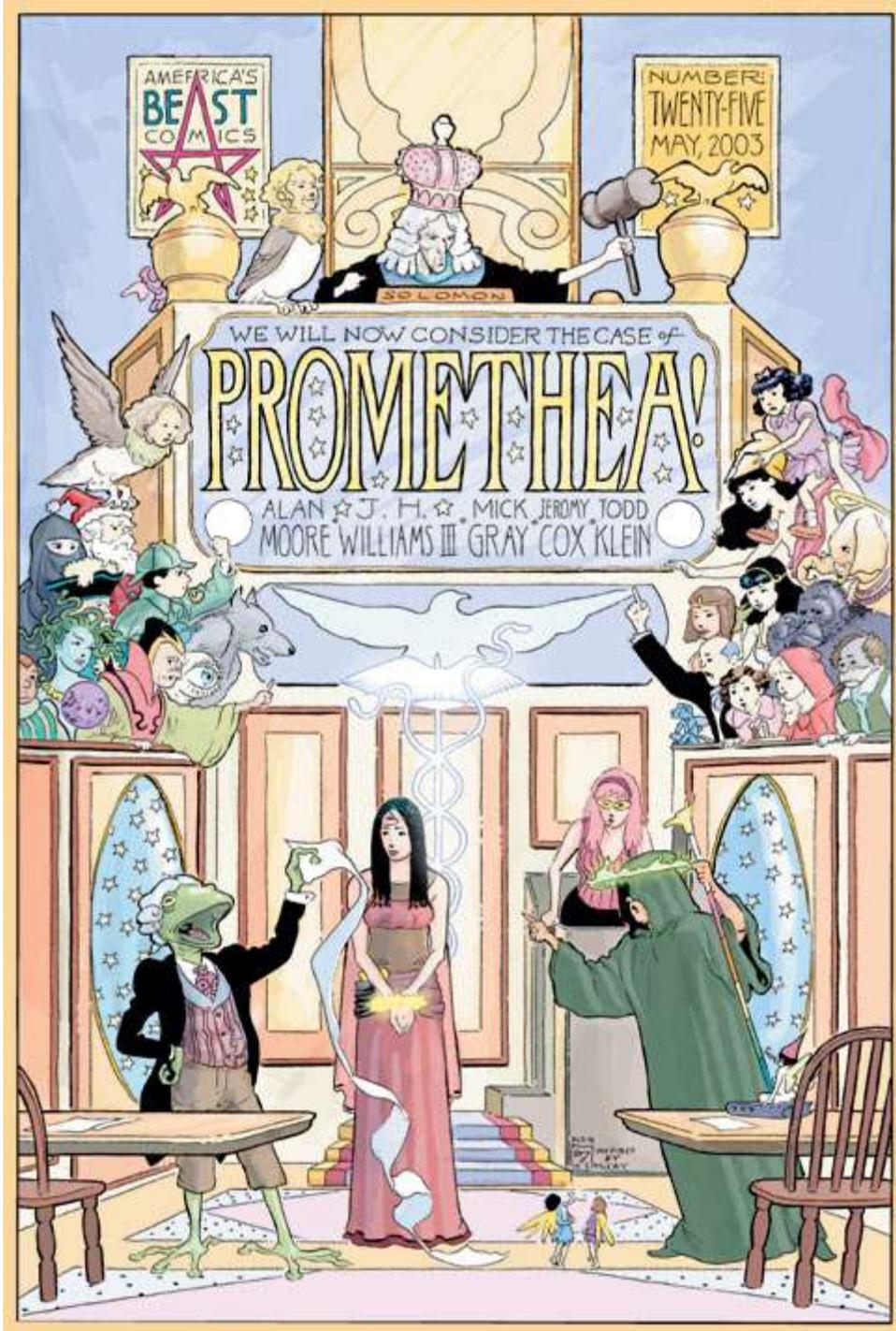
Subject 1901-1920: Margaret Taylor Case.

Subject 1941-1970: Bill Woolcott.

Note that the caduceus flies above Promethea(6).

Ending panel reminds me of the last page of [Issue #2](#)

A Higher Court

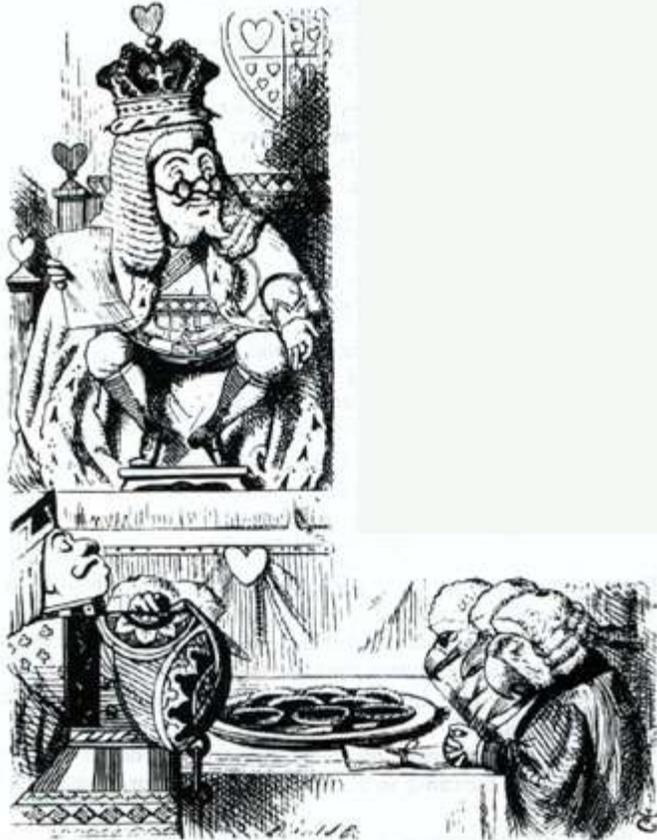


March 5, 2003...May 2003
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER

The style of the cover is inspired by [Winsor McCay](#) but the content comes from following illustrations found in Alice in Wonderland drawn by [Sir John Tenniel](#). A page with links to all his works online is [here](#).



Illustrations taken from [The Victorian Web](#)

Benny Solomon is judging.

to his left is a Pandelirium (see [Issue #5](#)).

America's Best Comics logo looks like America's Beast Comics.

Another Pandelirium sits atop Santa Claus' head, also a woman with muslim headgear who might be [Scheherezade](#) from the [Arabian Nights](#), [Sherlock Holmes](#), the Big Bad Wolf, a giant one eyed SF creature, Marto Neptura, [Medusa](#), Baron Munchausen and someone I can't recognize.

In front of all this a frog lawyer is holding a long piece of paper. Very reminiscent of the Alice in Wonderland trial scene.

Promethea is in some sort of yellow magical handcuffs. On the other side Stacia on the witness stand with Jack Faust appearing to be her lawyer or prosecutor, two little fairies on the floor and one sitting on a book on the table. The book is Aleister Crowley's 777.

Above Stacia Little Margie and 3 other Prometheas, a Hindu elephant god [Ganesha](#), Weeping Gorilla, Little Red Riding Hood and another little girl, a monkey faced creature in a suit, **JHW3** writes that

*the man pointing his finger is John Kendrick Bangs drawn Winsor McCay style.
and a little blue fairy.*

Promethea's caduceus is behind her.

A good source of information about Ganesha is called [The Destroyer of Obstacles](#).

The cover doesn't exactly match the interior version in that Promethea doesn't wear any handcuffs, when Stacia takes the stand she is not alone but with Grace Brannagh's Promethea and she is wearing her No 1 T-shirt. Other than that it is the same as the trial within.

The guy with the cigar is a riff on the Flip character from Little Nemo.

JHW3 writes that

The character with the cigar is another ref to little nemo. As well as the character sitting next to red riding hood. That is supposed to be the little boy from little nemo but got colored here in a way that made him look more like a little girl. That was not the intention.

The only people I can't place are the 2 next to Red Riding Hood, unless they're also references to Little Nemo.

Thanks to Oraknabo for these

Wile E Coyote writes about the giant eyed SF creature

I'm probably way off base, but this creature reminds me a lot of the defence counsel from Jim Starlin's story 'The Trial of Adam Warlock' in Strange Tales #179.

According to **JHW3**

The eye creature is my reference to some of the old Jim Starlin comics that I used to read when I was a kid. Like the old captain marvel and adam warlock comics. Those always had a big influence on me because of the way that he would portray cosmic psychedelia.

Well spotted Wile E.

I think that it might also be a reference to the Evil Lord of the Eye Spiders seen in ,a href="#">Issue #11 page 2 panel 3.

TITLE:

Whenever someone is unhappy with a judicial decision they are entitled to appeal to a higher court.

SYNOPSIS:

In the Immateria in a courtroom presided by King Solomon the final decision is that Sophie will remain as the one true Promethea on earth.
Here in Malkuth Henry Royce helps FBI agents Breughel and Ball in their search for Promethea and as a result the Pied Piper steals all of the Temple's children. Jack Faust is captured and taken into custody by the FBI, Stacia is shot by a trigger happy agent Breughel and Sophie's mother warns her to escape before the FBI agents also come for her. This is the end of the Fourth Book.

QUOTES:

- “She brings the Apocalypse. She brings the end of the world. The Day of Judgement.” – Henry Royce describing Promethea, pg. 1
- “Way to demonstrate enlightenment, Sophie.” – Jack Faust, pg. 4
- “I went to heaven and all I got was this lousy red mu-mu.”- Stacia, pg. 5
- “We opened a wound forgotten since the Crusades.” – Promethea(6), pg 5
- “This isn't another one of those where I can just order the baby cut in half, is it?”- Solomon, pg 4
- “And this is the only place we'll find students before college opens tomorrow?” – Karen Breughel, pg 6
- “You suck. Where's Les Miserable?” – someone in crowd, pg. 7
- “After she screwed her attorney there, she got kinda obsessed.” – Stacia, pg 9
- “I think everybody is going to lose.” – Jack Faust pg. 11
- “I knew there'd be a disputed infant mixed up in this somewhere.” – Solomon, pg 15
- “Now there's one sure way to settle this, then I can return to the source of wisdom and eternal copulation with my black love Sheba. I propose we chop the baby in half. We divide the Promethea role between the two claimants.” – Solomon, pg. 16
- “Perfect! Every time, it works like a charm!” – Solomon, pg. 16
- “...the Bureau has a long memory.” – Lucille Ball, pg 18
- “So they're burnin' witches. So what else is new?” – Jack Faust, pg 19
- “When you call, hang up. Don't speak. I'll know it's you.” – Trish Bangs, pg 23

NOTES & ANNOTATIONS:

First the [Barbelith Underground commentary](#) on this issue.



page 1
Before



After

Page 1: Note that both agents have bandaids and that Agent Breughel's arm is in a sling visible in panels 2, 3 and 5.

Burleigh Drive is in Ithica, New York.

Panel 4:
Emanation

[L. emanatio: cf. F. ['e]manation.] 1. The act of flowing or proceeding from a fountain head or origin. --South.

Those profitable and excellent emanations from God. --Jer. Taylor.

2. That which issues, flows, or proceeds from any object as a source; efflux; an effluence; as, perfume is an emanation from a flower.

An emanation of the indwelling life. --Bryant.

Whore of Babylon

Some links

[Link 1](#)

[Link 2](#)

[Link 3](#)

Apocalypse

[Link 1](#)

[Link 2](#)

Panel 5:

Day of Judgement

[Link](#)

Not sure if the man at the leftmost is supposed to be Austin Osman Spare as his hair is blue here and he doesn't have those strange apparitions floating around his face. John O'Neil thinks that the the Islamic woman in the veil and Burqa could be Scheherazade from The Arabian Nights. Not sure who the clown type person below Medusa is supposed to be or the woman with the feather above Baron Munchausen. The ones I can recognize are Medusa, Baron Munchausen, Santa Claus, Marto Neptura, the Big Bad Wolf and Sherlock Holmes.

On the right are the Ugly Duchess, a Lovecraftian octopus like creature, looks like JK Bangs in non-ghostly form, Little Margie, Weeping Gorilla, Little Red Riding Hood, Elephant and not sure about the last figure.

Page 2 Panel 3: Note the grasshopper/praying mantis type legs above Grace's head.

Page 3

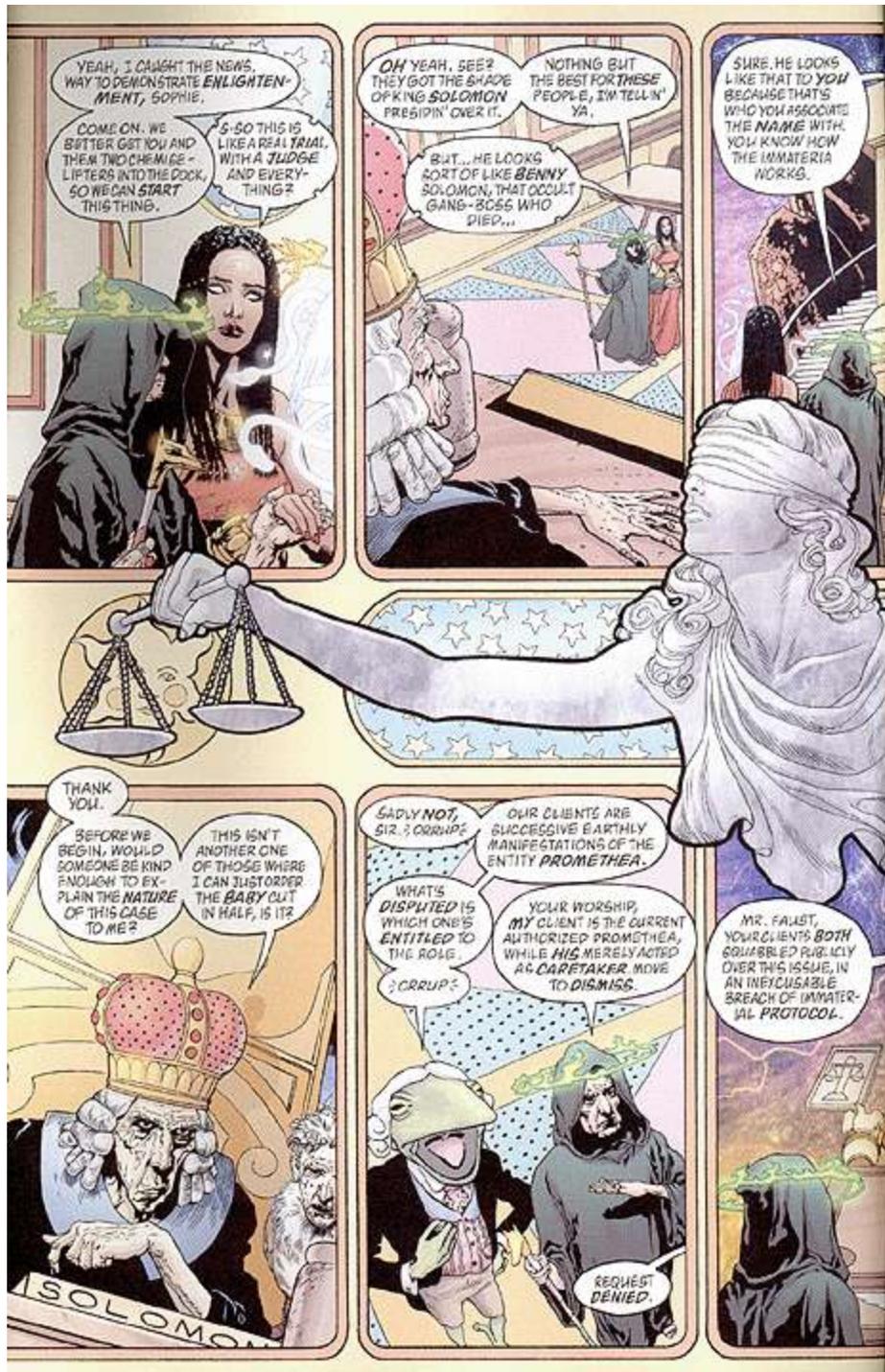
Top Panel

The hairdo on the woman at the left of the jury panel gives her away as the ugly duchess from Alice in Wonderland. See the following image:



Panel 2 Philomenus Phrog - Obviously an echo of Phileas Fogg the hero of [Jules Verne's Around the World in 80 Days](#). See also [Philip Jose Farmer's The Other Log of Phileas Fogg](#).

[Philomenus](#) is also the name of a Catholic Saint who died in 275 AD. The feminine version Philomena means powerful friend in Greek.

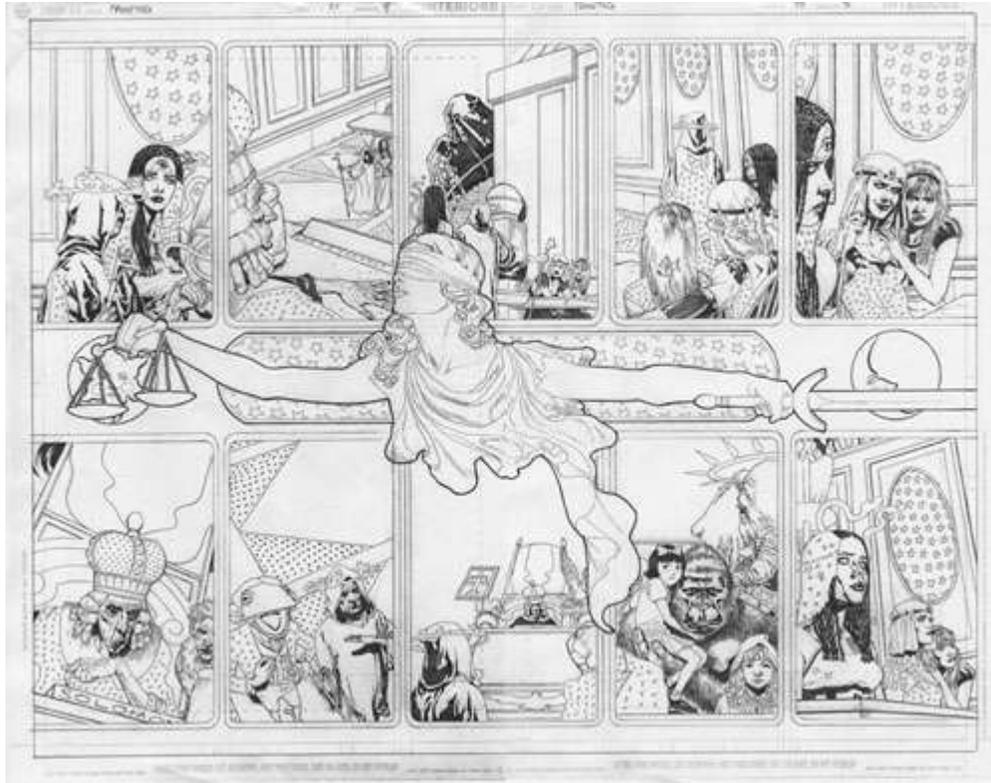


Chemise lifters - Jack Faust certainly has a way with words. Nice substitute for lesbians.

Male homosexuals are sometimes referred to as shirt lifters.

Page 3 Panel 2: Looks like one of the 3 Musketeers in the crowd.

Panel 3: Nice head of a statue behind Jack Faust. Note the little pixies at Jack's feet.



Interior Art taken from [Pulse](#)
Behind the Lines at ABC
interview by Heidi McDonald

Pages 4-5: Blind Justice floats in the air, behind her scales the Sun and behind her sword the Moon.

Behind her are some Stars.

The Roman Goddess of Justice was named [Justitia](#).

Here you can find numerous [images of Justice](#).

Page 5 Panel 5:

Ladies and gentlemen...you shall decide which of these women is most suited to her awesome duty

This is contradicted on pg. 16 when Solomon hands down the judgement by himself without consulting the jury.

Pages 6-7:



Click on Image for full sized picture

JHW3 writes about this scene

The concert scene. That is my favorite spread in the whole issue and it took bloody forever to figure out and draw it properly and it was perfectly colored by Jeromy as well.

Monty Sykes singing the lyrics to Northern Lights Fantastic Voyage to Arcturus, lar which seems to comprise mainly of redone [Beatles](#) lyrics with a bit of [William Blake](#) and [Bob Dylan](#) thrown in as well.

For an explanation of

Northern Lights Fantastic Voyage to Arcturus, lar

see [Issue 19](#) page 2.

The Emperor's new... reminds me of the famous fairytale about [the Emperor's New Clothes](#) by Hans Christian Anderson

Also known as [The Emperor's New Suit](#).

[New York Times](#)... is the famous newspaper.

[\(The\) Times they are a changin'](#) ... is a Bob Dylan song.

Changin' horses... Bob Dylan's song [You're a Big Girl Now](#) has the lyrics

A change in the weather is known to be extreme

But what's the sense of changing horses in midstream?

Horse's Whispers... The Horse Whisperer is a famous [novel](#) and a [movie](#).

[Lindbergh baby](#)... Charles Lindbergh's baby was kidnapped and killed in the 1930's.

Here is the [crime library file](#).

Baby Blue... [It's all over now, Baby Blue](#) is a Bob Dylan song.

Blue his mind out in a car... Blew his mind out in a car is a lyric from [A Day in the Life](#) on the Beatles Sgt. Peppers Lonely Hearts Club Band album.

And did those feet...in ancient time is the beginning of William Blake's [Jerusalem](#)
the first two lines of which are
*And did those feet in ancient time
Walk upon England's mountains green?*

[Penny Lane](#) is a Beatles song found on the Magical Mystery tour album.
Dark, Satanic...mills is also from William Blake's Jerusalem. The actual lyrics are
*And was Jerusalem builded here
Among these dark Satanic mills?*

[The Long and Winding...Road](#) is on the Beatles Let it Be album.
Abbey Road is the name of a Beatles album.
Excess leads to wisdom... is from William Blake's [Proverbs of Hell](#). The actual quote is
The road of excess leads to the palace of wisdom .

In the face she keeps by a door that's ajar...playing with the lyrics from [Eleanor Rigby](#)
The actual lyrics are
wearing the face that she keeps in a jar by the door .

[Come Together](#)...is a song on Abbey Road.

[Across the Universe](#) is on Let it Be.

...on a sofa or two with your sister...plays with the lyrics from [Lovely Rita](#) on Sgt
Pepper

The actual lyrics are
Sitting on the sofa with a sister or two.

[Lady Madonna](#) is a Beatles single.

[Let it Be](#) is a song and an album.

Gently weep on my guitar ...from [While my Guitar gently weeps](#) on the White Album.
[All You Need is Love](#)...is a Beatles single which can be found on Magical Mystery Tour.

[Love Me Do](#)...an early Beatles single found on their first album Please Please Me.

[Do you wanna dance](#)...famous song not by the Beatles but by Johnny Rivers.

Sing Oblada...[Obladi-oblada](#) is on the White Album.

Prudence... [Dear Prudence](#) is also on the White Album.

..in the sky...refers to [Lucy in the Sky with Diamonds](#) on Sgt. Pepper.

Tigers burning brightly ...from [The Tiger](#) by William Blake can be found in Songs of
Innocence and Experience.

Page 6 Panel 1: Stalin's Get Purged. Stalin was well know for his [purges](#) which killed a
lot of people.

Limp poster covering up Les Miserable poster behind it.

Carnal Popes All Meat Tour.

Note the bad proof reading

And this's is the only place

Lucille, this strange

This was fixed on the Book version of this issue.

Panel 2: Painted Doll and a dragon tattoo.

Panel 3: The Beauty Mon(sters)?

Page 7 Panel 2: X file from the TV series [The X-files](#).

Pages 8-9: The scales of Justice reminiscent of the star sign Libra.

top panel: Note Solomon's doodles of babies being cut in half.

First bubble pops.

Page 8 Panel 4: Note the two fairies at Phrog's feet.

Page 9 Panel 2: [Simply Red](#) is the name of a music group.

Page 10 Panel 1: Another bubble pops more obviously this time.

Panel 2: Two gnomes on floor.

Pages 10-11 Middle Panel: Pandelirium almost swallows a fairy.

Page 10 Panel 7: Note the seated gnomes also conferring.

Page 11: Jack Fausts' tarot spread would have looked like this. Click on each card for its meaning:



Pages 12-13: The music is in common time and in the key of F Major. Do any musicians out there recognize the tune?

According to **JHW3**

the music is an actual composition. Todd Klein found it but for the life of me I can't remember what he said it was. I do know that it is something old and therefore public domain.

Page 12 Panel 3: Note the teddy bear left on the floor and compare this with Weeping Gorilla soft toy left on the floor on page 20 panel 3.

Page 13 Panels 2-3: The last time we saw the Pied Piper in [Issue #9](#) pgs 22-23 his parting words were:

Oh, by the by, I'd leave yon Goodwife be in future. She's got friends, that one has. Keep off, or I'll come calling...and nobody wants that. Cheerio for now.

Pages 14-15 top panel:

Note the whale in the sky.

Another bubble pops. Other bubbles read

Time Stops... [Tiny bubbles](#) is a song.

Love under will is a quote from Aleister Crowley.

The full saying is "Love is the law, love under will"



Tarot Card VIII [Adjustment](#) repeated in the foreground.

Nice guitars. Blind Justice on both pages outside panels.

On the left on the outside panel a bearded sleeping figure with a gnome giving a sign of silence not to wake him up.

JHW3 writes that

that is a cartoon Alan snoozing next to those shrubs along the Yellow Brick Road. I thought he looked sooo cute sleeping there I couldn't resist drawing him in.

Page 15 Panel 2: Grasshopper wearing Egyptian type shoulder pads.

JHW3 writes

prey mantis man is just something made up that I was using as something you might see out of an old B rated sci-fi movie. The other characters you mention are just more random immateria denizens.

The man must be Austin Osman Spare as we can clearly see the apparitions hovering around him.

On the right outside panel the Pandelirium is still chasing the fairy.

Pages 16-17 Nice touch with the sword cutting the pages in half.

Panel 1 and Panel 5: Solomon contradicts himself:

...then I can return to the source of wisdom... in panel 1 followed by *Next case?* in panel 5.

Page 16 Panel 5 Note the gnome and winged dice on Solomons' table.

pages 18-19: The Devil on the Tarot card appears to have enslaved FBI agents Breughel and Ball with chains around their necks.

Note that Jack Faust's walking cane is upside down.

Page 19 Panel 1: We learn Jack Faust's real name is John Barrett.

The most famous Barrett I can think of is [Syd Barrett](#) from the early [Pink Floyd](#) But Mrrutsala pointed out the more probable source of Jack Faust's real surname being [Francis Barrett](#) author of [The Magus](#).

Panel 2: Note the munchy chips packet on the floor. Jack Faust is still living like a slob.

Page 18 Panel 3: America's Worst - nice name for a science-villain syndicate

Paul Dorian Saveen is one of the arch villains in Tom Strong.

Octavia Price is "The Money Spider," the arch-nemesis of Cobweb in the Tomorrow

Stories Issue #6 story Shackled in Silk.
Edward "Flipface" Platty is the enemy of Splash Brannigan in Tomorrow Stories.
On the paper

XXXI Hymns to the Star Goddess which is not and
By XIII which is Achad.

Fr. Achad is [Charles Stansfield Jones](#) Here are the [hymns](#) from the OTO.

Panel 2 Jack Faust puts on his 32 T-shirt.

Page 19 Panel 4: Note the 5 pointed star on Jack Fausts' sneaker.

Pages 20-21: The tower. Falling out of it a girl with pink hair in a pink bikini. Pattern behind tarot card matches the pattern on the clothes Stacia is wearing.
This is the first and last time we see Stacia's parents. Note her mother wears fluffy bunny slippers.

Page 20 Panel 2: Note the Hoov(er) Removal van the FBI agents emerge from. [J Edgar Hoover](#) ran the FBI for a long time.

Panel 3: Carnal Popes partly visible on the wall. On the floor a Limp CD and a Weeping Gorilla comic and soft toy.

Page 21 Panels 4-6: This certainly caught me by surprise. Who would have thought agent Breughel would be so trigger happy. Also her arm in a sling seems to have mended a bit.

The bullet appears to have gone through Stacia's left shoulder.

Pages 22-23: The Hanged Man or in this case Hanged Girl. Note the caduceus and snakes are upside down behind it.

Page 22 Panel 2 The Blow Mees poster partly visible behind Sophie's mother.

Page 23 Panel 2: Les Miserable looks a bit like the young Elvis Presley.

Page 23 Panels 4-5: Bitter sweet from some song.

[Sweet Little Sixteen](#) is a Chuck Berry song.

Sung by the Beatles at the BBC.

Sixteenth nervous breakdown... There is a Rolling Stones song called [19th Nervous Breakdown](#).

Looks like Sophie's mother opens the door to agent Breughel.

Page 24:

Donut place.

Uvula loves you managing to cover up what Monty Python would refer to as her "naughty bits".

Get Euphoria

"Euphoria" might refer to the highest (1st) sephiroth in the Kaballah.

Definition is

A feeling of great happiness or well-being.

[New Latin, from Greek, from euphoros, healthy : eu-, eu- + pherein, to bear]
a feeling of great (usually exaggerated) elation [ant: dysphoria]

Definition from [Dictionary.com](#)

1-8000-555-1111

Apparently this is a false telephone number.

Two women and one man. The man is obviously Jack Faust.

John O'Neil points out that the two women are probably Trish Bangs and Stacia which would mean that she wasn't killed.

We'll have to wait for Issue #26 to find out.
Gothic g or q on the wall.
Note the sun outline on the image.

later ...



(June 18 2003...August 2003)
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

Description

Nice two color cover using only green and brown in different shades.

[Benjamin Birdie's weblog](#) March 15, 2003 points out that the cover appears to be inspired by [Jordan Crane](#)

Unfortunately JHW3 says he's never heard of Jordan Crane so it was just a bad guess.

The letters ME in Promethea are larger than the rest. This might imply the more 'self centered' focus Sophie has chosen in ignoring her larger role as Promethea.

Sophie is working in a Video store.

John O'Neil writes

I think AM put Sophie here to emphasize why, he believes, we need an "apocalypse."

The video store, stinking of loneliness, is a place where people rent derivative dreams and scenarios, rather than living them. It is probably demonstrative of how far Sophie has fallen that she mocks the patron for renting "Jelly Jewellery", participating in the general sexual shame that pervades the issue, ("as a joke, for a stag night," Trent afraid to admit to watching "dirty" porno, Sexualizing your mother is an insult etc.) and the series as a whole from issue one.

She wears an ID Badge and is browsing through a Tom Strong comic (or a comic with a Tom Strong ad in it). She wears glasses and doesn't look very happy. Also on the desk she is leaning on a cup, a cash register with Sorry, NO CHECKS and VISA signs on it. Some pencils also visible.

To the side of the desk chocolate bars (Milky Way and Hitz) and a comic with Tesla Strong on the cover

Philip Graves writes that

*You say 'Tom Strong comic' and 'a comic with Tesla Strong on the cover', neither of which (forgive me!) is accurate... she'll be reading a *magazine*, with a Tom Strong feature - Tom is real in this world, so it's fact not fiction. Likewise, the Tesla picture is merely the cover of a magazine, called 'Entertain Yourself', a pun (presumably) on 'Entertainment Weekly', an American magazine.*

but don't forget that even if he is real there can still be comic books about him.

Remember that Tom Strong Issue #1 actually began with a brand new Tom Strong comic being delivered to Timmy Turbo so Tom does have comic books dedicated to him in the world of Millenium. To quote Alan Moore

"This was also the decade in which the newspapers first coined the blanket term "Strongmania" to describe the vast amount of licensed Tom Strong merchandise available to an apparently insatiable public. Dhalua dolls, spark-spitting Tom Strong ray-guns and, most sought-after of all, miniature clockwork replicas of the adventurer's mechanical companion Pneuman filled the nation's toy shops, while its magazine racks bulged with first with pulp magazines, then later comic books, in which were detailed adventures of Strong and his friends, both genuine and fictional"

[Source](#)

Tesla talks Hero Sex

Only visible on the full page version above, on the cover as published onlu Tesla talks... is visible.

I asked JHW3 about censorship on Promethea in general and his reply was

the censorship issue always crops its ugly head when working on Promethea. We are

always doing stuff that the "censors" don't like. I'm actually surprised that video box cover at the beginning of the issue (26) didn't get messed with considering that it was porn. same goes for the "dirty" mag on page 23.

Through the window across the street a liquor store can be seen.

On the wall a poster for Beetle Man now on DVD and underneath it some statues I don't recognize

Beetle Man might be a reference to one of Spiderman's enemies [the Beetle](#) and there is also a song with a reference to a Beetle Man called [Big Ed's Used Farms](#) [scroll down a bit] but I'm not sure if either of these is the right reference

Stately Wayne Manor points out the obvious reference which I've missed namely *it appears to be a little play on the Beatles since the fellow on the poster is wearing a suit like the Fabs wore about '64-'65.*

The wall behind Sophie has a poster announcing All New Rel(eases?) Just 99c and below that

NOW AVAILABLE

Run Johnny Dead and the store pick is

Lola and her Monkey

Below that can be read (...)umshot

Run Johnny Dead might be a reference to Terry Pratchett's [Johnny and the Dead](#)

To me the two titles combined make a reference to the German film [Run Lola Run](#) (Australian title) known in the USA as Lola Runs. The original title is Lola rennt. I haven't seen it yet but probably someone reading this has

Here is a list of the video titles on this cover as given to me by JHW3
titles of video movies from the cover to 26 are...

beetle man

run johnny dead

lola and her monkey

cumshot

matrek

impossible p. i.

david and sex

monsterama

sex devils

apple sour

lust

learnin' curves

nathan never

students love

bettie

super jerk off

ghost world

tempted women

ship wreck

peepers

comix

the only real ones are [nathan never](#) (an italian comic) and ghostworld (which everyone

should know that one)
the rest are made up.

Apparently Steven Spielberg is setting up a live action film of [Nathan Never Ghostworld](#)

John O Neill points out that

Amongst the videos behind sophie on the cover is a copy of "Ghost World." I've thought that this has been a major influence on the series since the first issue, but in this issue the influence comes to a head. The choice of fonts on the cover, the duo-tone coloring style, and the panel layouts all reflect an influence from [Dan Clowes's Ghost World](#), emphasizing the 'spectral' and empty shade of a life that Sophie has chosen.

List sent in by Philip Graves

Next to the Hippo Air Fresheners) 'Love Math' (?) (To the left of her hair) 'Matrek' 'Impossible P.I.' ~gap~ ~gap~ 'David and Sex' (Next Shelf, standing upright) 'Monsterama Like', ~gap~ 'Sex Devils' (Flat on the shelf) 'Apple Sour' 'Lust' 'Learnin Curves' [sic] ~gap~ 'Nathan Never' 'Students Love' 'Bettie' (Next along) ['Shape-' and 'Cumsho-'] 'Tempted Women' ~gap~ 'Ghostworld' 'Subs Jerk Off' (?) (Further along) 'Shipwreck' 'Peepers Time' ['-consex-???]

Now.. they read to me like corruptions of existing films:

Matrek/Matrix, Impossible P.I./Mission Impossible?,

Monsterama

Like/Monsters, Inc.

Then 'Sex Devils' recalls a (DC?) comic 'Sea Devils'...

The sweets at the bottom are 'Hits', not 'Hitz' by my reckoning..

The two basic colors reflect accurately the majority of the comic inside

TITLE:

There is no title page in this issue so I'm just assuming the title is the caption that appears on Page 1, Panel 1

The shortness of the title seem quite appropriate for the content in that almost half of the 24 pages inside have little or no dialogue and so the story is mostly told via JH Williams images rather than Alan Moore's words. Of course Alan has written the script describing the visuals but when we we read a comic we read the comic itself not the script it is based on.

SYNOPSIS:

In the drab almost monochromatic world of Millenium City Sophie Bangs is working in a video store but the world here seems to closely parallel our own present political situation. Agents Ball and Breughel are pressuring Tom Strong to find Promethea for the FBI but he is unsure of how to handle the situation. Using his daughter Tesla and Solomon the talking ape Tom finally manages to corner Sophie on a rooftop

QUOTES:

“Hmm. Good Fed, Bad Fed. That’s new.” – Tom Strong (being nicely sarcastic) pg. 6

“That doesn’t sound in any way like the Promethea I knew. Maybe you’ve alienated her, and now you’ve come here to alienate **me**. I have to say, agents, even **this** administration

has had **better** ideas” –Tom Strong, pg 6

“Aw, man I don’t wanna watch the news. It just gonna be Bush and some more stuff about Iraq” – Joey’s boyfriend

“ I guess. Man, I can’t believe we elected that guy” – Trent

“Thanks. Well, we didn’t elect him! That last election, I heard even the First American was president for an hour or so.” – Joey’s boyfriend, pg. 11

“Mistress Sophie? We would all soonest you return and shoulder once again your fearsome task” – Promethea (1), pg 12

“Mr. Strong we believe she’s planning to end the world.”

“That includes your world. Millennium, and that island in the West Indies” – Agents Ball and Breughel , pg 15

“I just feel there may be forces involved here that I don’t understand. I feel I could make a wrong move and...I don’t know. Cause some disaster” – Tom Strong, pg 16

“Just ‘cause my Dad wouldn’t hit a girl, don’t think I won’t.” – Tesla Strong, pg 21

“I’m the end of the world. Please get out of my way” – Sophie, pg 21

NOTES & ANNOTATIONS:

First the [Barbelith Underground Discussion](#) of this issue

Secondly [4th Rail](#) review giving it 10/10.

And here is the [Comic Book Resources Forum of #26](#)

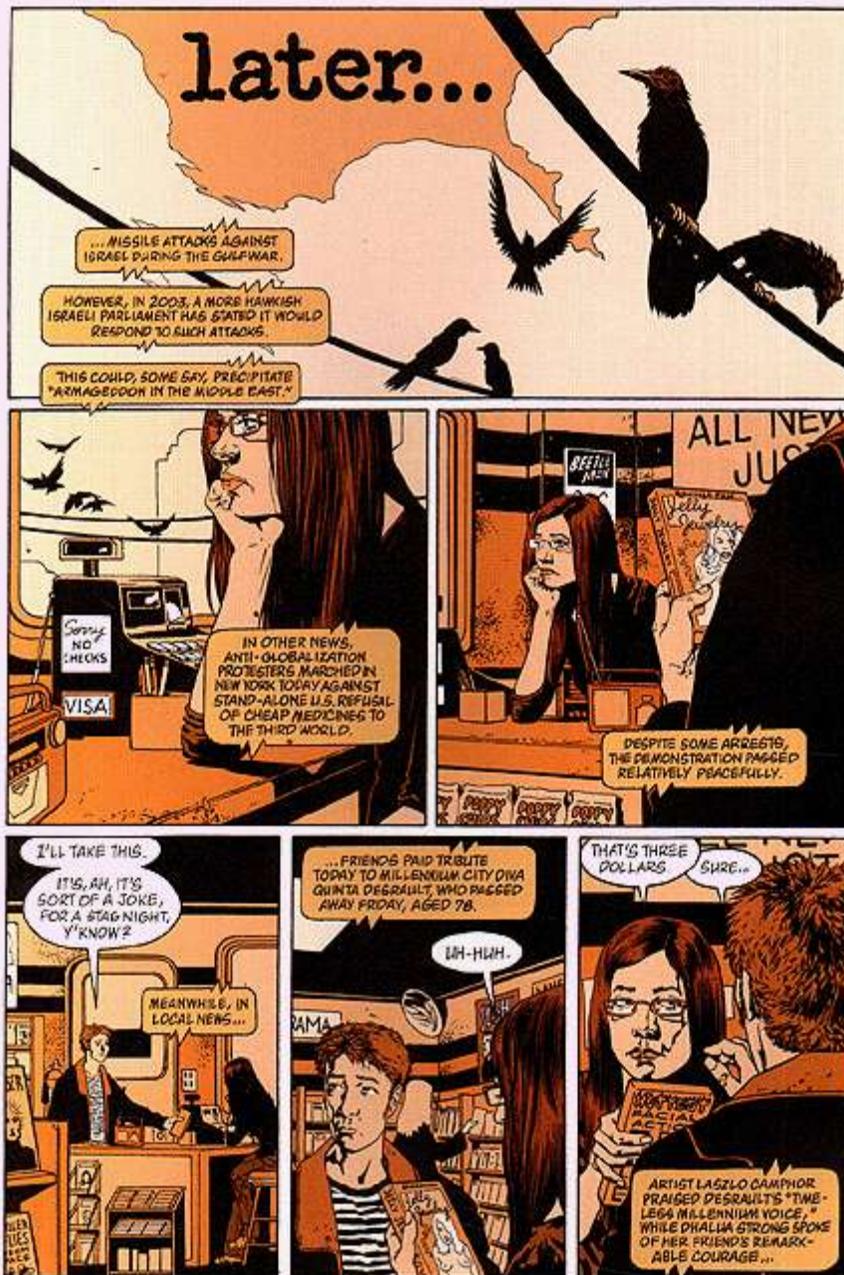
Finally for Alan Moore's view of the current state of the world see [Arthur Magazine](#) #5 pgs.14-20 entitled **Rolling Commentary: Snooty English liberal Alan Moore reviews our government's recent activities**

A note from JHW3 about the coloring used in this issue

I just wanted evoke the same feeling that a lot of those alternative comics (eg. Ghostworld) have. The unusual color was done that way for 2 reasons.

1) to show you how sort of flat sophie's life had become by comparison to who she who used to be, by denying her true calling. thats why when she is forced to face her reality full "rendered" color comes back in.

2) is to emulate some of those other comics styles [of alternate comics such as Ghostworld]



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Art by: Editorial Director Johnnie, 22-A Gateway Plaza, Scottsdale, Arizona, USA

Page 1: TL notes that this page might be a homage to [Grant Morrison's The Filth](#). The scene from [Grant Morrison's/Chris Weston's/Gary Erskine's "The filth"](#) is in issue 1, page 2 and 3. The protagonist Greg Feely buys a package of cat litter, a newspaper ("The Sum") and a magazine called "Young sluts - young, randy & willing". When mocked by two young girls, he quits the shop and forgets his change. Note that the only color on this page is orange.

Panel 1: The birds (crows, hawks?) remind me of [Steven King's The Stand](#). as well as Alfred Hitchcock's [The Birds](#)

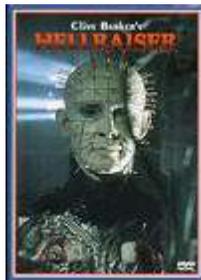
The Hitchcock birds appear on the first and the last page of the book.

Birds seem to have a symbolic significance in this issue

Panel 3: Banana Pam in Jelly Jewelry

Nice joke on the names of pornographic actresses and titles

Panel 4: Cover on the left hand side looks like Clive Barker's [Hellraiser](#).



Killer Flies from Space might be a take on the film [Killer Klowns from Outer Space](#)

'Killer Flies..' may also link to ['Killer Moth'](#) the Batman villain.

Panel 5: Millennium City: An apposite place to begin this final book of Promethea if it will deal with the "Apocalypse," called by some the "Millennium."

Quinta Desrault.

She's never been seen before, but they mentioned her in the first panel of the Tom Strong story "Electric Ladyland." That story, I remember, was also noteworthy in that it linked the Five Swell Guys to Tom Strong in his discovering Suffragette City.

Quinta sounds like Latin for five.

Thanks for TL for pointing out that there is a "planet Desrault" mentioned in the old Dr. Who comics. The character "special executive" was created by Alan Moore and David Lloyd:

(Dr. Who#57) - Ten years later, the Special Executive (Cobweb, Millenium, Wardog, Zeitgeist) escorted Rema-Du to a negotiations ceremony for Uranium rights to the planet Desrault. These negotiations involved the Gallifreyans, the Sontarans, and an unknown third group.

[Quote Source](#)

There is also an interesting homepage about ["Millenium city"](#) which is actually the text page from Tom Strong #1 where Quinta Desrault and Lazlo Camphor are mentioned:

"Some commentators have suggested a connection between the immense scale of the city and the somewhat larger-than-life citizens it has produced across the decades. The world-famous operatic diva Quinta Desrault was born as plain Quinta Stevens in the Soupbone district North of Laundry Street, while noted modern "Reality Artist" Lazlo Camphor and heavy weight boxer Johnny Nectarine grew up within just two streets of each other, on Neon Street and Xenon Street respectively. Aside from the great contribution made to culture by Millennium City and its populace, however, it must also be said that the cloud-piercing metropolis has helped produce the greater portion of this century's most colorful and startling criminals. "

Panel 6: Hottest Facial Action

Laszalo Camphor

Camphor is *An aromatic crystalline compound, C₁₀H₁₆O, obtained naturally from the wood or leaves of the camphor tree or synthesized and used as an insect repellent, in the manufacture of film, plastics, lacquers, and explosives, and in medicine chiefly in external preparations to relieve mild pain and itching.*

[Definiton source](#)

[Dhalua Strong](#) is Tom Strong's wife



Page 2: A few more colors but still very monochromatic effect



Page 3 Panel 1: Dante...Pantr...Distric...49th Level

Was there a 49th level in [Dante's](#) trilogy?

Philip Graves writes

I can only find reference to (about) 27 Levels in the Inferno, but presumably the Sign is advertising 'Dante's Pantry', and there are numerous references to similarly named places - perhaps the most memorable might be the 'Devil's Kitchen', which has numerous

real places named after it. Also of note would be the synonymous 'Hell's Kitchen' (more easily linked to Dante's Pantry), which is where Matthew "Daredevil" Murdock grew up...!

Panel 2 You suck and For a Good time call Beth at another 555 number.

Panel 3: PG writes

The interesting colours here remind me slightly of the film ['Pleasantville'](#), where the background is B/W, while the characters are in colour..

Panel 4: That must be Quinta Desrault's picture on all those TV's

The picture looks not unlike that of "[Bianca Castifiore](#)" from 'TinTin' comics

Panel 6: I heart Tes(la) and Level 50 Balloon Boys Rule

Graffiti is slightly reminiscent of graffiti seen in Top Ten. Balloon boys might be a reference to the Zepellin like balloons that navigate the airspace in Millenium City

Page 4 Panel 1: Sophie's boyfriend is reading [Aeon Magazine](#) with Tesla on the cover.

AEON is a journal of myth, science, and ancient history specializing in archaeoastronomy and comparative mythology.

He has a scarab beetle on his left arm and is drinking Fizz Beer

Several people have mentioned that he looks not unlike Sophie when we first saw her and also bears a resemblance to her father seen in Issue #19

Panel 2: He also has a snake tattoo on his right arm

Panel 3: Nice green color rather like Issue #16 Love and the Law set mostly underwater

Panel 4: the advertising in the background ("STRONG Value!") is a first announcement of Tom Strong's presence, we have his name and his symbol, the triangle pointing downwards. The triangle is also the symbol for Binah and the highest female principle (see # 21).

Panel 5: Brink Hinkley could be a reference to famous radio personaltiy [Gordon Hinkley](#) unless someone knows of another famous Hinkley in broadcasting

[Al Qaeda](#)

Saveen Technology - [Paul Saveen](#) is Tom Strong's arch villain enemy except for Tom Strong 20-22 which tell the story of Tom Stone where they are friends in an alternate timeline

Page 5: Menacing helicopter and a crescent moon in the sky after the sex panel reminds me of something. Perhaps Orwell's 1984 (The John Hurt, Richard Burton film version)

Panel 1: The snakes head looks not unlike Rorschach's face mask from Watchmen...

Panel 4: FBI pilot approaching Tom Strong's Stronghold headquarters

Panels 6 and 8: Lucille seems to have hair shorter while Karen's seems longer. It's been 3 years since the last time we saw them

Panel 7: This is [King Solomon](#) the talking ape with the quaint English mannerisms from Tom Strong not to be confused with Weeping Gorilla who fails to make an appearance in this issue of Promethea

Panel 8: The two of them look not unlike Delirium and Desire from Neil Gaiman's Sandman...

Page 6 Panel 1: TL notes that the background in this panel looks like a [Jack Kirby](#) design Behind [Tom Strong](#) we can also see [Pneuman](#) his mechanical robot helper Notice also that Pneuman's holding a lightbulb, which is *on*...

Panel 2: '...new anti-terrorism laws...' - sound familiar to all you US residents.

Panel 3: America's Best is not only the name of the supergroup but also the Wildstorm

subsidiary which publishes Alan Moore's America's Best Comics or ABC for short

Page 7 panel 2: The childrens abduction being referred to occurred on pgs 12-13 of the previous issue #25 and it was the Pied Piper not Promethea who actually abducted them so presumably they aren't dead but somewhere in the Immateria

Panel 5: Tom Strong hasn't seen Promethea since 1963.

Now why does that date sound familiar?

:-)

Page 8: Back to the orange color of the first page once again.

Panel 1: In the background a shop called Argento's. Perhaps a reference to horror film director [Dario Argento](#)

Walking up the stairs just ahead of Sophie are 4 young members of the [Strongmen of America](#)

(Timmy Turbo, the Muntz brothers: Mason and Fortnum, Sue Blue).

They're not drawn in their usual Chris Sprouse Style, but it's undoubtedly them.

Panel 6: Interesting that the blue colouring only arrives when she cries - are the colours reflecting her mood...?

Note the bird that flies off when Sophie makes the call

Page 9 Panel 1: [Lone Wolf](#). There is a 1988 film with this title but it sounds pretty bad. Lone Wolf & Cub also already exist as films, a series of which were made in the 70s, and it seems there are TV series as well. [Kozure Okami](#) and the comic called 'Lone Wolf and Cub' is being adapted into a [film](#) due for release in 2004

(Two more chocolate/candy bars - 'risp' and 'Hots' Poster advertising 'Star Bike(s)'..?)

Perhaps a reference to the Speedster racers from Return of the Jedi

Panel 3: [Paulie Walnuts](#) is a character from The Sopranos

Panel 4: [Michael Imperioli](#) is an actor who has appeared on [The Sopranos](#) and [Spike Lee's](#) film [Summer of Sam](#)

Page 10 panel 3: The [First American](#) is a caricature of Superheros who appears in Moore's Tomorrow Stories

Panel 4: 'Blond Chick' would be [USAngel](#), who's the First American's sidekick in Tomorrow Stories.

Panels 6 and 7 Nice segue of Promethea making an appearance that only Sophie can see. She makes a nice change from the shades of blue that dominate these 2 pages

Page 11 Panel 2 : "This is not a drill" - warning given when an alarm goes off to ensure people don't think it's just a practice run but the real thing. Fire, War, Armageddon, whatever

Panel 3: "Someone's going to catch it when Mom gets home" - I'm guessing she's referring to Babalon as Promethea's spiritual mother rather than Sophie's actual mother John O'Neill writes

Bill wants Sophie to know "When mom comes...". Sophie (self-interested, justifying the "ME" in the cover title) assumes it's HER mother. In all probability it's the Mother of all of us: the highest female aspect. Note that at the same time Trent and Sophie's boyfriend are exchanging "Mother" insults.

Panel 5 Millenium Mauve. Presumably the drug they've been smoking. Mauve is an important color in magic. See Kenneth's Grant Beyond the Mauve Zone and other titles Also The Tom Strong #1 Text page beginnings:

"It was in the 'Mauve Nineties' at the end of the last century..."

Panel 6 Doesn't look like Sophie is going to get much sleep but she certainly has vivid dreams as we can see on

Page 12: The first page where regular panel borders are replaced by JH Williams almost trademark irregular border panels.

Panel 1: Color and image recall to mind the Daath Issue The Stars are But Thistles

Panel 2: Painted Doll firing at point blank range straight at the viewer (Presumably Promethea)

Panel 3: A strangely neutral image on its' own but given sinister overtones by the preceding panels. Obviously a photograph rather than a JH Williams drawing.

The picture was put together digitally by JH Williams and his wife Wendy.

What can I say about a glass of water that is half full and half empty with a strange yellow orange color

I'm assuming it's water but that's only because it's translucent

Panel 5: The two faces of Shakespeare are of course Comedy and Tragedy

Entertain Yourself Magazine - would you buy a copy of this?

Page 13 More birds as Sophie makes another phone call to her mother watched by Tom Strong

Page 14 panel 6: The portraits on the wall are of Tom's parents Sinclair and Susan Strong and his first girlfriend in Millennium City [Greta Gabriel](#). At the far right we can Jonny Future from America's Best

Jonny Future appeared in Tom Strong #14, and they referred to him being a member of America's Best then. Jonny is Jonni's uncle, and left her the house - with the portal into the future - in Tom Strong's Terrific Tales #1.

Page 15 Panel 1: Portrait shows JF, [Cobweb](#), [Splash Brannigan](#), Tom and Promethea. America's Best superhero team

Jonny Future who is male should not to be confused with Jonni Future who is female and appears in Tom Strong's Terrific Tales

The coloring of this issue and especially this portrait of an old Superhero team that doesn't exist anymore reminds me of Watchmen

Panel 5: The Fat Lady. She's going to sing. - It ain't over till the fat lady sings is an old cliché about Operas

John O'Neill writes

One of the most interesting themes in the issue. Ties together Quinta Desrault (an opera singer), The Apocalypse (It ain't over 'till) The Sopranos (taken as 'opera singer'), "She'll be Comin Round The Mountain" (return of the mother goddess at the opening of the 32nd path?). I wouldn't be surprised if AM used the lyrics to "She'll be coming 'round the mountain" to end the series as a whole. That is, in the last issue, when the "Apocalypse" arrives, I'm guessing everyone will be singing "She'll be comin' 'round the mountain" or something.

[She'll be comin' 'round the mountain](#) is a famous folk song or nursery rhyme

Page 16: Sophie spies [Tesla Strong](#) waiting at her regular phone call phone and doesn't make the usual call

Note that the old lady and man in the wide brimmed whose face cannot be seen were also shown when Sophie made her first phone call. We might be wrong but John O'Neill and I are guessing that this might be the Painted Doll in disguise

Page 17: Solomon awaits at her regular workplace and she starts to panic

Pages 18-19: Tom Strong finally catches up to her but she is still running away even though he says he's trying to help.

Page 20: Tesla make a heroic entrance but...

Page 21: the glass appears even more menacing now with more of its background visible but how does it signify the end of the world. There have been various guesses from numerous readers about it's significance. The most obvious one being that it recalls to mind the glass in Jurassic Park which starts to rattle when the dinosaur comes near. For me that's become a bit of a cliché by now and I don't think that's what Alan is referencing but I could be wrong.

Another reader writes

I couldn't figure out why Sophie (and Tesla) would find a half-filled or -empty glass frightening... it didn't connect to any mythological or archetypal images that I could recall. So I showed it to my wife, who is a Jungian psychoanalyst, and a little better at these things. She said, "Eew -- there's a scary face!" Not quite what I expected, but sure enough, after she pointed it out, I saw it what I THINK I see (or what I think my wife saw, I'm not sure because now she shrieks in horror and runs to another part of the house whenever I raise the topic) is two round white beady eyes on either side of the top of the band of the reflection, with a long hump between them like a nose. On the bottom of the band of the reflection there seems to be a row of little teeth.

I can't actually see the face myself but maybe I'm not looking hard enough. Will ask JHW about this

Only Alan Moore can tell us what it really means

Panel 5: Chukulteh is the god of Attabar Teru Tom Strong's birthplace.

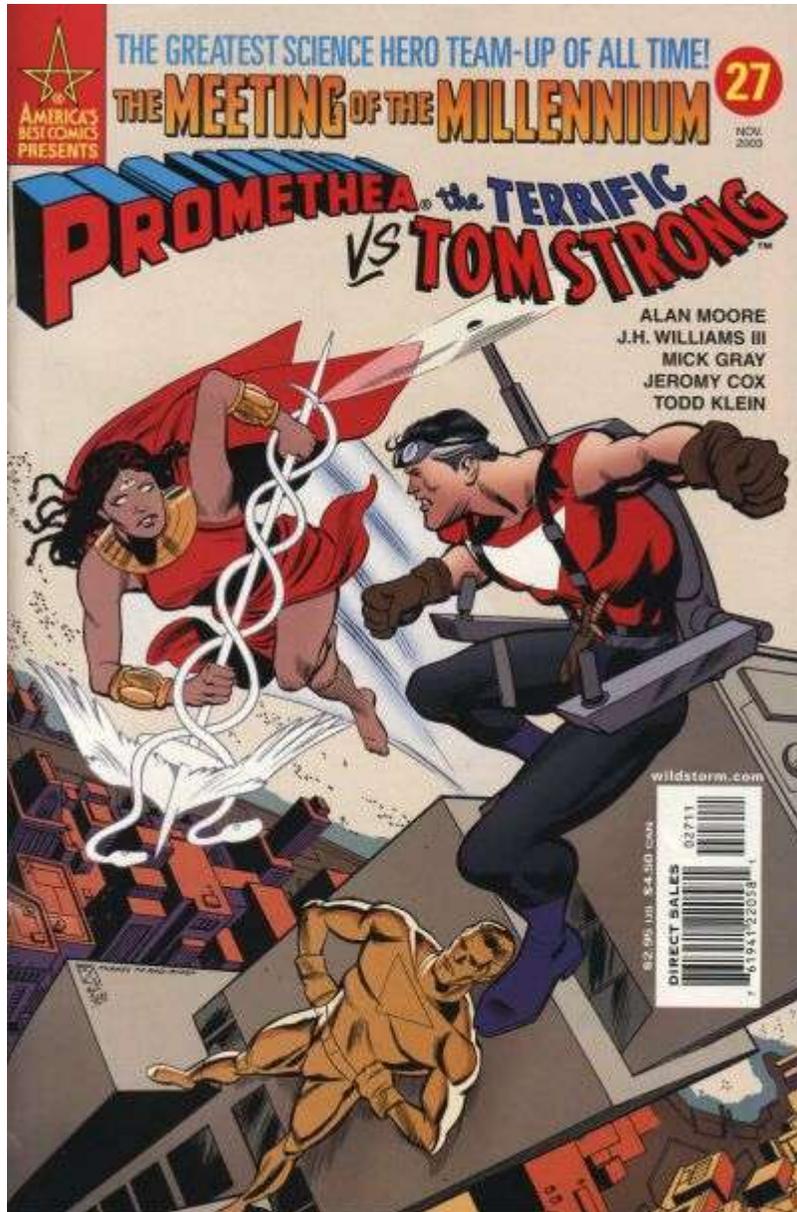
Page 23 The cleaner is singing the refrain from 'She'll be coming round the mountain when she comes'

Panel 9 At last some color starts to emerge on Sophie's hair

Page 24 Finally a full color page that we've been missing for the previous 23 pages and finally the credits for this issue appear. The birds flying out of the page remind Philip Graves of the drawings of MC Escher.. To me it is more reminiscent of Hitchcock's The Birds

NEXT: When Titans Clash! When Worlds collide! When it Blows its Stacks!

When It Blows Its Stacks



September 24 2003...November 2003)
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

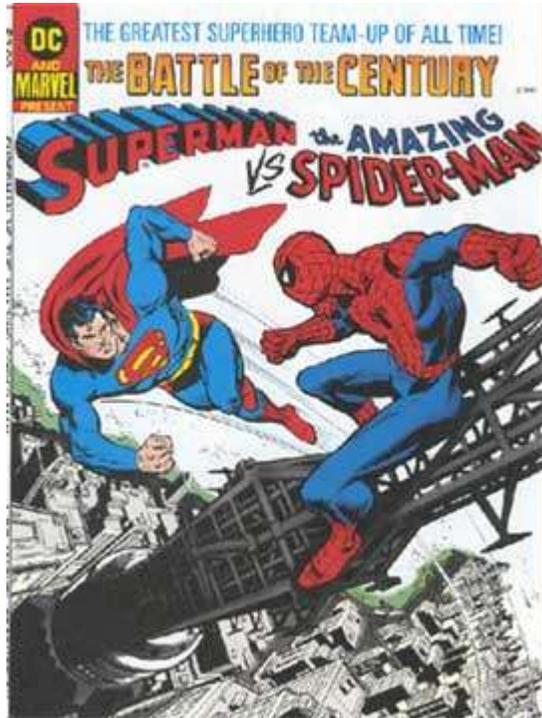
COVER:

Unfortunately this image doesn't quite match the contents of the issue. By the time Sophie turns into Promethea Tom Strong has already removed his portable helicopter backpack and they don't both fly in the sky at the same time. However it does match the Superman vs. Spiderman cover very nicely

Thanks to [Ross Andru](#) can be read on the roof of one of the buildings

If you have Adobe Acrobat then you can view the b&w image of this cover [here](#)
Thanks to John D. Coyle for the image

The cover is a homage to this cover



[Superman vs. Spiderman](#)

The main differences are

The greatest superhero team-up of all time! becomes

The greatest science hero team-up of all time!

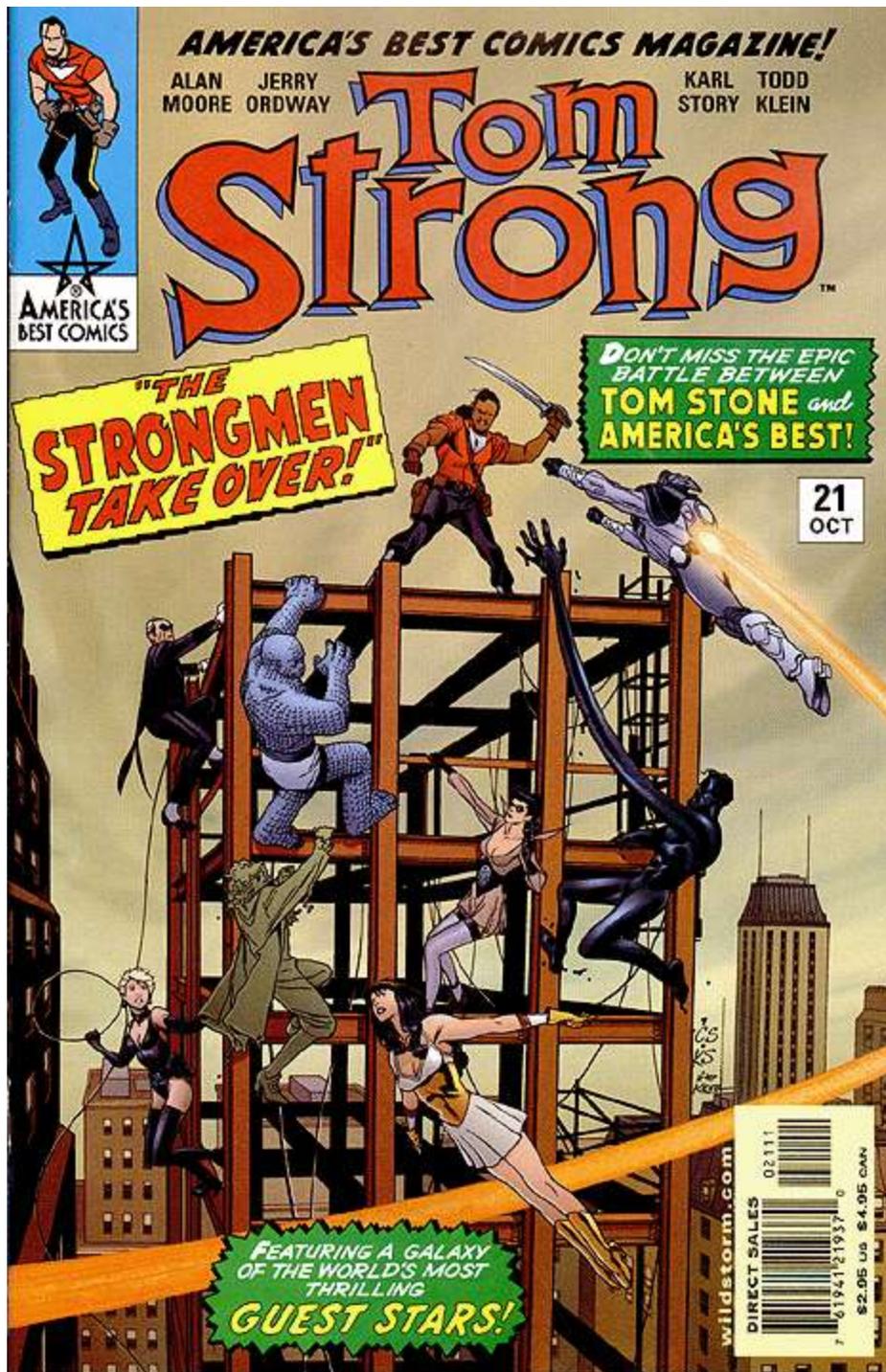
The Battle of the Century becomes

The Meeting of the Millenium

"Amazing" is replaced by "Terrific"

The creators names (Moore, Williams III, Gray, Cox and Klein) are now visible and the original building structure is replaced by the Stronghold

The Tom Strong Issue #21 which was published around the same time as this one had images of America's Best (including Promethea) on the cover.



Issue #21 Oct 2003

Release date 20 August 2003

It is a homage to the cover of [Fantastic Four #26](#) published in May 1964



Promethea gets a grand total of just 3 lines in this issue. Answering Tom Stone saying "...but there's another outfit I'm already committed to."

by saying

"Now honey, that's just a fib! We're the only science-team since the big lay-off in 1949"

pg. 12 panel 3

telling the Modular Man

"Oh, you brute! You're lucky I'm the nice Promethea!" pg 15 panel 1
and answering Tom's assertion of

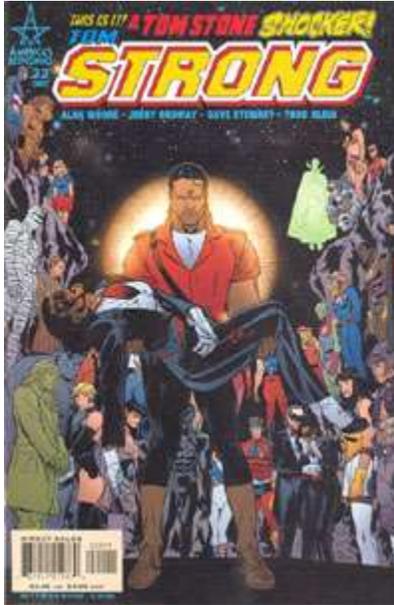
"We just don't like each other, so we contrive these ridiculous brawls over cases of
mistaken identity"

with

"Cobweb, honey, maybe they've got a point. This is all mostly aimless violence..."

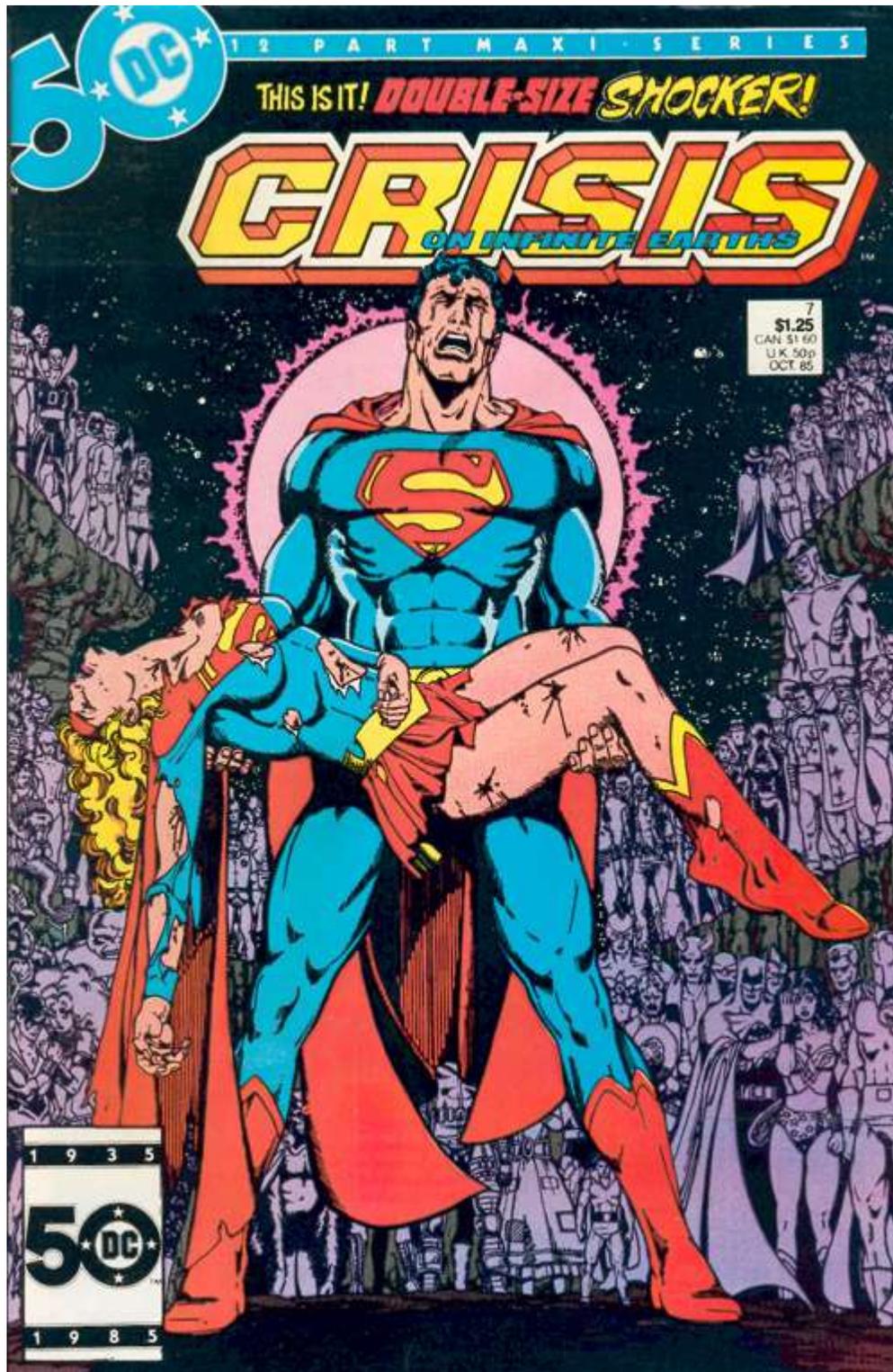
to which Cobweb replies

"Well, honestly! You say that like there's something wrong with it!" pg 15 panels 3 and 4



The cover of Tom Strong #22 (or if you prefer Tom Stone #3) entitled Crisis in Infinite Hearts is a tribute to [George Perez](#) cover for Crisis on Infinite Earths shows Tom Stone holding the dead Dahlua whilst all around numerous other members of the Tom Strong universe (including Promethea mourn her death).

It is labelled after Perez and is based on George Perez cover for Crisis on Infinite Earths cover #7 October 1985 (The Death of Supergirl issue)



Although she does not have any dialogue Promethea is seen on the top panel of page 14 battling in the air with the Americanized version of Ingrid Weiss

TITLE:

Thanks to Jay Babcock for pointing out that the title is *the title of a song (and the primary lyric) on the fourth song from the [Captain Beefheart](#) 1972 album "[The Spotlight Kid.](#)" This would be a record Alan would be familiar with -- that's his prime music period...*

Click on the link above for the lyrics to the entire album

SYNOPSIS:

Sophie turns into Promethea and evades both Tom Strong and the FBI. After saying farewell to her boyfriend she heads off for New York City. Tom Strong decided to reconvene America's Best to deal with the situation. In New York everyone gathers outside as Promethea approaches.

The original advertising blurb for this issue ran as follows

An ABC crossover, as Tom Strong makes a guest appearance! Sophie Bangs, still in Millennium City, lives a quiet but happy life. She's left the guise of science-heroine behind and now revels in routine daily pleasures. But all things must pass, and that time has come for Sophie! The subject of an intensive manhunt for the last three years, she's been traced to Millennium — where a confrontation with Tom Strong forces her to once again take on the form of Promethea...no matter what the cost!

QUOTES:

“Sophie, please. I’m Tom Strong. I don’t get things wrong” – Tom Strong, pg.2

“She doesn’t have a choice. It’s not what she intends or doesn’t intend. That’s why I’m never turning into her again. I don’t want to do it. I don’t want to end the world” – Sophie, pg 3

“I’m only, like twenty or something. I c-can’t take all this stuff...” – Sophie, pg 3

“Sophie, please. You have to believe me. I didn’t alert the media...” – Tom Strong

“You’re seven feet tall in a bright red shirt and you were chasing me! Of course you alerted the media! Now everything’s screwed!” – Promethea, pg 5

“Look if you’re serious about not wanting to be Promethea again, why not explain that to the F.B.I.?” – Tom Strong

“You are so dumb. They’re so scared of her, they’ll shoot me just to make sure.” – Sophie, pg 5

“Sophie, look, if you’re thinking of turning into Promethea...All I’m saying is, I can stop you before you have time to scribble a drawing or whatever you do.” – Tom Strong

“I don’t need all that anymore. This is on you. Y- you’re making me do this.” – Sophie, pg 7

“A-agent Breughel, somebody must have loaded our guns with...uh, well, with butterflies.” – FBI Man

“Th-those are moths” – Karen Breughel, pg 10

“I am the final fire. Make things right with yourself, Tom Strong. Make things right with God. My time is come” – Promethea, pg 10

“Our whole recapture operation is finished!”- Lucille Ball

“Agent Ball, I...I—I think everything’s finished.” – Tom Strong, pg 11

“W-we have to get some F-115’s in the air, bring her down...” – Lucille Ball

“Really? And what happens when she turns your jets into flocks of parakeets?” – Tom

Strong, pg 12

“Agent Breughel, this is no longer a federal case. This is the end of the world. Go be with your loved ones.” – Tom Strong, pg 13

“No Carl, not Joey. But yes, it’s me” – Promethea, pg 14

“It’s always happening. Everything’s always happening” – Promethea, pg 14

“You’re out of my league now, right?” – Carl, pg 14

“Yes” – Promethea

“That’s Okay. J-Joey you...you always were” – Carl, pg 15

“A lot of people will hurt themselves. And yes. Yes, you deserve it. I love you so much, Carl. I love all of you so much” – Promethea, pg 14

“..you’re like the horniest thing I’ve ever seen, and.. and I feel like I’m talking with my mom” – Carl, pg 15

“...there is no afterwards. Farewell, my love. I’ll see you in time” – Promethea, pg 15

“I’m doing what has to be done. I’m going to find out if John Merritt Ray is still alive. And then I’m reconvening America’s Best” – Tom Strong, pg 17

“..and with one coalition soldier killed each day since the war’s end nearly two months ago...” – Newscaster, pg 20

“She’ll be riding sick white horseflesh, I mean Whore’s flesh, but don’t let me BABBLE ON...” – Smee, pg 21

“...hasn’t this happened before? Right before my big revelation” – Marv, pg 22

“Holy Christ, Holy Cow, Holy Grail. Holy S**! Holy Mother, Holy Bible, Holy Babble, Holy Holy Holy Lord God Almighty...” – Smee, pg 23

NOTES & ANNOTATIONS:

Slightly better but still not finished version

First online review at [The Trades](#)

Another review from [the Fourth Rail](#) giving it 10 out of 10

Note that for the first 7 (almost 8) pages the panels have a clear white background



Page 1 Panel 1: Not sure where this is supposed to be or why the men in decontamination suits are spraying the people sitting down
 Note signs: 32, Smoke Player(s), PB, World Wide, FRC, ACTOR, Soda, 711
 John O'Neil adds

I'm guessing this is a scene in Picadilly Circus, as the 'PB' sign is obviously a play on the 'BP' of British Petroleum. The men in white suits seem to be decontaminating people after some sort of terrorist biological or chemical or dirty nuclear attack. Another 'sign

of the times.' The reference to BP might be meant to link terrorist action to oil exploitation, but in all probability, its just there to tell us this is England.

Philip Graves also points to the double decker bus and a few other interesting observations

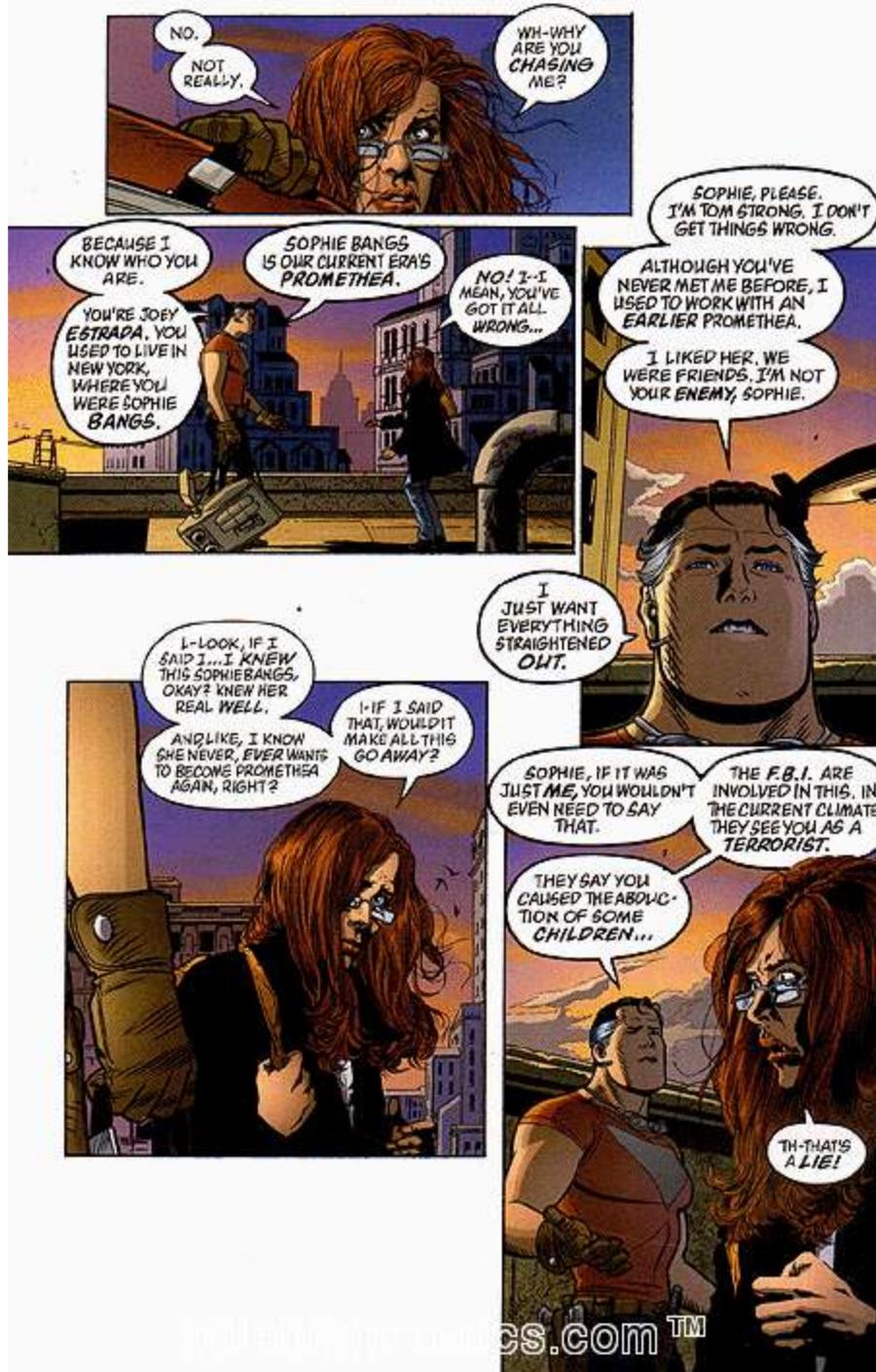
*A double decker bus that automatically suggests: London. The men in decontamination suits could then be signifying a chemical/biological attack. I *think* that there was a 'trial run' in the Underground during the last couple of months.. but... could be anywhere! Notice not just the obvious signs, but the positioning on the left. The clocks both show 7.55 [possibly 6.55], and the left hand one is in an arrow *pointing* to the 32!*

Panel 2: This image reminds me of Kubrick's [Dr. Strangelove](#) but it's been years since I saw it. Does anyone know if "This is not a drill" is ever heard on the soundtrack?



Panel 4: Probably in Africa somewhere and also reminiscent of the Promethea prologue in Issue #1. Alexandria 411 AD

Panel 5: Note the Zepellin in the sky



Page 2 Panel 2: Joey Estrada. Sophie took the surname of her dead father

Panel 4: Note the birds in the sky



Page 3 Panel 6: Presumably MBC stands for Millenium Broadcasting Corporation

Page 5 Panel 4: Note birds in the background

Page 6 Panels 1 and 4: More birds in background

Page 6 Panel 2: Either Sophie is lying or else she can't remember images from her dream/nightmare in the last issue

Pages 8-9: As Promethea appears so does her sun symbol, the chalice overflowing and some moths

Also note that the clear white background is finally replaced by the usually unusual Promethea background

Pages 10-11: TL writes

the double page 10/11 in Promethea # 27 reminds me of the story "the perils of Dhalua" in Tom Strong # 9. Dhalua has a vision ordeal in the volcano where she sees a vision of Chukulteh. Chukulteh is shown as a "chiseled crystal sphere that seemed to have too many sides, to many faces... I understood that every face was but a different way in which men know Chukulteh... And somewhere in this heavenly jewel, somewhere in the play of light and meaning through its million sides... there was chukulteh." it's a kind of mandala, I think it stands for the divine nature of Promethea.

Page 10: Dave Clark thinks that Alan Moore must watch [Buffy the Vampire Slayer](#) as Buffy makes butterflies come from a machine gun in the penultimate episode of season 4. but Travis Smith has written to me that

on the DVD Commentary on the particular fourth season episode referred to, "Primeval," the show's creators admit that they are doing an homage to Promethea when they give Buffy magical powers that include turning live ammunition into doves. While she possesses these powers, furthermore, her eyes go all white.

Page 14 Panel 1: We learn the name of Joeys' boyfriend – Carl

Middle Panel: Note the [Aeon Magazine](#) and Pizza box on the floor

Page 17: "Val" = Val Var Garm Tesla's boyfriend, the living Magma creature (first seen in Tom Strong #8 [Sparks] and first named in Tom Strong #15).

"Indigo"[City]=Home of the Cobweb (and now, Greyshirt.)

"Coffeeburg"=Home of Splash Brannigan.

John Merritt Ray is Johnny Future

Page 18: The last time we saw the Smee was in Issue #22. He's a bit more articulate this time

Page 18 bottom panel: Nice head of the [Statue of Liberty](#)

"She'll take Manhattan" from the song [Manhattan](#) by Rodgers and Hart first used in 1925 in the show "The Garrick Gaieties" but more famous in a version by Frank Sinatra

Thanks to Philip Graves for adding the following information

If you have a look at [this page](#) it would appear that it "is a masterpiece because of its simplicity. Of the song's 32 bars, 16 are exactly the same." Thirty-Two, eh?! Also..

"Manhattan" has but one verse and one refrain, yet while the verse is sung just once, the refrain's melody is sung four times — each with a completely differently set of lyrics." Sounds a lot like 'She'll be coming round the mountain'... compare the lines from pages 22-23. There are four different sets of lyrics to She'll Be Comin' Round The Mountain, too. (Or else it's a line from "First We'll Take Manhattan" by Leonard Cohen..)

Pages 20-21 Centre Panel: A beautiful image of Promethea. Note that her sun symbol now also has a third eye

Page 20: [Ari Fleischer](#) resigned as White House Press Secretary in May 2003

Panel 3: Sophie's mother is drinking Aloha Water

Philip Graves adds

Ali Fleischer apparently announces a state of Red Alert because of Promethea. Ironic then that Promethea now has a middle- eastern appearance... it looks like the bottled water is 'Aloha Water'. Interesting choice of title, since the references to glasses and water seem to signal a "Goodbye"!

Page 21: *Sick white horseflesh*

sounds like one of the steeds being ridden by the 4 Horsemen of the Apocalypse. Maybe Pestilence

Page 21 Panel 2: Note the signs (Heart) Love? Club, L32, Pro

Panel 3: [SARS](#) stands for Severy Acute Respiratory Syndrome

Philip Graves adds

SARS, like the Iraqi war was touted as being THE signal of worldwide death and doom. Both then 'finished' with much, much less loss of life than had been pessimistically predicted. However. Equally similarly, both have been pronounced 'over', but keep resurfacing..

Page 22 Panels 2 and 4: Rotten Bin Laden graffiti on the Weeping Gorilla poster

Obviously a reference to [Ossama Bin Laden](#)

Panel 3: Sophie's mother is now drinking Naive Water

Thanks to Origami for pointing out that

Naive water was a joke back in the eighties when bottled water was just coming onto the market. [Evian](#) was naive spelled backwards.

Panel 5: I wonder which member dropped out of the 5 Swell Guys to make it just 4?

Philip graves suggests

Bob or Kenneth. Kenneth they were saying was having marriage problems, and they thought he was failing in his predictions. Bob seems to have been trying to chat up Roger, which was not welcomed.. [#11] maybe s/he put her/his foot down..?!

My guess is Kenneth but I could be wrong.

Middle Panel: The wall or road leading up to Malkuth is starting to break apart with Dazzling white light behind it.

Page 23 Panel 2:

["Holy Holy Holy Lord God Almighty..."](#)

is a Lutheran hymn by Reginald Herber. Lutheran Hymnal #246. Click on the title for the full text

Page 24: I don't recognize most of these people though the one down the bottom left looks a bit like Henry Royce

Also visible amidst T-shirt images, jackets and tattoos are a naked blonde woman, a fish, an alien face (Communion?), the number 10, a TV set, a dragon and a skull on fire. The naked man looks a bit like Steve Shelley. Anyone want to guess about some of the other people visible?

Next: Don't they know it's the end of the World

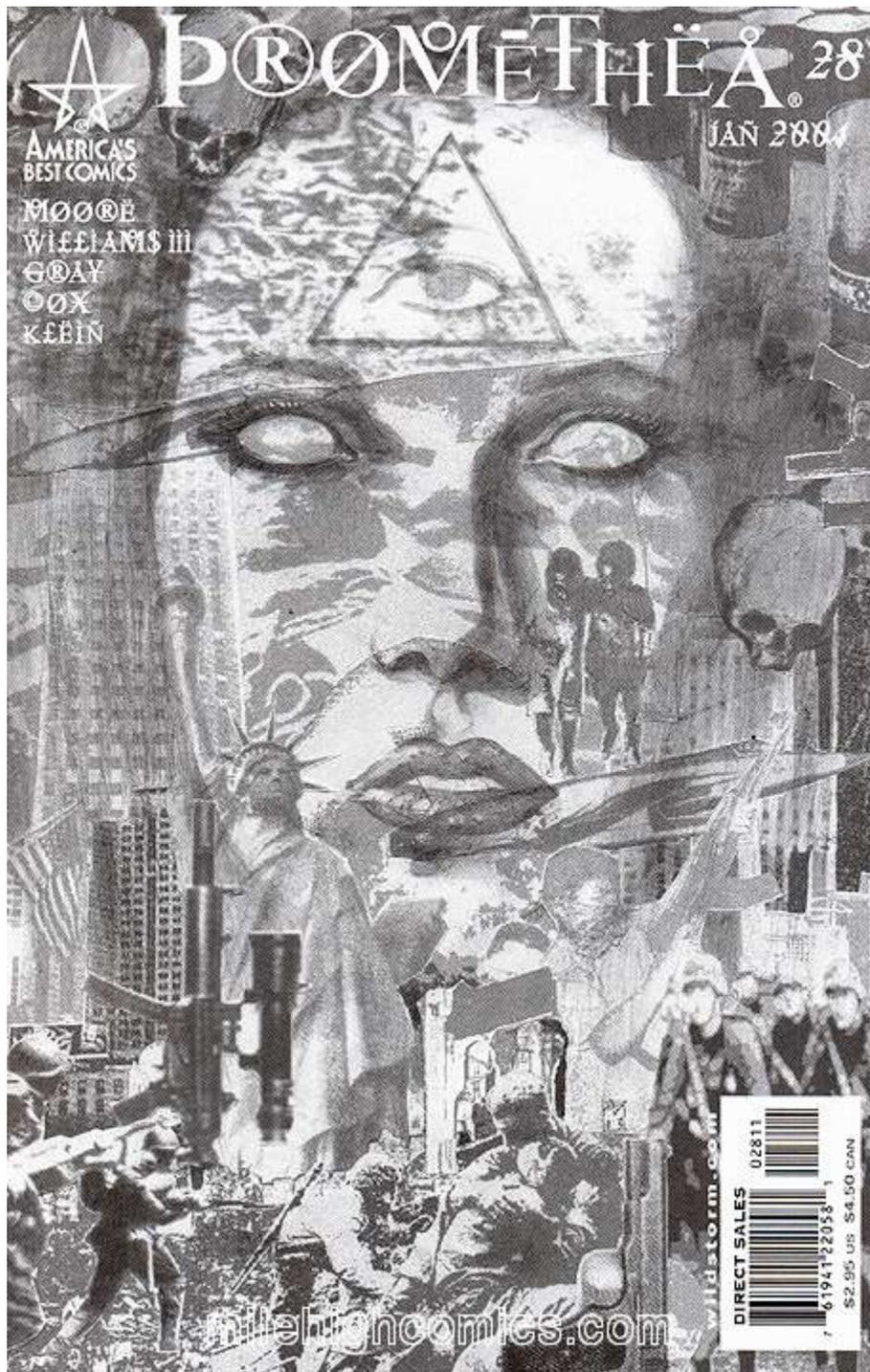
(It ended when you said goodbye)

are the last two lines of a song entitled

[The End of the World](#)

with music by Arthur Kent and lyrics by Sylvia Dee. Artists who have covered it include Hermans Hermits, The Carpenters, Skeeter Davis and Vonda Shepard

**Don't they know it's the end of the world?
(It ended when you said goodbye)**



(3 December 2003...Jan 2004)
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

A black and white collage on the cover. One human skull image repeated and several guns shown although they all appear to be different types. Upper right hand look like toxic waste barrels, at the bottom troops at war, including one man comforting another. Statue of Liberty on the left sort of matched by masked man with gun upraised, two poor black children walking towards us, World Trade Centre and American flag visible, also note the face visible just under Promethea's right eye.

Interesting use of lettering from Todd Klein. R as in registered trade mark and C as in Copyright sign. Letter O crossed towards the right whilst number 0 crossed towards the left. Pound Signs used for capital L's, two different types of E's.

TITLE:

Don't they know it's the end of the World

(It ended when you said goodbye)

are the last two lines of a song entitled

[The End of the World](#)

with music by Arthur Kent and lyrics by Sylvia Dee. Artists who have covered it include Hermans Hermits, The Carpenters, Skeeter Davis and Vonda Shepard

SYNOPSIS:

The original ad for this issue ran as follows

Don't they know it's the end of the world (it ended when you said goodbye)? After three years on the run in Millennium City, Promethea returns to New York to commence the apocalypse and is reunited with her mother, Jack Faust, Stacia, and others from her past.

QUOTES:

"We all looked up to blinding spectacle...with two towering absences more visible...New York's gaudy hot-ass fabulous apocalyptic angel spirit, three years gone, entered again into her city...and everybody suddenly remembered that each brick, each busted tail-light in this mad stampede of world and time was Holy, to be loved, and there was no more and so on and so on, no more yadda yadda" – Narration , pg. 1

"I think our time-perception's slipping...Drucker's weeping. Vanderveer's practically catatonic...My guess is that Ms. Bangs is generating a strong electromagnetic field as she approaches" – Agent Hansard, pgs. 2-3

"...that Smee in the CORNER, losing my religion..." – Smee, pg 3

"Now the world finally needs 'em, where are all the science heroes?" Lucille Ball, pg 3

"I think something's wrong with time" - , pg 5

"She ran across the sky like brilliant paint whereafter everything we touched came away wet yellow, sticky blue...as if that night were sweating poetry...the language in our mouths turned heavy as uranium...clattered through the flimsy paper backdrop of this world...she scrawled herself, a crayon line on fire that everyone could read" – Narration, pg 6

"It was created to destroy Promethea and it's all we have" – Agent Hansard, pg 7

"Please Mother. Please don't punish me." – Smee

"Poor child. You were not born, but only fashioned, as a scourge. Don't be afraid. It is not punishment I bring. It is release. Go, little one. Go and be universe again" –

Promethea, pgs. 8-9

"Don't let...me fall...into the floor..." – Karen Breughel, pg 8

"It's a temporal lobe seizure" – Agent Hansard, pg 12

"This is the happiest day. Of my life" – Stacia Vanderveer, pg 13

"That rooftop. I'd seen it before. I-it's where we all are. It's reality..." – Karen Breughel

"It's like she's had some massive breakdown in her whole sense of what's real. Maybe that's what "End of the World" means. Maybe it's when agent Breughel's condition becomes pandemic" – Agent Hansard, pg 13

"...as if all the cities of the Earth were made one simultaneous place...this boundless Universe a glittering mere town, a blackout street, a galaxy-stuffed house, a solitary beloved room..." – Narration, pg 15

"There'll be a lot of individual destinies arriving at this place in the times ahead.

Converging...Coming together." – Promethea, pg 15

"Well, my government contacts recommended some Midwestern fellow that they're flying here now. He's frightfully dangerous, apparently" – Cobweb, pg 16

"Great Darn! So this is the Big City... And I guess you folk are real crackdealers and prostitutes!...I hear the laws of physics popped a spoke...and that calls for some hard-hitting, potentially violent science!" – Jack B. Quick, pg 17

"...this unique light of our mythical, our holy personalities, each of us singular, each unrepeatable in the immensity of Spacetime and right there we all remembered we were real, were lovers, gods or fiends in our own burning sagas so we cried, "What are those dreary yards that we have built? What lives are these that drape us gray like shrouds?" and understood we were all heroes in our souls..." – Narration, pg 18

"It was a trademark dispute. Bruno Smiliac's murder. The Painted Doll killed Smiliac because Jellyhead was infringing on his intellectual property" – Marvin, pg 19

"Smiliac was ripping off the Doll without realizing it...Multiple bodies controlled from a distance" – Marvin pg 20

"...so in a sense we were all right here in this one familiar room amongst these faces that we know so well and you were Jack Faust sitting trying to comfort Dennis Drucker, thinking "Jesus, this is really it," and hoping you were ready and me, I was Trish Bangs thinking she could use a drink right now and realizing that she didn't need one, and do you remember how we all looked round when Stacia said..." – Narration, pg 21

"Are we all gonna have sex?" – Stacia Vanderveer, pg 20

"The Dolls ain't remote control drones like Smiliac's pieces of @#\$*. They're all independent artificial intelligences, following a simple set of behavioral programs. They like to kill things. They do this based firstly upon practical considerations...and secondly on the principle of novelty...and I sent the "activate" command just before Ladyboy here grabbed my cap. Oh, and do you know the recall command? There isn't one." – Stand, pg 23

NOTES & ANNOTATIONS:

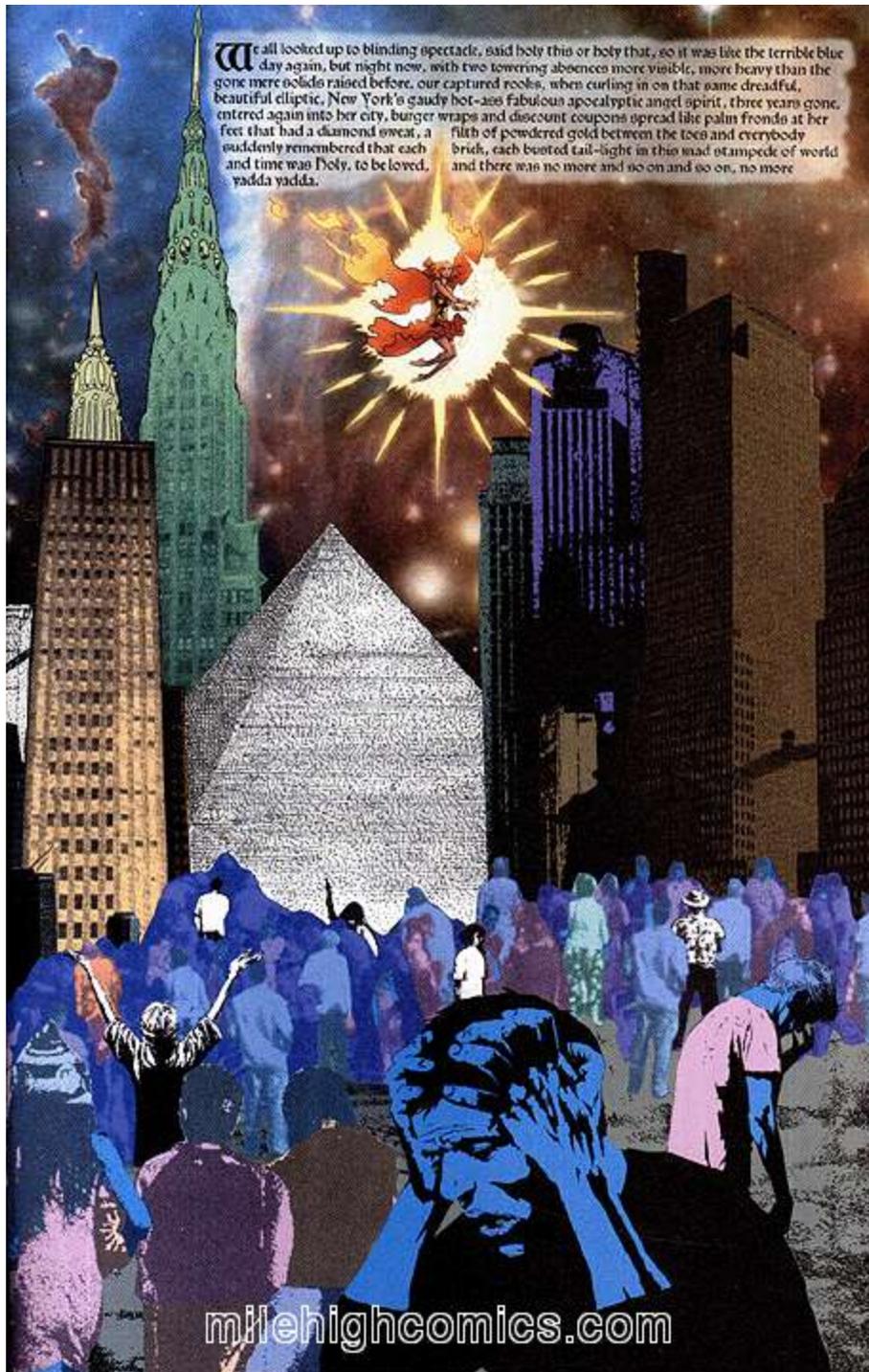
still to be completed properly

First a review of this issue at [The Fourth Rail](#)

Another one at [Silver Bullet Comics](#)

Discussion at [Barbelith Underground](#)

Finally from [Comic Book Resources](#)



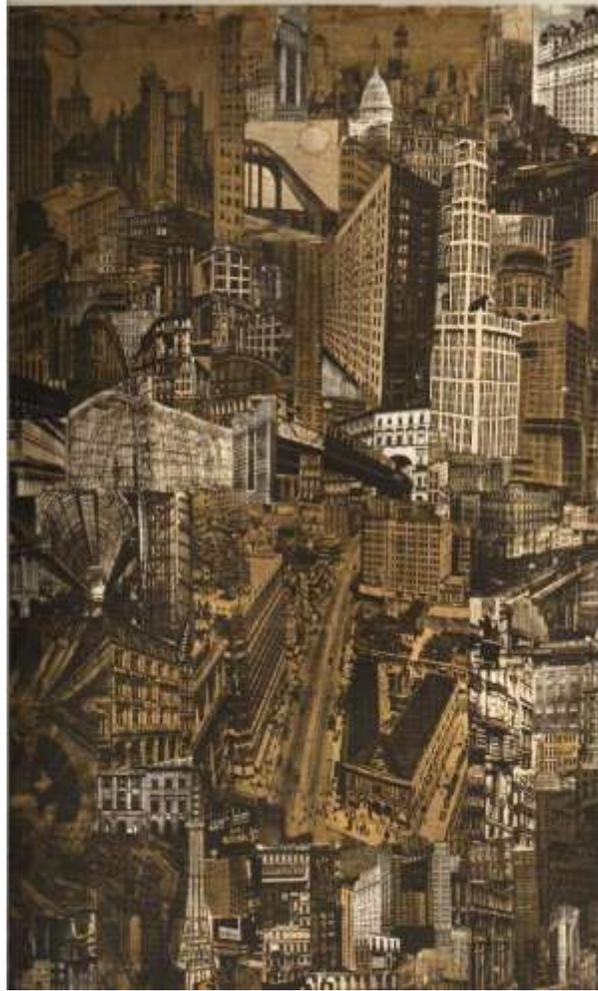
W e all looked up to blinding spectacle, said holy this or holy that, so it was like the terrible blue day again, but night now, with two lowering absences more visible, more heavy than the gone mere occlude raised before, our captured reels, when curling in on that same dreadful, beautiful elliptic, New York's gaudy hot-ass fabulous apocalyptic angel spirit, three years gone, entered again into her city, burger wraps and discount coupons spread like palm fronds at her feet that had a diamond sweat, a suddenly remembered that each and time was Holy, to be loved, yadda yadda.

milehighcomics.com

Page 1: Apart from the obvious b&w pyramid another building visible is the Empire State Building.

TL writes that:

the many city buildings put together remind me of a famous photo collage by the Bauhaus artist [Paul Citroen](#) in 1923. The original is in the collection of graphics of the Museum at Leiden/Netherlands



But **JHW3** writes that

They are actually not influenced by any one collage artist. It's more of an homage to collage art in general. so I did not reference anyone. I just wanted to capture what I had vague recollections of in my mind from things that I have seen elsewhere without fully remembering where I had seen stuff like that. all very free flowing and instinctual. I had great fun doing those.

PROMETHEA



LUCILLE, I...

WE... I DON'T KNOW. WE
OVERTOOK HER, I GUESS. I'M
NOT EVEN CERTAIN WHAT
MONTH THIS IS.

...THIS ALL FEELS
WEIRD. HOW'D WE GET
FROM NEW YORK TO MILLEN
NUM ANHAD OF HER?

EVERYONE FEELS
STRANGE. MY GUESS IS
THAT MS. SANGS IS
GENERATING A STRONG
ELECTROMAGNETIC
FIELD AS SHE
APPROACHES.

please please
PLEASE!

Let me OUT! Do
you know who I AM?
Do I know who I
am?

That SMEE, that SMEE.
that SMEE...

I SEE ITS
STILL RAWING
HOW ARE THE
OTHERS?

please

IF THEY'RE ABOUT
THE SAME, YOU BETTER GO
SEE FOR YOURSELVES...

I'M SORRY.
I'M SORRY. I'M
SORRY FOR WHAT
I'VE DONE.

I'M SORRY
FOR WHAT I'VE
DONE.

I'M
SORRY.

JESUS. BUT... I - I DON'T UNDERSTAND.
EVEN IF IT IS A FIELD OF SOME SORT.
WHY IS IT SO STRONG HERE?

WHY DO
I FEEL SO...
FLNNY?

ALAN MOORE co-creator J.H. WILLIAMS III writer MICK GRAY pencils/collage JEREMY COX inks TODD KLEIN colors KRISTY QUINN letters SCOTT DUNBIER asst. ed. editor



click on images for larger version

Pages 2-3: Most of the double-spread pages in this issue (apart from 10/11, 16/17 and 22/23) are meant to be read across from the first page to the second for the first row of panels then back to the first page for the second and then the third row (if there is one). Because of this I'll just refer to the panels as Pages 2-3, Panel 1, etc.

Also the "ghost panels" above and below the regular panels are treated as background and not numbered.

The ghost panels on these pages are always either the first tier of panels on the next page or the last tier of panels on the previous page except for the very first set of ghost panels which comes from the last tier of the final page with ghost panels and also the final set of ghost panels comes from the first page

Pages

2-3 Above shows pgs 14-15 bottom

Below shows pgs 6-7 top

6-7 Below shows pgs 8-9 top

8-9 Above shows pgs 6-7 bottom

Below shows pgs 12-13 top

12-13 Above shows pgs 8-9 bottom

Below shows pgs 14-15 middle

14-15 Below shows pgs 2-3 top

Panel 6: The Smee is quoting lyrics from the [REM](#) song [Losing my Religion](#).

Pages 3-4 Panel 1: Hi-5 has now been renamed Platform Four.

Panel 4: Note the portrait on the wall has only 4 swell guys in it so it dates from after Bob's death.

Panel 5: *After we lost Bob at the WTC*

Looks like Bob died along with more than 3,000 other people on September 11, 2001.

Pages 6-7, Top Panel: I can recognize the Parthenon building but can other people name some of the others shown?

I have no idea who the woman on the right hand side with green dress and purple hair might be.

Pages 8-9 Panel 2: Green and red primary colors on either side of Promethea with images from the previous and next panel either side of her.

Note the

up

she down

comes goes

again

dialogue bubble has a cone instead of the usual dialogue tail and the bubble itself is exactly circular. The same words are repeated as the last bubble on the next page but with different lettering.

Page 10-11: Does anyone know who the 3 blue cloaked and gloved figures with invisible bodies and the Grecian Urn/Spinning Top type heads are, because I don't? I thought they might have been the fates but only one of them appears to be female.

Hellblazer32 says they're from [the Invisibles](#) but he can't remember which issue.

When I asked JHW3 about this panel his reply was

the 2 page spread in question is not referencing any comic at all. It is actually based on descriptions of an event that alan actually experienced himself. So no we are not referencing anything from published source.

Alan and I would never reference anything without it being blatantly obvious or stated in someway (like the covers for example). I just think that many of the ideas cross because of shared interests outside of comics.

lonepilgrim writes that:

I would imagine that the figures represent God manifested in male/father, female/mother and othe/son form - I'm not that familiar with the theology behind this. The multiple faces possibly represent the different ways in which these archetypes are manifested in different religions. Karen is transported from the 2 dimensional world of the comic book into a 3 dimensional world - which is why the speech bubbles are spheres and cones.

Karen Breughel is totally naked except for a nappy fastened by a safety pin. Note that as she emerges from the comic panels the black borders are still on her legs

Grass on the rooftops obscures some panels. The very tall towers remind me of [Terry Gilliam's Brazil](#) and a [Gerald Scarfe](#) animation sequence from Alan Parker's [Pink Floyd: The Wall](#)

Dialogue from the entities

- remember
Karen hello
us are we

- here you
again
- you
world time
baby don't worry
down fell a crack
ours into
folded little
 - again
going she's
remember
goodbye
 - before
here were you
remember born
after a moment
ago happy
died
 - up
she down
comes goes
again

Apparently Karen has found herself outside her 'real' world of the comic. Outside the boundaries of normal spacetime.

For another version of a triple godhead seen while a character has a seizure see



From Hell
Chapter 2 page 26

Pages 12-13 Panel 6 Note the reverse order of the green and red coloring
When Promethea arrived it was green on the left and red on the right. Now that she
departs it's red on the left and green on the right

Pandemic means

an epidemic that is geographically widespread; occurring throughout a region or even throughout the world

[Source](#)

Pages 14-15 Top Panel: The Eiffel Tower is the most obvious building here. People running may be taken from footage of Sept. 11th, 2001. On the woman's T-shirt it looks like

h R C

b&w illustrations include a couple kissing and a boy holding a candle (Does anyone know where the boy is from?). Also an owl, blue bats and moths

JHW3 writes that

the kissing couple is a random drawing that I did for the collage and the little cartoon boy is Wee Willie Winkie, a children's book character

lonepilgrim adds:

The boy with the candle may be Wee Willie Winkie from the nursery rhyme of the same name - which hints that the characters in the comic world have been wandering like sleepwalkers in a dream. It could also refer to another strange nursery rhyme - 'How many miles to Babylon?' which would fit with the idea suggested by the imagery and text of every city being the same city - an idea incidentally that is explored in 'Invisible Cities' by Italo Calvino - Babylon also features in 'Snakes and Ladders' - and may also be 'the radiant heavenly city'

"...and it's August with Chemical Ali caught alive, it's April with him dead..."

Ali Hassan al-Majid or [Chemical Ali](#) the Defense Minister of Iraq during Saddam Hussein's regime was mistakenly thought to have been killed in April 2003 but was eventually captured alive on August 11th, 2003

Panel 1: Trish is looking through a School Memories book.

Pages 16-17: Tom Strong and Jonni Future appear slightly more realistic than all the other characters who look cartoonish

On the middle panel we can see icons for:

- Tom Strong
- Cobweb
- Splash Brannigan
- ?Promethea?
- Jonni Future

Thanks to Kevin Magee who noted about the last icon

It looks to me like a profile view of Jonni Future's helmet. (See Promethea 29 or any issue of Terrific Tales for confirmation.)

Jack B. Quick makes a grand entrance. He is drawn even more realistically than Tom Strong and Jonni Future

Pages 18-19: Note the HP Lovecraft like creatures visible in the sky apart from the skyscrapers and Platform 4.

Panel 10: *You bastards!* - Hellblazer32 notes that this is a South Park reference

Pages 20-21 Panel 4: *Some say the world will end in ice* is almost but not quite a quote from Robert Frost's poem [Fire and Ice](#).

Panel 10: Image taken from Issue 10 Page 12.

Not sure what the correct description for the last panel art is called. Airbrush or ???
Anyone know?

Pages 22-23: The airbrush style art invades all of the panels in Trish's room until it finally takes up the whole panel in the close up of the glass and hand Painted Dolls emerging out of the water of New York Harbour provide a suitably creepy image reminiscent of some horror films although the only specific title I can think of is Carnival of Souls and that only has one person emerging from the water. Can anyone think of some other horror movies where this happens?

JHW3 notes that:

the scene at the end with the dolls is just meant to be creepy. I suppose in the back of mind I may have been contemplating old horror movies. especially since the drama of that scene is much like that and I love that sort of stuff.

Middle Panel: Note the eyes in the triangles.

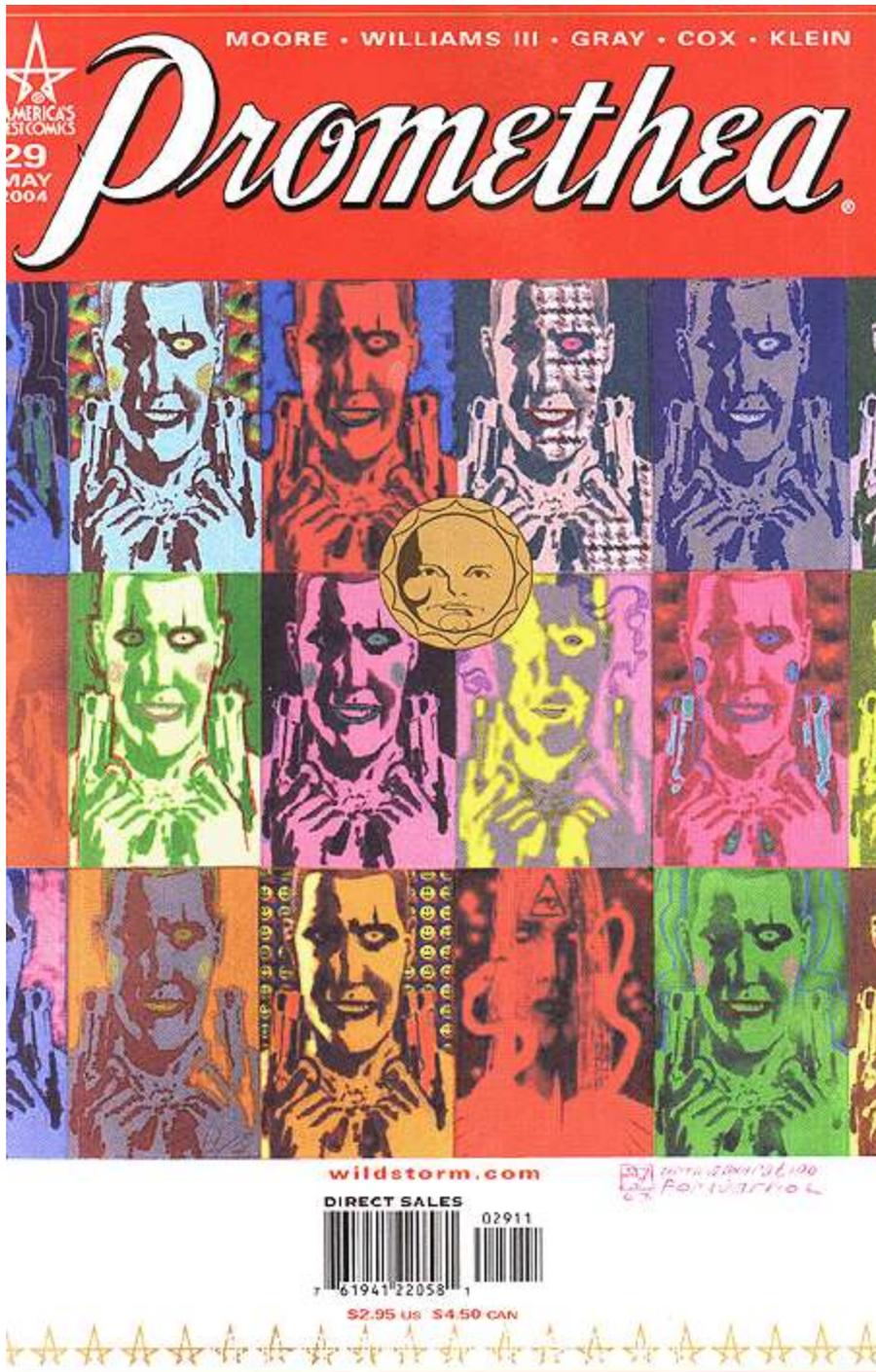
Dove and cup image repeated from Issue 22 pages 14-15.

Page 24: Black Piss Beer. Anyone get this reference?

There is a [Piss Beer website](#).

Valley of the Dolls is the title of a bestselling Jacqueline Sussan [novel](#) which was later made into a [film](#).

Valley of the Dolls



(10 March 2004...May 2004)
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

with aDmiration for Warhol

The cover is obviously directly based on [Andy Warhol's](#) Campbell's Soup I (Tomato) 1968



Note that the lettering on Promethea is almost identical to the Campbell's on the can, the red on top and white on the bottom, the ABC logo, the red line and the golden sun symbol all duplicate identical colors and similar images in Warhol's original.

Also note that one of the Painted Doll images has yellow smiley faces behind him and that in the image above Promethea smoke from the guns is similar to the shape of the caduceus snakes.

The numerous Painted Dolls in different colors must be inspired by Warhol's portraits of celebrities such as [16 Jackies](#)

A quote from [this site](#)

Andy Warhol first used the silkscreen method of transferring black-and-white photographs to canvas in 1962; his explorations of the famous began in August with his first Marilyn Monroe painting. He quickly moved on to depicting other Hollywood stars, socialites, and himself, transforming his subjects' ordinary features and gestures into aspects of mythical beings through simple outlines, shadings, highlights, and bold color overlays.

Although Warhol's technique eventually removed the artist's brushstroke from the

process, the use of large, inexact colored areas and an off-register grid created a painterly image. The grid also recalled the slight variations of frames of a film, a medium Warhol had used since the early 1960s.

In Warhol's portraits, including his self-portraits, he avoided exploring psychological states, emotions, age. He presented himself as myth and shadow, examined but not revealed, showing instead a blank or watchful face hidden in shadows, cropped to odd angles, even in close-up to reveal the pores of his skin.

Identical or near identical imagery that occurs in this issue includes

Page 3 Panel 2: the 3 Painted Dolls

Page 6 Panels 1-3: larger versions of same panel contrasted with Page 7 last 3 panels:

smaller versions of same panel

Pages 6-7 Middle panel: Door, table and vase in background

Page 10: Top left hand panel and bottom right hand panel. Almost but not quite the same image as the Painted Doll on the cover (without the guns)

Pages 10 and 11 panel 1: Small section of top part of the 2 Dolls pointing guns at each other duplicated

Pages 14-15 top panels: Adapted Seal of the City of New York repeated 9 times

Page 20 panels 3-4: Duplicated except for color and dialogue.

Note the backgrounds used for the different sections

Painted Doll scenes always have chequerboard pattern

Scenes in Trish's apartment have clear white background

and there are 3 double page spreads on pgs 8-9, 12-13 and 18-19 with identical patterns:

5 horizontal panels on the left and right hand pages and a vertical panel in the middle:

Ball visiting Breughel in hospital with city imagery in the middle panel and the Lovers and the Chariot bisecting scenes around Trish's apartment.

TITLE:

Valley of the Dolls is the title of a bestselling Jacqueline Sussan [novel](#) which was later made into a [film](#).

Here it refers to all the Painted Dolls who emerge from the valley of New York harbour.

SYNOPSIS:

Multiple Painted Dolls end up killing one another until there are only two left. One is mobbed by fans who want to be killed before the world ends leaving the last one to locate the 4 Swell Guys and kill his creator. FBI agents Ball and Hansard are ordered to terminate Promethea. The group of people gathered in Trish's apartment start to separate. Stacis is reunited with Grace Brannagh's Promethea and Dennis Drucker with Bill Woolcott's Promethea. Uvula Cascade meets up with Sonny Baskerville and America's Best gather around Jack B. Quick who is putting together a Doomsday Device. The last Painted Doll approaches Trish's apartment building.

QUOTES:

“Now everything is revealed” – Promethea , pg 1

“We're machines, then? Artificial intelligences?” – a Painted Doll

“Apparently, following some simple program, killing based on utility and novelty, something like that.” – another Painted Doll, pg 3

“Maybe it’s always the End of the World.” – Jack Faust, pg 6

“What’s inside our heads and what’s outside...I think that’s the same place now. Perhaps it always was.” – Jack Faust, pg 7

“Space and time, ourselves, our whole world...These things only ever existed in our perceptions” – Promethea, pg 7

“It’s getting closer, the moment when everybody’s consciousness shifts from the earthly plane to the higher spheres above. We’re nearly there. The big thirty-two. The grand finale. The material world’s end. The opening of the thirty-second path is almost here, Sophie...and we’re all coming along on this one. Every single one of us.” – Jack Faust, pg 7

“Find her. Find her and terminate her, before this spreads.” – Director General, pg. 9

“You know, if I may venture a remark, after killing nearly fifty of myself, killing you doesn’t seem very novel.” – One Painted Doll to another, pg 11

“It’s the Angel of Death!” – a fan of the Painted Doll, pg 11

“Grant us a quick death, before demons and things turn up!” – another fan, pg 11

“Everyone’s coming through, Darling. Absolutely everyone.” – Grace Brannagh’s Promethea, pg 12

“Y’know, this city is going straight to anal. In a handcart.” – Uvula Cascade, pg 15

“Ms Cascade, please the people need reassuring...” – Bodyguard

“No they don’t. It’s too late for that stuff. They need to think about the four way with the neighbours they’ve never dared suggest.” – Uvula Cascade, pg 14

“I’m the squirt who’s alert. I’m the seep that doesn’t sleep.” – Splash Brannigan, pg17

“What is that boy doing? And where did he get all this ghastly machinery?” – Cobweb

“It’s mostly kitchen utensils and simple household ingredients, by cracky! Oh, and some nuclear bombs and smallpox. I call it my ‘Doomsday Device!’”- Jack B. Quick

“B-but weren’t we supposed to be preventing doomsday, you adorable little Dickens?” – Cobweb

“Exactly you poor unscientific fools! That is why I shall wait until my doomsday device has reached critical mass...and then use a big red-painted handle to throw it into reverse! Now, are there any other questions?”- Jack B. Quick, pg 17

“I think we all have to be alone for this. I think the end of the world is personal.” – Promethea, pg 18

“And I’m a magician. I’m supposed to be prepared for this and between you and me, lady, I’m not. Between you and me I’m terrified.” – Jack Faust, pg 19

“Oh come on! What was I going to do? Anyway he was never there for me when I needed advice about girls and baseball.” – Painted Doll, pg 21

“Oh, they said God was dead. All those beatniks and snooty-ass Frenchmen. Not me. I knew better. I said to them ‘Wait, boys!’ Don’t break cover yet awhile. He might be faking. I mean they thought Saddam was dead. And the novel. And Glenn Close in that last scene of Fatal Attraction.’ That’s what I said, but did they listen? Ohh no. They went right ahead and organized God’s funeral. Well, don’t count your chickens before they come home to roost. That’s what I always say. And if you want a job done properly Do it yourself.” – Painted Doll, pgs 23-24.

NOTES & ANNOTATIONS:

Around the same time this issue came out Jose Carlo Neves conducted an [interview with JH Williams](#) which included some of [Alan's script for page 14](#)

There wasn't a lot of discussion about this issue at [Barbelith Underground](#).

A little bit more discussion occurred at the [Comic Book Resources Forum](#)



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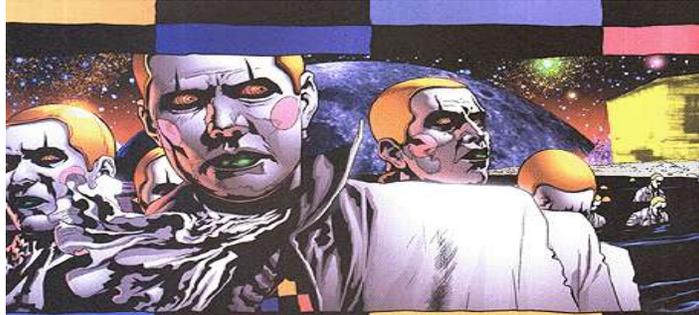
San Line Editorial Director: John Ayre, VP 4 General Manager: Scott Dombal, Executive Editor

Page 1 Panel 2: “You put the wand into the grail”

A search for *wand* and *grail* revealed information about [Symbols of the Grail Procession in Wagner’s Parzival](#) as well as [The Mass of the Grail: A Feast of Eros and Agape](#) featuring our old friend Babalon

Panel 4: Chalice of Weewee (and no I'm not making the name up) informs me that *a gonk is a little plastic efigy that kids stick on the ends of their pencils. I'm sure you've seen them. They had myriad forms.*

There is also a Gonk in Star Wars. It's a little droid that is usually seen with the Jawas (those little dwarf things with red eyes). The Gonk droid is basically a box with legs. It looks comical, top-heavy and quite cumbersome.



P R O M VALLEY OF



...IM...
LOOK AT THE RISK OF APPEARING TERRIBLY NAIVE AND EVERYTHING...

...BUT WAS I THE ONLY ONE WHO THOUGHT I WAS THE ONLY ONE?

I'M SO RELIEVED TO HEAR YOU SAY THAT I THOUGHT IT WAS JUST ME...

I'D REGAIN CONSCIOUSNESS IN THE RIVER...

NO. NOT REGAIN...

WE'VE PROBABLY ALL JUST WOKEN FOR THE FIRST TIME, EXCEPT WE HAVE THESE VAGUE MEMORIES...

...OF BEING FLIRT IN EXPLOSIONS! IS IT RIGHT!

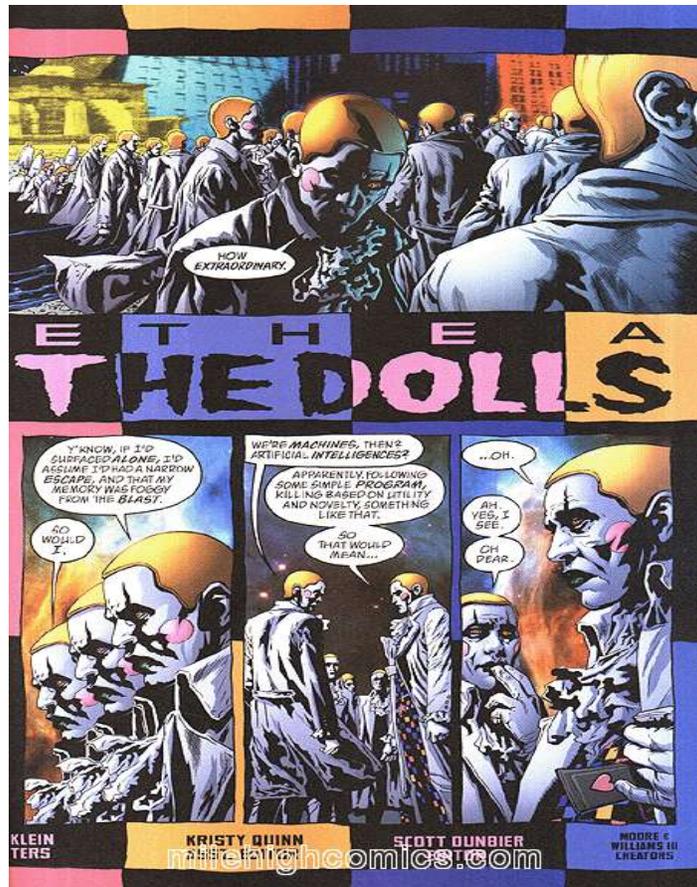
ALAN MOORE
WRITER

J.H. WILLIAMS III
PENCILLER

MIK GRAY JEREMY COX
INKERS

TOO
LET

milhighcomics.com



Pages 6-7: Note how the panels on these two pages mirror one another in reverse. The first 3 panels are the same image getting larger and the last 3 are the same image getting smaller. First and last panel have no dialogue.

Page 6 Panels 1-3: Not sure what those 3 shields(?) and the firelike illustration are supposed to be.

Page 7: Note how Promethea seems to be sparkling very brightly here

Panel 1: *What's inside our heads and what's outside...I think that's the same place now.*

Perhaps it always was."br Note the similarity to Christ preaching in the Aprocryphal [Gospel of Thomas 3rd saying](#)

the kingdom [of God] is within you, and it is outside of you. When you know yourselves, then you will be known, and you will know that you are the sons of the living Father.

Panel 5:

Opening of the 32nd path.

The 32nd path is from Yesod to Malkuth on the Tree of Life. Information about the 32nd path can be found in [The Holistic Qabalah](#)

Page 9 Panel 2: [Condolezza Rice](#) is the National Security Advisor

[Donald Rumsfeld](#) is the Secretary of Defense

Pages 12-13 Center Panel: Waves or flames patterns above and below the Lovers same as on The Chariot (Pages 18-19)

The Lovers card looks like it is based on some famous image but I can't place it. To me the couple looks vaguely Japanese.

Does anyone know who the little hindu figure riding the bird is?

Also note the statue of a cherub at top left, the bees and the flowers and leaves of various colours. The leaves will also occur later on pages 16-17 and 22-24.

Page 13 Panels 3-5: The photo image of Dennis Drucker shooting Bill Woollcott comes from [Issue #7](#) Page 17 Top Panel And was originally done by [Jose Villarubia](#)

Pages 14-15 Top Panels:

Sigillum Civitatis Novi Eboraci is the [Seal of the City of New York](#)

Adapted from the seal shown below by having a lipstick kiss covering the main image



Panel 1: Note the phallic rocket hood ornament.

Page 14 Panel 2:

Ms. Cascade and Mr. Baskerville and Agents Ball and Hansard.

Panel 1: The first famous person to declare that God was dead was Friedrich Nietzsche in the prologue to [Thus Spake Zarathustra](#) (1891) (the last phrase in section 2) but as the Painted Doll says beatniks and snooty-ass Frenchmen took it up after World War II Saddam Hussein missing presumed dead for a long time was finally found alive on [13 December 2003](#)

[Glenn Close](#)

[Fatal Attraction](#)

Panel 3: the proper expression is

Don't count your chickens before they've hatched which means *do not expect all plans to be successful, wait until you get the final results.*

Chickens coming home to roost means

we cannot escape the consequences of our actions

Both meanings taken from [English Idioms Sayings and Slang](#)

Page 24: Note the

/cosmographica.c

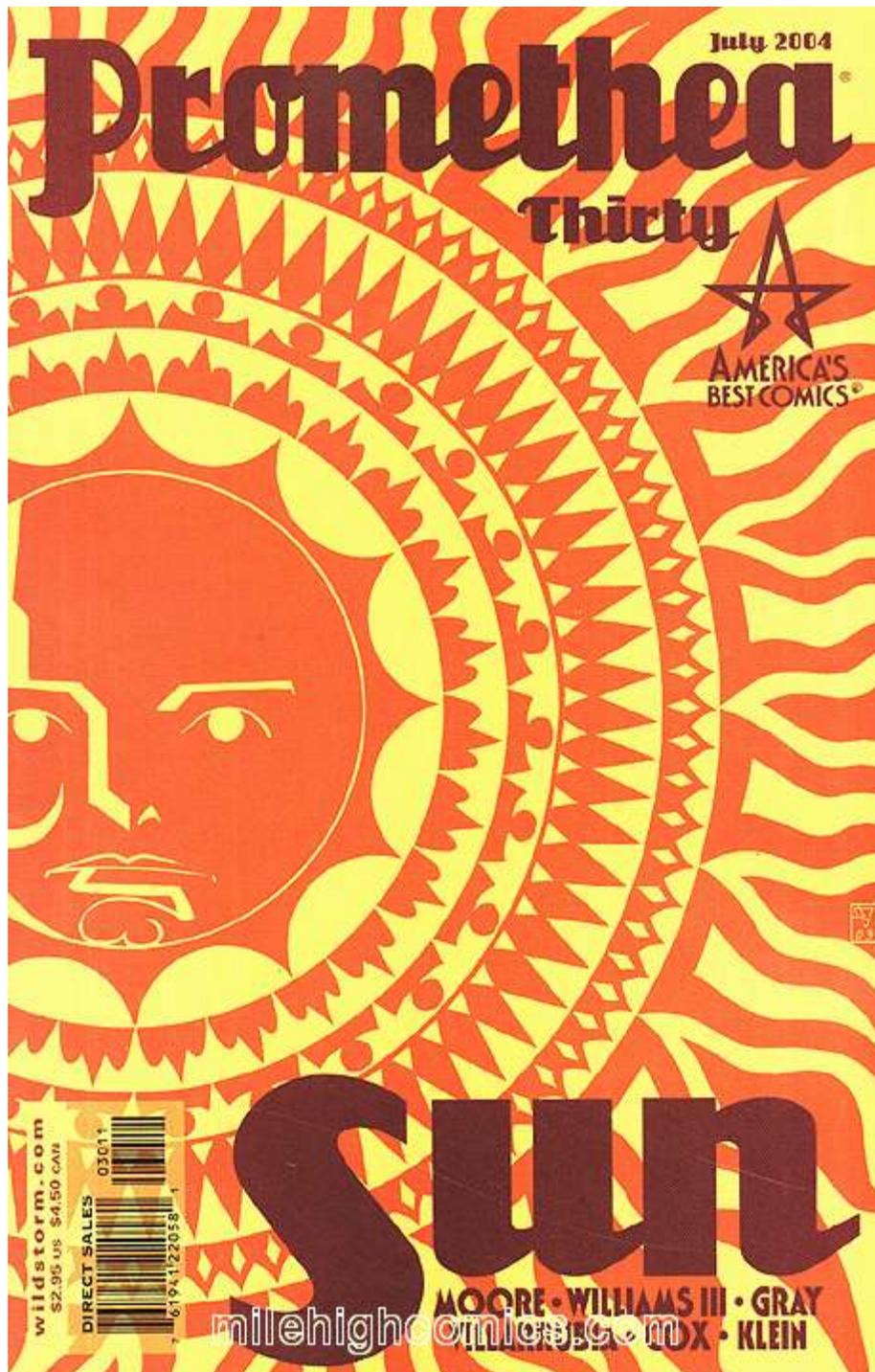
on the yellow area besides the apartment. No doubt this image comes from somewhere on the [Cosmographica Web Page](#)

The buildings appear to be collapsing.

Pieces of paper with the ABC logo float towards us with Fantastic Bargains, Closing Down and the title of the next issue Everything Must Go!

Not only is the end of Promethea approaching but also the end of all the other ABC titles (apart from League of Extraordinary Gentlemen).

Everything Must Go!



(May 26 2004...July 2004)
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

At least 6 layers of flames emanating from the sun which has been Sophie's Promethea

symbol throughout the series. "Sun" on the cover seems to contradict the title given in the previous issue but **JHW3** explained that *the word "sun" on the cover was intentional. this represents the sun card which is why we used the word and the image together. which will be much more apparent when the next 2 issues come out, 31 being "aeon" and 32 being "universe".*

Jose Villarubia's surname is added the usual list of Promethea creators.

Not that the issue number is spelled out "Thirty" not "30". The only time this has happened previously was for "Number: Twenty-Five". I asked **JHW3** about this and his reply was

as far as the numbering being spelled out on the covers...i think todd just did what he felt looked most pleasing for the cover design itself.

TITLE:

According the previous issue Everything Must Go! is the title of this issue. Page 24 of Issue #29 also showed that there are Fantastic Bargains as America's Best Comics is Closing Down so Everything Must Go!

SYNOPSIS:

Still to be done properly

The original ad for this issue was

Everything must go as the landmark series nears its conclusion! As the apocalypse continues to extend its reach from Sophie's mom's apartment to encompass the city and the world, various persons converge on their home to put a stop to it — including America's Best, and perhaps more significantly, the last Painted Doll.

QUOTES:

Still to be done

NOTES & ANNOTATIONS:

still to be done properly

First a link to the Barbelith Underground discussion of this issue

[Barbelith Underground](#)

then to the Comic Book Resource Forum for same

[Comic Book Resources](#)

[Jose Villarubia](#) helped [Jeremy Cox](#) with the coloring in this issue.

JHW3 writes

jose's colors are absolutely brilliant. he did all of the morphing painted photo looking pages with me over my fully rendered black and white digital pencil/painted panels. what i did was try to make the black and white images be as real looking as possible within the time frame i had to work with and then he digitally added color to them and some subtle FX. so pretty much everything that you see in the colored printed version was there in the black and white version, all of the tones and everything. a tremendous amount of work. jeromy's tidbits in this were really very nice as well. i'm very pleased with the result and it looks even better in the next issue.

Special thanks to Thomas Lautwein for his help in annotating this issue. His contributions are marked with **TL** at the start and end.

TL First, let's try to analyse the structure and the content of the book.

The leitmotiv of the issue is: reality and perception - life as a story and the end of story - illumination.

The narration is divided in 6 threads that converge in Promethea: the 2 FBI agents, Painted Doll, the ABC science heroes, the President/the US Army, the 2 mayors, the group of Promethea's friends

(Trish Bangs, Dennis Drucker, Ramon). The result is a panorama, realised at the end on page 22/23.

Main symbol: The Sun (card 19), Revelation (card 20). Page composition: double pages that form a graphical and narrative unity, some of the double pages are composed like medieval triptychs or diptychs, except for page 1 and page 24.



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Jim Lee, Editorial Director; John Fifer, VP—Business Development; Scott Dunham, Executive Editor

page 1: Agents Hansard and Ball, talk about perception and reality. We see the reality through Hansard's artificial eyes, he sees only crazy people. In the eyes of science, religious experience can only be described as deviant and abnormal. Religious experience explained as result of "EM disturbance" and "temporal lobe seizures". That's the position of reductionism, human experience as seen from the outside. Ball has doubts. 5 horizontal panels, edged by a decomposing wall. TL

See also [William James The Varieties of Religious Experiences](#).

Page 1 Panel 2: Drunk or in seizure. Agent Hansard seems immune to the effect. People shown are in position of the panel on pgs. 2-3 where what they and Agent Ball are seeing is revealed to us. **TL**





click on images for larger version

page 2/3: Now we see the experiences from the inside. 5 examples in the upper part of the double page, 4 panels in lower part. A woman sees herself as Virgin Mary and her child as Horus/Jesus (see # 21), a man meets his Holy Guardian Angel (see # 17), children see fairies, a man is eviscerated by demons, a woman sees herself as deformed cubist painting.

Ball suggests that religious experience might cause "EM disturbance". Hansard admits that perception is the world (see Sophie's discussion with Stacia at the beginning of # 13), thus quoting [George Berkeley](#)'s famous sentence "esse percipi est" (to be means to be perceived). TL

Pages 2-3 Top Panel: Mary showing Jesus to 2 angels. Man holding Angels' hand. Children playing with Cottingley(?) fairies. Devils ripping the innards from a man lying on the hood of a car.

Personal Metaphysic Theatre.

Thanks to lonepilgrim for pointing out that *the coloured letters in the 'Personal Metaphysic Theatre' sign spell out 'Promethea'* Metaphysic or rather Metaphysics means

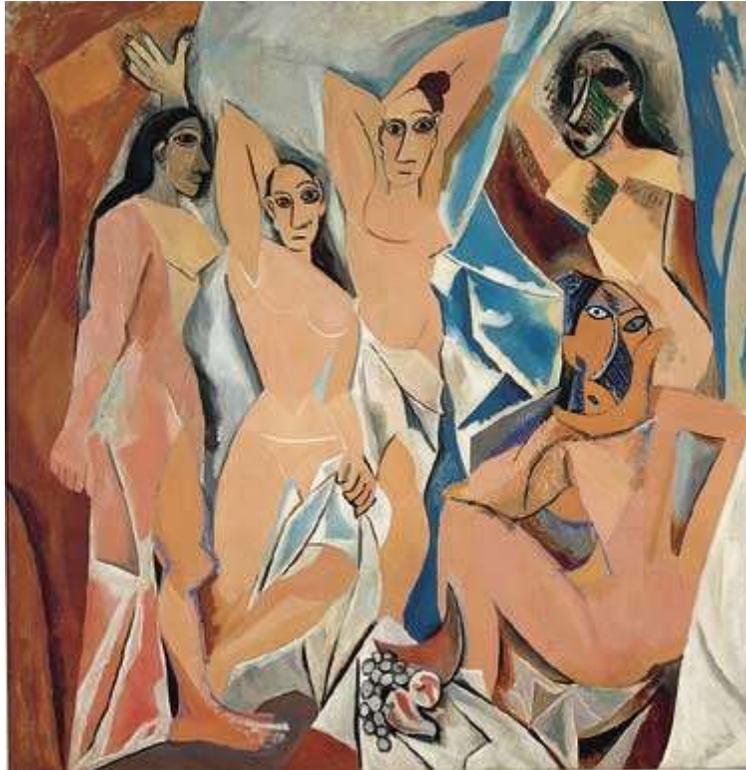
"The branch of philosophy that examines the nature of reality, including the relationship between mind and matter, substance and attribute, fact and value."

[Source](#)

Everything Must Go!. We only know that this is the proper title for this issue because of

the Next: in the previous Issue.

Naked woman appears to be based on Picasso's [Demoiselles d'Avignon](#). Note that part of her right arm has not turned into a cubist painting.



Panel 2: Little red devil riding naked woman on saddle like a horse.

Pages 2 & 3 Panels 3: : Has the policeman or woman committed suicide?
Moths in his/her mouth.

Note that the sun from the front cover is visible at the bottom of this two page spread.

TL page 4/5: total, view of New York, three small panels with a family and the Painted Doll approaching Promethea. A man says: "This light in everything. this is reality. this is IT." In every mystical tradition, reality is seen as inherently lightful and radiant, mystical experience often makes the reality appear as translucent diaphaneous (christian saints, tantric adepts etc.). Moore says in an interview he considers "God" to be a "radiant singularity at the heart of everything". The exact quote is:

"If I had to explain my basic feelings on the subject with a crude physical model, I'd have to say that at the core of things there is a blissful, hermaphrodite, endlessly creative white singularity that you might as well call absolute God. This is the light source in the canvas of existence." (Smoky Man/Gary Spencer Millidge Alan Moore:Portrait of an Extraordinary Gentleman. 2003, Page 311) **TL**

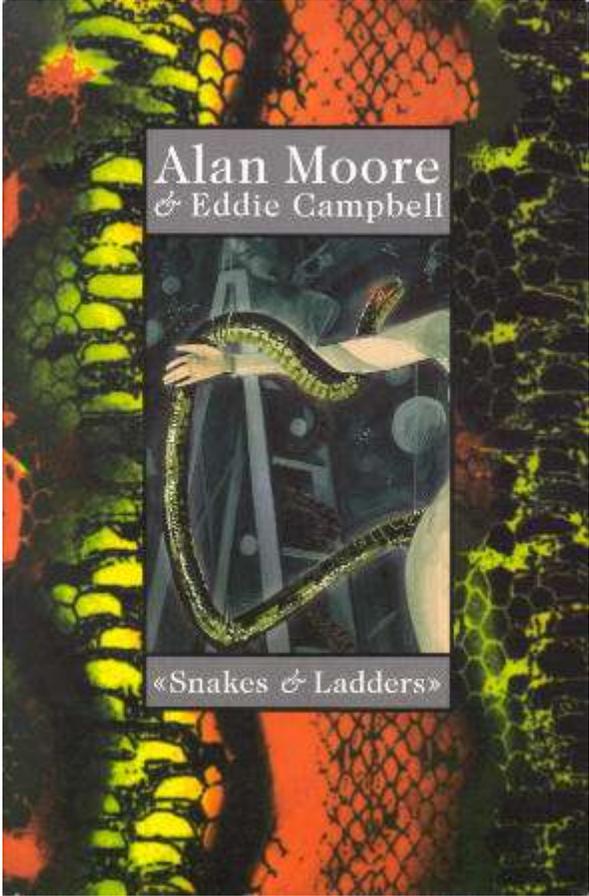
Page 4: Along the top the Painted Doll's colored chequerboard pattern from the previous issue fades to white.

Trish's downstairs neighbours the Browns.

Note that the reality wave is overtaking unrealistic buildings underneath.

Tacitus writes

For Promethea's sermon to the Painted Doll, compare ["Snakes and Ladders"](#). She combines two subjects in her speech: evolution and its form principle (what [Aristotle](#) and [Goethe](#) called "[entelecheia](#)") and the self-reflection of the narration (frequent subject in French philosophy of the last 30 years, see [Michel Foucault](#)).





TL page 6/7: Painted Doll and Promethea. Promethea as "storyteller" by the grandmother fireside (typical setting of a fairytale). She tells the story of evolution: "silly chemicals" forming complex molecules, organizing themselves into living beings, developing a consciousness as human beings. A story can be told again and again, so it has a beginning and an end, and yet is timeless. When telling a story, you are part of the story and the story is a part of you, so the fiction is fact and the fact is fiction. The reader is the reader, the narrator and the figure in the narration, because he creates all of them in his mind. Similar thoughts in "**Snakes & Ladders**" pages 18-19, 22, 33-37. Especially "S&L" page 33 gives a key to this issue: "Raised from mud to moon" to sun (see the illustration by Eddie Campbell).

Keep in mind that Promethea speaks an embodiment of Babalon/The Goddess/Binah, the highest female principle in the universe. The female principle is the form-giver, the material principle, so Binah is the inaugurator of evolution, because evolution means to take a form and to develop form after form. That's why card 21 "The Universe" shows a girl dancing with a snake (see S&L page 18 or Promethea's encounter with The Universe in # 13). Promethea speaks from "outside the circles of time" (Kenneth Grant), so she says "it's always here, always now". Note the symmetry in the second panel: close-up on P's head - P seen from the Doll's eyes - P's hand // Doll's hand - Promethea seen from Doll's eyes, his hands changed - close-up on P's head. **TL**

Pages 6-7 : Looking at hands in a dream. I'm sure I've read this also in one of [Carlos](#)

[Castaneda](#)'s books. Grandmother fireside.

TL page 8/9: The science-heroes fail to stop the apocalypse. Total with 6 desintegrating panels. Vertical division of the double page, opposed to the predominant horizontal structure in the rest of the book. **TL**

Pages 8-9: : Tom Strong goes to confront this thing similar to Tom Strong Issue #2.

TLpages 10/11: total of New York with three descending panels, crisis. Continued on pages 14-17, where the panels are ascending. Crisis, the government feels menaced and reacts with aggression. **TL**

Pages 10-11: : Bush and Rumsfeld (neither is named).

This is the only time we get to see First American and US Angel from Tomorrow Stories although they have been mentioned in previous issues.

Previous US Presidents depicted in Alan Moore comics include JFK (or rather someone impersonating him) in 1963, Richard Nixon in Watchmen and Bill Clinton in Supreme. According to JHW3

not showing all of bush's face was an editorial thing. i'm not quite sure what the problem is with that especially since he is never mentioned by name in this issue.

Pages 12-13: : Gabriel blows his horn in the middle panel signalling the end of the world as the dead arise from their graves on Judgement Day.

Page 13 Panel 3: : The first time we learn about yet another Sonny Baskerville personality Rufus the German Shepherd.

Babalon

[Beast with two backs.](#) Originally from Shakespeare's Othello

Iago: 'I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs'.

Referring of course to sexual intercourse

TL pages 14/15: triptych, 5 panels Hansard/Ball, 1 panel with motif from card 20 (revelation), 5 panels Uvula and Sony Baskerville, makes 11 panels - 11 being Card XI, The Lust, Babalon on the Beast. Uvula and Sony transformed into the harlot of the Apocalypse and the Beast with 7 heads. In the last panel, Uvula's face changed into the terrifying face of Kali or Hecate (destructive aspect of the Goddess). **TL**

Pages 14-15 : 7 heads on Sonny including a snake and two werewolves??

Rufus the German Shepherd, man with glasses, black man and a little girl.

Captain Burnside

TL suggests that

maybe he is named after US civil war general Ambrose Burnside who lost the battle of Fredericksburg against Robert E. Lee in 1863

Captain Chambers.

Nice appropriate names. Burning side and hidden chambers in the bunker.

TL pages 16/17: total: the harlot and the 7 heads - 4 panels inside a military bunker under the Pentagon, the soldiers seized by the anomaly.

Concerning the 7 heads of the Beast, see Crowley, Book of Thot, chapter XI, "Waratah-flowers": 7 are the heads of the Beast, the head of

1. an angel
2. a holy man
3. a poet

4. an adulteress
5. a bold man
6. a satyr
7. a lion-snake.

Crowley explains the scarlet woman on the Beast as symbol for initiation and the perfection of the Great Work. **TL**

Pages 16-17 : [The Pentagon](#) is actually in Washington not New York. A geographical as well as a temporal dislocation seems to be taking place in their minds.

Bit hard to make out here but on pgs. 20-21 we can see that this is North America. Full Moon.

TL pages 18/19: as pages 10/11 and 20/21, total of America seen from space, 3 ascending panels, the soldiers leave the bunker and see the moon.

symbolic meaning of the moon: again see "**Snakes & Ladders**" page 33, "raised from mud to moon, we think, we dream, have a personality. we start to wonder, who this "we" is. Looking up, we squint into mysterious brilliance. We can't rest here." Moon = consciousness, but not yet self-consciousness (= sun). The Moon is also card 19, Crowley says in chapter XVIII of Book Thoth: the moon represents the last phase of the winter. He can be considered as the door to resurrection, midnight. The link between human and divine. Anubis. **TL**

Pages 18-19 : According to **JHW3**

the skull and the moths are representational of aspects coming up in the story. hopefully it will become more clear to you with the next issue.

Page 18 Panel 3: [Debbie Reynolds](#)

TL pages 20/21: total of America, three panels showing Prom., the camera zooming on her teeth. Why teeth? Card 20 (The Aeon/Revelation) is linked to the hebrew letter Shin ((w). Shin counts as 300 and means literally "the teeth". Shin is one the three "mothers" (aleph, mem, shin). Following Crowley, the Shin corresponds also to the upper part of the caduceus i.e. the upper part of the tree of life beyond the Abyss (see picture in Appendix B of Book of Thoth. P. wants to speak to "all of you". **TL**

Pages 20-21: spreading

TL pages 22/23: panoramic view as in # 24, now the revelation has reached "all of you", their reactions, 2x3x3 panels (total 18). Note the contrast between the warm yellow of Promethea and the cold blue of the people (I remember [Bernardo Bertolucci](#) used a similar contrast in his film "[Little Buddha](#)", the eastern/Buddhist world was shown in a bright golden light, the western world was filmed in cool, blue tone). The 4 swell guys, Tom Strong and Cobweb, The President, the reader, Dennis, two Arabs, J.H. Williams, the author, Trish and Ramon. **TL**

Page 22 Panel 1: Only appearance of the 3 remaining Swell Guys in this issue.

Page 23 Panel 2 : Arabian man and woman

Page 22 Panel 5 : Bush made it onto Air Force One but the reality wave has still engulfed him.

Page 23 Panel 4 : First deliberate mistake. In the panel where **JHW3** is drawing, Promethea's face with the triangle in her forehead appears as the last panel on the previous page but on the actual page it's on the second last panel.

Panel 6 Second deliberate mistake. Alan's script reads "glancing back...my left shoulder"

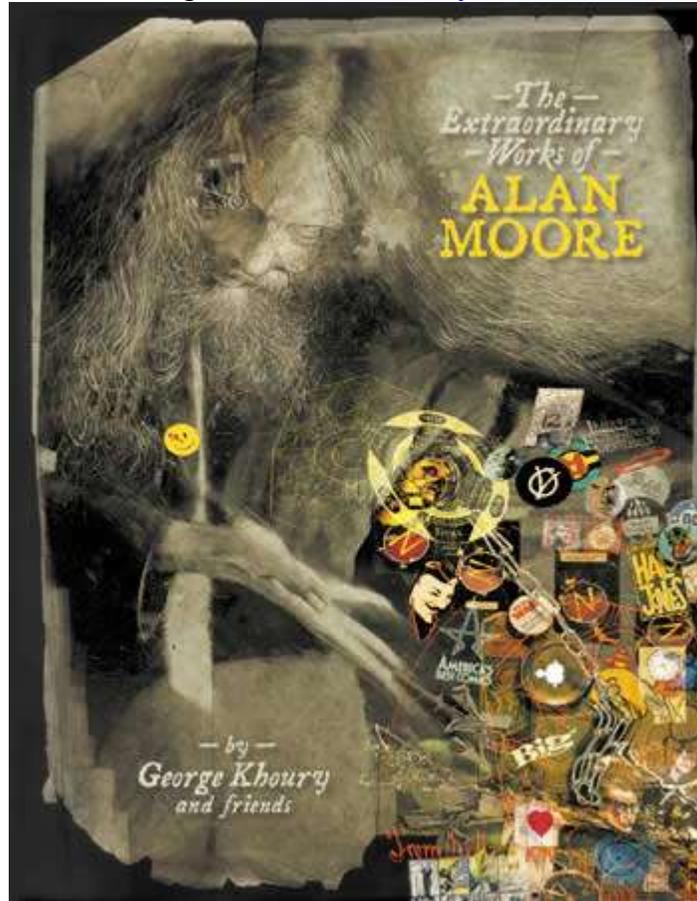
and he's actually looking back over his right shoulder.

According to **JHW3**:

those little "mistakes" on pages 22 and 23. it was my subtle way of showing how things might change from the actual script to the final printed version. sometimes i need to change an angle or something like that to better suit the composition of the page from panel to panel. also showing how something changes from a work in progress to the finished product.

[Packard-Bell](#) computer. Alan must really like this brand to advertise it in this way.

George Khoury Book. Referring to [The Extraordinary Works of Alan Moore](#).



A picture of Alan looking at the reader over his left shoulder can be seen on the back cover. Jose Villarubia took the photo.

Mr. Khoury has also written [Kimota! The Miracleman Companion](#).

Page 22 Panel 9: Jack Faust repeats his dialogue from page 18 Panels 1-2.

According to **JHW3**

the bit with jack faust should be more clear to you with the next issue

Panel 7 That thumb belongs to you and I dear reader.

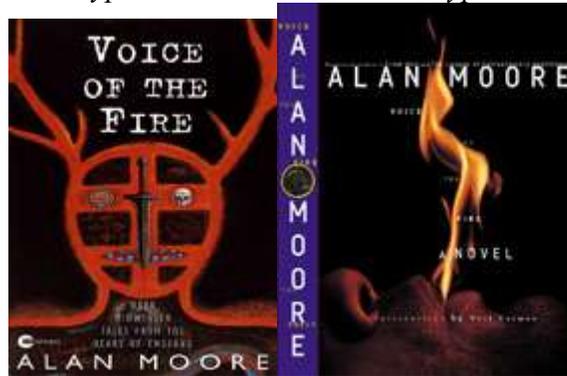
C'mon now everybody join in and say

“um ... but”

Metacomic 22 panels 7 and 23 panels 4 and 6

Alan has previously made a self reference to himself as author in the last chapter of his first novel [Voice of the Fire](#)

The author types the words 'the author types the words'



Close up on Promethea's Teeth

"Teeth" is the name of the Hebrew letter Shin, and Shin corresponds to the tarot card "The Aeon/The Revelation" (XX).

The sun is linked to path 30 on the tree, so it's no hasard #30 has a sun on its cover. And Crowley says, The Sun stands for the New Age, the new aeon.

TL page 24: total, the Sun, stands for illumination or enlightenment. Moore in "**Snakes & Ladders**", page 44/45: "The soul-sun blisters on the lip of the horizon and across our black and anguished fields, the sudden flooding light of Revelation, of Apocalypse... We parade with the magicians on the endless plazas of the sun and watch them trail gem-warted fingers through six thousand centigrade degrees of protosphere. We walk there at their side, become them, are them. We flourish, We ignite. And as with each, so with us all. So with our culture and our world, where information brinks its melting point, its saturation threshold, and we all look up in that white moment when the sky unwraps and the unfiltered truth of us rains blazing down; a searing, holy deluge where those parts of us we've not yet turned to gold are utterly devoured, are made incinerate. We know this moment and we know its name. We boil away into this mantic brilliance, this consuming luxury, and you can hold my hand, love, for it is your own. We are combusted, gowned in a Pre-Raphaelite inferno, in the furnace tongues of our own possibility."

Pages 44 and 45 or "**Snakes & Ladders**" show from left to right Earth, Moon and Sun. The Sun is linked with path 30. Correspondances from Crowley, Book 777 for 30:

Sol, Head, Orange, The Sun, Collecting I, path joins 8-9, Hathor, Ra, Amber, rayed red, gold yellow, Helios, Apollo, Surya, Chrysoleth, Sunflower, Lion, Sparrowhawk, the red tincture, the Lamén.

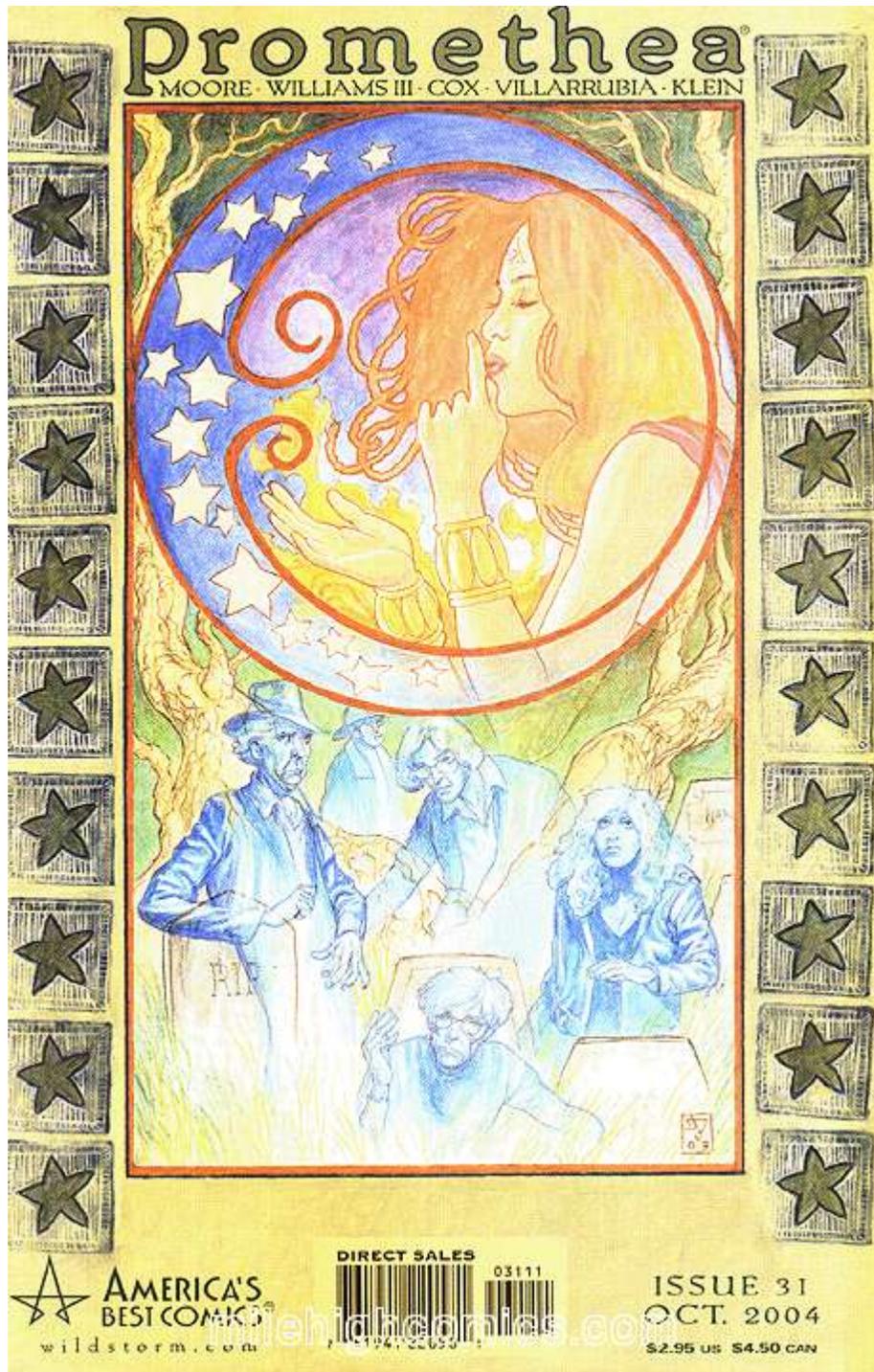
Kabbalistically spoken, it makes good sense that issue Thirthy of Promethea is called "Sun".TL

Although actually this issue is really called "Everything must Go!". Sun only refers to the cover not the title. **Page 24:** Next:

Looks like we're coming full circle with title as #31 will be the radiant heavenly city once again as it was for Issue #1.

Thanks once again to Thomas Lautwein for all of the annotations he sent me which certainly made my job a lot easier on this issue. As you can see he's much more thorough and knowledgable than I am.

The Radiant Heavenly City



(August 25th, 2004...October 2004)
(24 pgs.)

[PREVIOUS](#) [HOME](#) [NEXT](#)

COVER:

The cover has an art Nouveau feel to it. A beautiful looking red & orange haired Promethea making the sign of silence above 5 bluish ghost figures rising out of their graves. Fire can be seen in the background. Amongst the figures rising from their graves are Nancy Spungen (Nan... can be read on the tombstone behind her) and John Lennon. Both are also seen inside. The foremost figures looks a bit like Andy Warhol, another one could be Charlton Sennett, maybe Steve Shelley and the one in the background is probably a WWI soldier. RIP can be read on one of the graves.

The circular motif is just the kind of thing you get from Alphonse Mucha, as is the waving hair. The trees look rather like Austin Osman Spare's artwork.

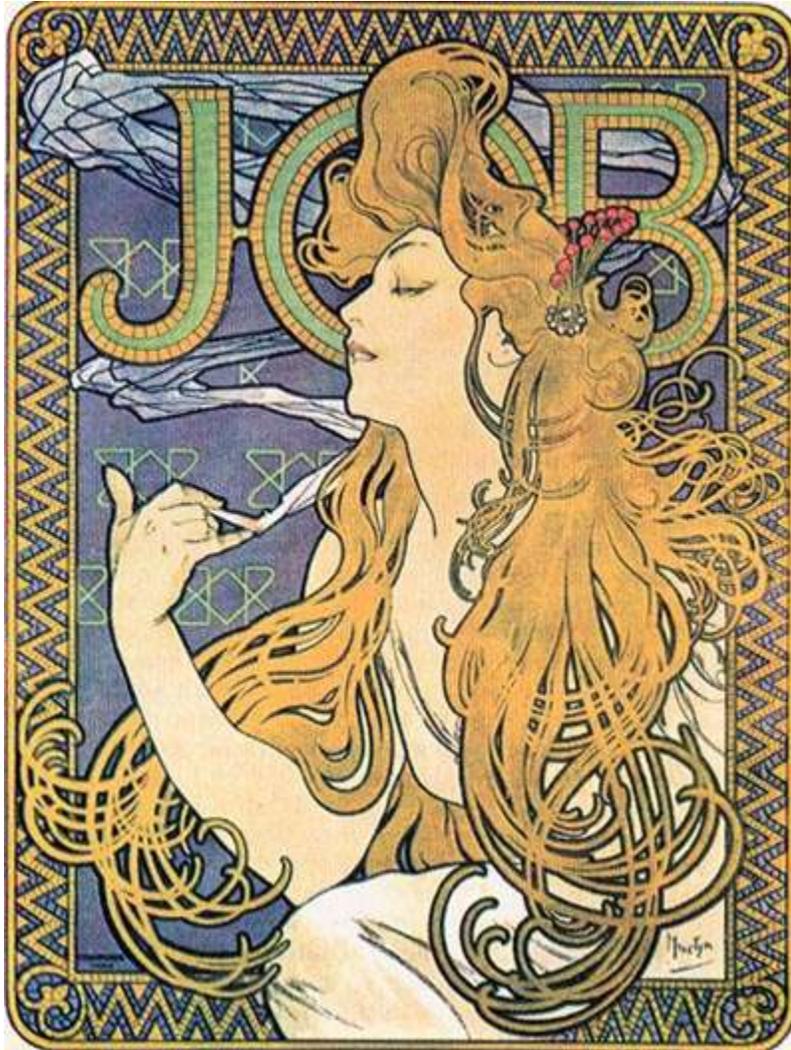
Ten stars can be seen on either side of the cover.

TL adds:

it's an imitation of the tarot card "The Judgement/The Aeon" which is number 20 of the great arkana. Promethea is the angel of the Apocalypse that calls the dead to rise. See chapter 20 of the Apocalypse. See also Promethea #12 page XX where Harpo Marx makes the sign of silence.

Promethea seems to blow away little stars like dandelion seeds. The symbol of the French editor [Larousse](#) has a similar sign, a woman that puffs dandelion seeds with the words "Je sème à tout vent" (I sow at all winds).





[Alphonse Mucha](#)

TITLE:

Same title used for [Issue #1](#).

Repeating what I wrote there:

The Radiant Heavenly City could refer to [Revelations Chapter 22](#)

SYNOPSIS:

Still to be done properly.

What do you do the day after the world ends? This is it, the end of the story — the one that answers all the questions! And whatever you do, do not miss issue #32!

QUOTES:

“...for a while there, at the peak, I thought I was everyboyd. We all did” – Sophie, pg 1

“It’s like we were all one person and time had scrunched down to just one moment” – Sophie, pg. 1

“Every town and village was one metropolis, on everywhere place. And the light. The light was unbelievably brihgt” – Sophie, pg. 1

“I’m an idea. But I’m a real idea” – Promethea, pg 7

“And there’s nothing here but a funny little twist of amino acids, playing a marvelous game of pretend.” – Promethea, pg. 7

“...an exceptionally lucky diamond pool-break” – Promethea, pg 8

“...caught within this glittering, endless, hyper-moment. Our consciousness, a startling outgrowth of the universe, is possibly, its most important part, the fraction of existence that can think, feel, marvel at itself. We are all spacetime’s sensory organs, spacetime’s mind, our thoughts and lives naught but the three-dimensional, material expression of its blazing and immortal soul. This Jewel of Being, Big Bang flared at one end, Big Crunch at the other, simultaneous, all going on right now, a perfect frozen fire. The world is young, our most remote ancestors not yet born. The world is old and we have all been dead for decades, centuries” – Promethea, pgs 8-9

“The Big Bang never ended” – Promethea pg 10

“And all of us, the lifesnake’s myriad contingencies, embroiled in three dimensions, suffering time’s illusion, fear our end, don’t understand each second is eternal, here forever” – Promethea, pg 11.

“Live knowing that you are already dust...not bygone legends but your once and future selves...” – Promethea, pg 12

“All is one, and all is deity, this beautiful undying fire of being that is everywhere about us; that we are. O Man, O Woman, know yourself, and know you are divine...Know you are everything, forever” – Promethea, pg 13

“The white glare of revelation fades...the prison of material ambition that reduced you now demolished” – Promethea, pg 14

“And when I woke up, I was back in my own life and she was gone. Just like with everybody else” – Sophie, pg. 15

“What about you? How have things been with you? You know...since the world ended?” – Sophie, pg 15

“Dennis is amazing. It’s like the apocalypse drove him sane.” – Agent Hansard, pg 16

“Since what happened, I find I’m drawn to the Baptist stuff I used to argue with my Dad about.” – Agent Hansard, pg 16

“It’s okay to worship everything. I mean it’s not like there weren’t going to still be questions and choices after the apocalypse.” – Sophie, pg 16

“Life goes on. It’s not even like there aren’t still wars and murders and rapes. Everybody had the revelation, but not everybody understood it, or took any notice of it.” – Sophie, pg 17

“Hey I’m just Sophie. I’m not Promethea anymore” – Sophie, pg.

“soph, you are such a nerd...” – Stacia, pg

“I kinda wanted a catholic wedding with everything.” – Sophie

“EEEEK! Sophie, that’s gross. I mean, do I talk to you about vibrators?” – Stacia

“Well, actually, yeah” – Sophie, pg

“Everybody can stay up as late as they want. Do you like worms?” – Polly Royce, pg

“Strong has assured fans that the full story of his experience during the event will eventually appear in his official comic book, from ABC” – TEXTure, pg

“We met Sophie when I was stuck up a tree” – Marcus Atansi

“And we held hands and we jumped all the way down” – Cleo Atansi, pg

“She was beautiful like lightning. She wasn’t anything I could hold” – Carl, pg 23

“She was a current passing through me.” – Sophie, pg 23

“The Promethea spirt looks like it moved on from her” – Promethea (), pg. 24

NOTES & ANNOTATIONS:

First issue with no acknowledgments for Mick Gray so he must not have had to ink any images for this one.

Pgs. 1 and 15 must have been the easiest illustration pages JH Williams III has ever done. Here's the [Barbelith Underground discussion](#) of this issue with some questions and answers to/from **JHW3**

A review of this issue at [Comixfan Forums](#)

Some interesting observation about the whole issue from Thomas Lautwein

The book has two major parts, the revelation of Promethea told by agent Hansard in a flash-back, and the description of the aftermath world (pages 16-24). So you have a link and frame story from page 1 to 15 (a typical novella technique), and then Sophie's walk home where she mets the other characters so that we learn what they became. Last page gives a short view of the Immateria.

A more detailed analysis:

page 1: Sophie and Hansard, dialogue, frame

page 2-14: flash back

page 15: Hansard, frame

page 16-23: Sophie's walk

page 24: Immateria, the former Prometheas

In the new world, the atmosphere is 70s like, for instance the panel where Sophie stands before the Love Club and the poster with Uvula/Baskerville, that's really like "Yellow submarine" the animation.

The colouring reminds of super hero comic books from the 70s or the use of colours in Hergé'. There's a dominance of brown, yellow, orange, pink and red (pag.21-23).



Page 1: "Dog crap" similar to dialogue at the start of Issue #13.
Manchester : Alan's friend the artist John Coulthart lives in Manchester



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Art by Eric Powell. Story by Eric Powell. Cover by Eric Powell. Self-Destructive, Inc. 2004

Page 2: [Big Ben](#), Onion domes, CR... or GR...(Grauman's Chinese Theatre?), African village with thatched roofs (on pg. 1 Nairobi is mentioned), Chinese writing on tall building (who can read Chinese and what does it say?), electricity cables, Hebrew writing.

Letters are : Nun? And Tet.

See [Issue 12 annotations](#) for Hebrew Alphabet



Page 3: Credits on graves.

Previously done by Alan on a Swamp Thing issue.

Also the Simpsons uses this device every Halloween for its' Treehouse of Horror specials.

Moore esteemed writer

Williams III obsessed artist

Wendy inspiration - [Wendy is JH Williams wife]
Villarubia Colorist Extraordinaire
Cox Amazing colors
Klein America's Best Letterer
Quinn Faithful Assistant
God Dunbier Exuberant Editor
Scott must feel flattered.

Panel 2: 32nd Street obviously from the famous film [42nd Street](#)

Page 5 Panel 2: We can see [John Lennon](#) outside the [Dakota apartments](#) cigarette in hand with a leather jacket on.

JHW writes: *He is a little less recognizable due to him looking as close as I could make him to the way his and clothing looked on the day he died.*



Lennon signing an autograph for his killer a few hours before his death

The golden yellow figures appear to be the dead brought back to life
Kingdom Come on a man's bare chest

Thanks to Mark Bowers for pointing out that this is *Alex Ross (creator of the DC series Kingdom Come, and also artist on numerous ABC first issue covers).*

JHW3 writes *that is indeed comic art god Alex Ross. A year ago he had expressed to me how much he wanted to be drawn into Promethea so I more than graciously complied.*

Can't recognize the others

Panel 3: Uvula Cascade/Babalon kissing one of the multiple tentacle neck heads of the Sonny Baskerville beast. A goat head in the sky.

Page 4: The people we see here are [Harry Smith](#), [Nancy Spungen](#) and [Allen Ginsberg](#) who all died at the [Chelsea Hotel](#)

Also Greyshirt who didn't die there.

Panel 5: Jack Faust's dialogue is repeated from the previous issue.

Pages 8-9: Captions similar to Alan's monologue in Snakes and Ladders.

clock image repeated twice. Astrology signs with dates. Visible around the clock 3, 6, 9 and 12. Also Roman numerals III, XI, IX and XII. (NOTE: XI should actually be VI).

This should be fixed in the collected edition. Brick wall in the background.

Little lifesnake

Lucky Diamond Pool break.

Pages 10-11: Probably my favourite image from this issue

An orrery is

a planetarium consisting of an apparatus that illustrates the relative positions and

motions of bodies in the solar system by rotation and revolution of balls moved by wheelwork; sometimes incorporated in a clock

Definition taken from Dictionary.com

Visible are naked cave man and woman, then clothed and finally modern clothes with children.

Night outside bubble on Left Hand Side.

Day outside bubble on Right Hand Side.

Looks like the Space Shuttle and Golden Gate Bridge visible. Also 2 fish one yellow one with red stripes, snake and lizard, monkey taking apple from Tree of Knowledge on the Promethea side. A dinosaur (T. Rex?) on the other side, alligator, climbint monkey, w bireds, shark, dolphin, swordfish, duck(?), humming bird, dragonfly, bee, moth.

Pages 12-13: Figures reading around from right to left clockwise are:

Indra (the net gives it away)

Ares

Christ

Venus

[Thoth](#) the ibis headed Egyptian deity.

[Another Thoth page](#)

[Ganesha](#)

Demeter

Selene

[Hermes](#)

[Another Hermes page](#)

Nike

Apollo

Kali

Blue [Zeus](#) or [Jupiter](#) the thunder God

Halos visible on some of the figures

In the middle eyes in triangles

Angels & Demons (or Devils) around circle in yellow and red.

4 men and 2 women in the middle. According to **JHW3** *the faces springing from Promethea's forehead are representations of humanity on earth. People of all kinds.*

4 eyes outside everything.

Pages 14-15: Nice fade to black on page 14

Fire extinguished

Page 16 and onwards : Cartoony bright colors

JHW3 writes about the colors in this last part of the issue

I know that coloring would be a bit jarring for the last half of the chapter but it needed to be different than anything we had previously done. So I went with completely open line art with no shadows to create lots of structure and shapes. So the archecture seemed to be lighter and less imposing. This led Jeromy [Cox the colorist] to the notion of using a heavy colorful palette along the lines of what you might find in India or similarly. This gave us that unique sort of uplifting feel that the end of the chapter really needed.

Sophie looking so different skintone wise was a idea [colorist] Jeromy [Cox] came up with. All along I have been wanting her to look less like a white girl and more hispanic so Jeromy gave her more of a darker tan since the "sun" came to earth. She's been in

"sunshine" a lot. I liked the way it looked on her so we kept it. Stacia not being completely trimmed down again was also my idea. She just looks better that way I think.

Panel 1: Figures in background in the park recall ones from Issue #13.

4 little girls and 3 guys (+ a baby this time)

Panel 2: Old lady still feeding birds (and a cat) plus that couple with their child now born.

Panel 3: Over 6 Billion Enligh[tened] on T-shirt

Panel 4: Understanding: A scent for a new life reminds lonepilgrim of *the ad for Millennium perfume in Issue 12 of Watchmen.*

Wings

Tea House

Promethea like figure walks by in the foreground behind Sophie.

Sophie's skin is much darker than it was previously.

Baptist

Page 17 Panel 2: [Hestia](#)

Stone snake

Panel 3: Hotel Pentecost

[Ankh](#) on building

Panel 5: Babies on the Slates: The limits of the 3rd dimension.

If this is a reference to anything I'm not familiar with it. Apart from Karen's vision of the rooftop

Page 18 Panel 1: Stacia and Lucille have both dramatically changed their appearance.

Nice T-shirt

survived the

apocalypse

and all i got

was this

lousy

t-shirt

on the back

and

it

sucks

We finally learn Agent Hansard's first name which is Peter.

Part of billboard writing can be made out:

3 dime(nsional?)

and what...

roof pec...

can teach...

Panel 2: L22

[Mercury symbol](#)

Note Stacia's tattoo of a sword on her right arm, also visible on panel 4 and pg 19 panel 1.

The sword was Grace Brannagh's weapon of choice.

Panel 3: [I Love Lucy](#) is the name of Lucille Ball's original TV series which ran from 1951-1957

Agent Scully refers to the [X-files](#)

Page 19 Panel 1: Whale blimp

Eye in triangle

Panel 2: Promethea paper – I was wondering what had happened with that.

Carl

Panel 3: Animation

Panel 5:...ASCADÉ

...ERVILLE

Texture has changed too

Come In & Get Kissed

The Indra Show(?)

Page 20 Panel 1: Live Joyfully Live Well

3 Unicorns

A plutocrat is

One whose wealth gives him power or influence; one of the plutocracy.

from Dictionary.com

Royce Temple Foundation

Panel 2: Polly Royce

Panel 3 Tom Strong a shame we don't get to see him Ditto for Karen Breughel

Probably Alan preempting questions from fans about when Tom Strong will see the end of the world in the final Tom Strong issues

Panel 4: Millionaire's Club

Nice mermaid statute

Jacuzzi

Paraphrasing Crowley's famous

"Do what thou wilt shall be the whole of the law"

Panel 5: IV Swell Guys

Page 21 Panel 1: Looks like the Painted Doll has replaced Stan in the 4 Swell Guys and their number has been changed to a Roman numeral.

Panel 2: David Sykes???

Aftergeddon obviously from Armageddon

Which

occurs only in Rev. 16:16 (R.V., "Har-Magedon"), as symbolically designating the place where the "battle of that great day of God Almighty" (ver. 14) shall be fought. The word properly means the "mount of Megiddo." It is the scene of the final conflict between Christ and Antichrist. The idea of such a scene was suggested by the Old Testament great battle-field, the plain of Esdraelon (q.v.).

the scene of the final battle between the kings of the Earth at the end of the world [syn: Armageddon] 2: any catastrophically destructive battle; "they called the first World War an Armageddon" [syn: Armageddon]

from Dictionary

Page 21 Panel 2 Klein's Pizza of the Gods! - echoes a similar Klein Pizza sign seen in Issue #4.

Panel 3: Drug Rehab

Mrs. Atansi's twins are now named:

Panel 4: Cleo and Marcus

Note the IV on Marcus' T-shirt. The Beauty Monster

Munch Chips

Suck 'em dry tou(r)

According to **JHW3** a rock band t-shirt from the reality of the comic. they aren't a real band as far as i know. at least not yet anyway.

Panel 5: [Mike Myers](#) has played The Cat in the Hat so I suppose he'd be a natural for a Weeping Gorilla movie

It's his party and he'll cry if he wants to comes from the song

[It's my party](#) recorded by Lesley Gore

Apple Core Magazine

5.99 US

Promethea costs only \$2.95 US in comparison

Gold of the Alchemist

Jack Faust strikes it rich on the Astral Plane

Page 23 Panel 4: *"This is the way the world ends. Not with a bang but with a whimper"* is from [TS Eliot's The Hollow Men](#)

[Another TS Eliot page](#)

Page 24: Anna died in childbirth. We already knew this

Margaret took her own life after WWI. This is the first time we learn this

The Night Queen poisoned Grace Brannagh (first time we learn this too) and she also got Bill shot. We knew that already.

Cat Fish

Panel 2: Background from Issue #16 The underwater one.

Eyes.

Panel 3: From **JHW3** *the raggedy doll is one of a few references in the backgrounds of the immateria that reflect the characters or things that have appeared before. the doll is for Little Margie which for some reason I stopped drawing her with a doll somewhere down the line. The tiny winged flying missiles refer to Margeret talking about the war. The little blue erection like rocks are for Bill who used to be a man. Then there is the little reference to issue 16 in panel 2 with the Peter Max background. No real meaning intended there.*

Panel 5: Moth Wine

Eye tree

Panel 6: Wrap Party

Mark Bowers writes *these words were written so that they were symmetrical (i.e. they'd look the same in a mirror).*

I'm wondering whether issue 32's going to be equally symmetrical. Maybe it'll be the world's first palindromic comic. We'll just have to wait and see about that.

Wrap Party



(16 February 2005...April 2005)
(32 pgs.)

[PREVIOUS HOME](#)

This will probably be an ongoing project for me for a while so please send any corrections or additions to eromnala@yahoo.com.au

COVER:

Still to be done properly.

Nice little joke AFTER THE END in the signature Issues 30 and 31 both had major arcana tarot card covers based on their number

30 = The Sun

31 = Aeon or Judgement

and this continues

32 = Universe

Notes from JH Williams about the cover

The psychedelic cosmic effect that composes her body is a collage of photos then digitally painted and blended and then color tweaked until I got the look that I wanted. The strange letters and shapes (P & L, the one that looks like an anvil with 3 circles inside) are actually creations of mine based on the concepts of Spare's Alphabet of desire and I can't tell you what they mean because then the incantation will become void and no longer have any power. I chose for the odin runes the creation combination if I'm remembering correctly

TITLE:

A wrap party is the name given to a party at the end of the run of a play or the production of a film.

Note how the W and ty are mirror images of each other as re the P's and R's

SYNOPSIS:

Still to be done

QUOTES:

Still to be done

NOTES & ANNOTATIONS:

Before this issue was published JH Williams III told me that *[This issue] is all me even 90% of the color that you will see is me as well. The rest of the art chores are handled by Todd [Klein]. He and I worked very closely together on this to achieve what was needed. This was also necessary to reduce the numbers of hands in the pot to gain a more exacting look to what was being called for by Alan. Issue 32 will be unlike anything you've seen before in comics. so be prepared!*

Advice on how to read this issue given by Alan to Jose Villarubia

"I just got off the phone with Alan and he gave me some advice on how to read Promethea 32 that I would like to share with you:

First read the Promethea dialog only in all the pages in the order that they are printed.

When the pages are upside-down, just rotate the page and read the dialog (monologue, really), left page first and then right and left side of the page to the right and top to bottom.

After you are done, go back to the start and read the additional captions on each page in the same order you read the dialog...

Then, take off the staples, and be careful with the bits of glue that hold the pages together. Tape all the pages in the correct order, two new giant pictures will appear and read each one of the sides again, this item in a slightly different order from the first that according to Alan will make even more sense... there are also paths of stars and ankhs connecting the captions that define yet another sequencing...

Alan told me that he likes to make his readers work... no kidding”.

First of all 3 reviews of this issue:

[Comic Book Galaxy](#)

[Line of Fire](#)

[The Fourth Rail](#)

The message board for this issue can be found at the Wildstorm site [Promethea Message Board](#)

some more comments from JH Williams

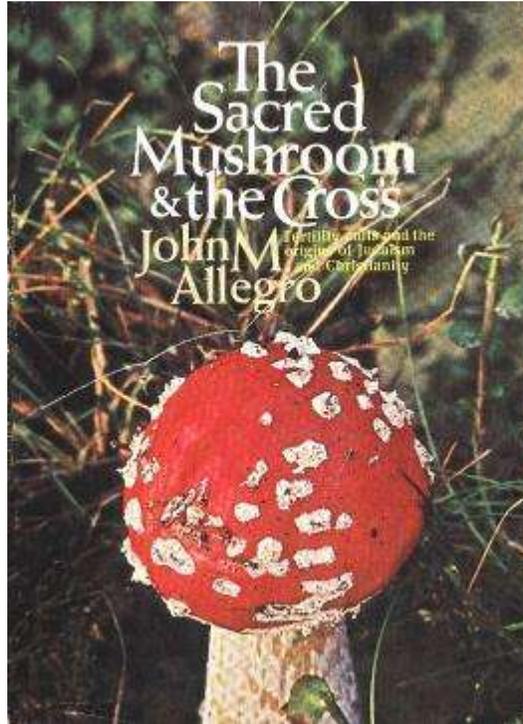
Todd and I worked very closely together on this because it was easier to have just two people involved in creating the images. Since Todd knew what the page dimensions needed to be I had him put the art together digitally after I sent him the drawings and paintings on disc. He would colorize the drawings and place them onto the paintings and would send proofs to make changes and corrections. So there was a lot of communications. If I knew more about the technical side of things I would have done all of the combining myself but it worked out really well this way

The process for this issue was rather easy actually. Before Alan wrote the script he made a dummy copy by folding a piece of paper to see how it lays out for the page order. then wrote the script based on that. so i just followed the basic descriptions for the page drawings. then these were digitally layed over the paintings. the paintings though, were actually done at 11 x 17 size and then digitally blown up to a much larger size in order to fit to the printed comic/poster size. this was done to exaggerate the paint textures to be less congruant when viewed as the stapled comic version. this way there was no way to remotely see what the paintings formed until put together and viewed in poster form. also of interest is that the paintings' colors were digitally manipulated drastically to from their original colors to enhance the over all psychedelic qualities that I wanted bring out when seen as the comic or the poster. after this was done we then, along with assistance of todd klein, adjusted the line drawings into colored inks to blend into the painted art for additional psychedelic effect.

Rather than do my normal annotating as for the previous 31 issues in the spirit of this issue I thought I'd do things differently this time. So:

Bibliography

Books mentioned directly in this issue



John Marco Allegro *The Sacred Mushroom and the Cross: A Study of the Nature and Origins of Christianity within the Fertility Cults of the Ancient Near East* [London] : Hodder and Stoughton, [1970] [30]

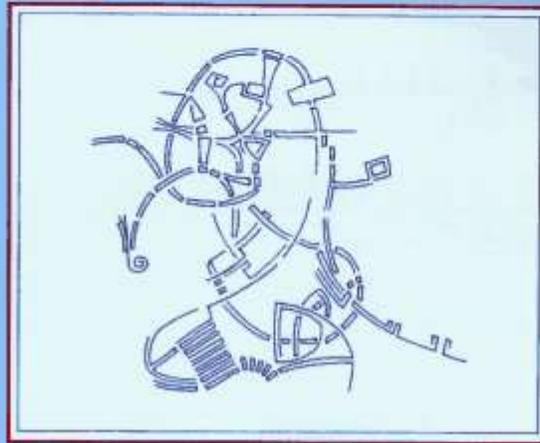


[Helen Cixous](#) *The Book of Promethea*
(1983; English translation by Betsy Wing 1990) [1]

METAMAGICAL THEMAS:

**Questing for the Essence
of Mind and Pattern**

DOUGLAS R. HOFSTADTER



*An Interlocked Collection of
Literary, Scientific, and Artistic Studies*

Douglas Hofstadter [*Metamagical Themas*](#): Questing for the Essence of Mind and Pattern
An Interlocked Collection of Literary, Scientific, and Artistic Studies
New York: Basic Books, (1985) [27]
Stuff and Nonsense pgs. 213-231

FINNEGANS WAKE

by
James Joyce



James Joyce

1939
London: Faber & Faber Limited
New York: The Viking Press

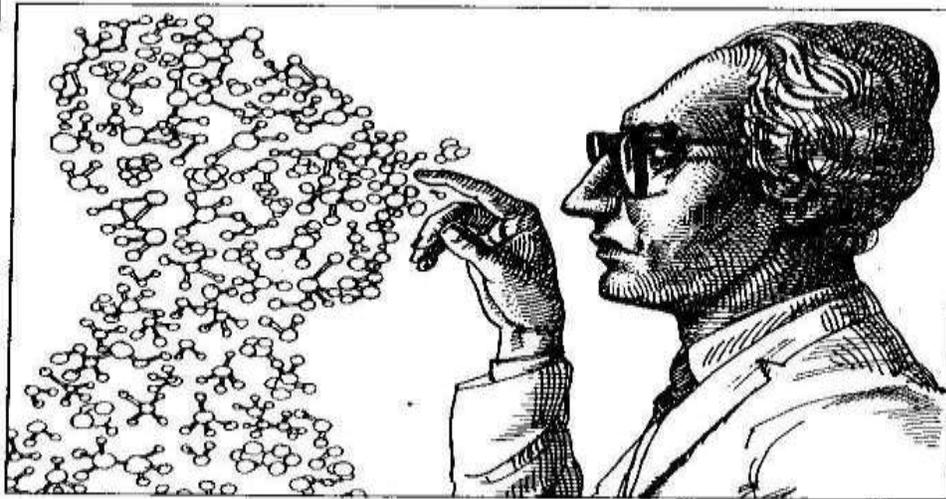
James Joyce [*Finnegan's Wake*](#)
London : Faber, (1939) [16]

at issue

REDISCOVERING THE MIND

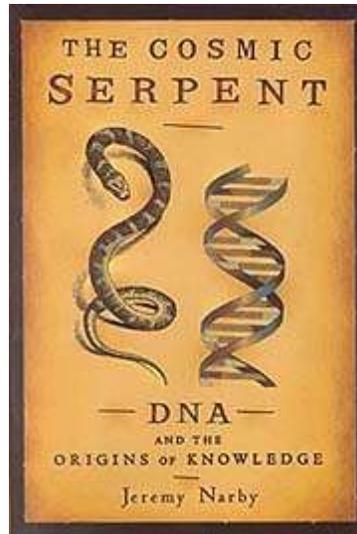
“Physical scientists are returning to the view that thought—meaning mind—is one of nature’s ultimate realities.”

BY HAROLD J. MOROWITZ



12 PSYCHOLOGY TODAY, AUGUST 1980

Harold Morowitz Rediscovering the Mind is the title of an article which appeared in Psychology Today New York: Ziff-Davis Pub. Co (August 1980 Volume 14 No. 3) pgs 12-18. [6]



Jeremy Narby *The Cosmic Serpent: DNA and the Origins of Knowledge*
New York: Jeremy P. Tarcher/Putnam (1998) [21, 25]

Numbers in the square brackets are page numbers in this issue

Biography

* John Kendrick Bangs (1862-1922)

* Aleister Crowley (1875-1947)

Albert Einstein (1879-1955)

Sigmund Freud (1865-1939)

[Murray Gellman](#) (1929-)

Robert Graves (1895-1985)

Werner Heisenberg (1901-1976)

Aldous Huxley (1894-1963)

[Julian Jaynes](#) (1920_1997)

Carl Gustav Jung (1875-1961)

Winsor McCay (1896-1934)

Claudio Monteverdi (1567-1643)

[Humphrey Osmond](#) (1917-1994) [Obituary](#)

Countering schizophrenia with vitamins

Abram Hoffer

Thursday February 26, 2004

The Guardian

The outstanding achievement of the psychiatrist Dr Humphry Osmond, who has died aged 86, lay in helping to identify adrenochrome, a hallucinogen produced in the brain, as a cause of schizophrenia, and in using vitamins to counter it. This breakthrough established the foundations for the orthomolecular psychiatry now practised around the world.

British by origin, but resident in North America for more than half a century, he also saw value in the wider use of hallucinogens, whether to increase doctors' understanding of mental states; architects' appreciation of how patients perceive mental hospitals; or general imaginative and creative possibilities, notably through his association with the writer Aldous Huxley. A cultural byproduct of their exchanges was the coining of the adjective "psychedelic".

I first met Humphry in 1952, after he had emigrated with his wife Jane to become clinical director of the mental hospital in Heyburn, Saskatchewan, Canada where I was director of psychiatric research. He wanted to get as far away from Britain as he could to continue the work for which he had received no encouragement in a largely psychoanalytic environment.

At the St George's Hospital, Tooting, London, he and fellow researcher John Smythies had examined the experience induced in normal volunteers by mescaline, the active hallucinogen extracted from the peyote plant, and realised that in many ways it was similar to people's experience of schizophrenia. It then struck them that mescaline is similar in structure to adrenaline, and that the schizophrenic body might contain a substance with the properties of mescaline, and somehow related to adrenaline.

The psychiatric hospitals in Saskatchewan housed about 5,000 patients, of whom half were schizophrenic. Admission was for them a life sentence, and conditions were appalling. The work of Osmond and Smythies, who also came to Canada, offered a way forward: the adrenochrome hypothesis, which the three of us reported in a paper in the Journal of Mental Science in 1954.

We contended that in schizophrenic patients there was an abnormal production of adrenochrome, a derivative of adrenaline, and that this played a role in the genesis of the condition. Three questions presented themselves: was adrenochrome really formed in the body, was it a hallucinogen and would an antidote be therapeutic for these patients? The answer to all three was yes.

To further our understanding of the psychology of schizophrenia, our biochemical team worked on adrenochrome, to establish how it was made and what it did. Then our clinical team conducted the first double-blind controlled experiment in psychiatry. We proved that adding one vitamin, B3 (niacin), to diets doubled our recovery rate of acute or early schizophrenic patients over the course of two years, and the results were confirmed by research in the US.

Convinced that we had discovered a very important, new and safe way of helping our patients, in 1966 we were joined by the double Nobel laureate Linus Pauling, who first employed the term orthomolecular psychiatry for the technique in a paper in the journal Science in 1968. Throughout this work, which left thousands fully recovered, Humphry was intelligent, calm, kind, full of creative ideas, and undeterred by conservative psychiatric opinions.

He approached other disorders with equal originality. The problem for chronic drinkers was complementary to that of schizophrenics, but rather the reverse: they needed to experience the hallucinations of delirium tremens in order to give up drinking. So for those whose brains had not generated the necessary chemicals, from 1956 onwards we adopted a hallucinogenic treatment. Out of more than 2,000 alcoholics in four institutions, 40% recovered. We used d-lysergic acid diethylamide (LSD) rather than mescaline because it was easier to work with.

Humphry's extensive list of papers and books, often co-authored, included our joint works *The Chemical Basis Of Clinical Psychiatry* (1960) and *How To Live With Schizophrenia* (1966). With BS Aaronson he wrote *Psychedelics: The Uses And Implications Of Hallucinogenic Drugs* (1970), and with Miriam Siegler, *Models Of Madness, Models Of Medicine* (1974).

Born in Surrey, Humphry went to Haileybury school, Hertfordshire. Medical studies at Guy's Hospital, London, led to second world war service as a surgeon-lieutenant in the Navy, and training to become a ship's psychiatrist. After the war, he obtained a psychiatric post at St George's, and began to study the pharmaceutical treatment of mental illness in the light of the Swiss chemist Albert Hoffman's description of how the effects of LSD resembled those of early schizophrenia.

Once Humphry's work had found the recognition and resources it needed in Canada, his observation of the chemical similarity of mescaline and adrenaline came to the notice of Aldous Huxley. Drug use had been a feature of the novelist's *Brave New World* (1932), and he was keen, in 1953, to offer himself as a guinea pig.

Humphry was reluctant: he did not "relish the possibility, however remote, of finding a small but discreditable niche in literary history as the man who drove Aldous Huxley mad". Fortunately the writer found the experience mystical and revelatory.

Their resulting correspondence led to Humphry telling the New York Academy of Sciences in 1957, "I have tried to find an appropriate name for the agents under discussion: a name that will include the concepts of enriching the mind and enlarging the vision ... My choice, because it is clear, euphonious and uncontaminated by other associations, is psychedelic, mind-manifesting."

None the less, Humphry had no enthusiasm for the drug excesses of the counterculture: to him, hallucinogens were "mysterious, dangerous substances, and must be treated respectfully", and he regretted the loss of medical opportunities caused by their ban by the end of the 1960s.

After Saskatchewan, he became director of the Bureau of Research in Neurology and Psychiatry at Princeton University, New Jersey (1961-71), and then went to the University of Alabama School of Medicine (1971-92), where he was joined as a fellow professor by Smythies.

[Another Obituary](#)

Along with his colleague, John Smythies, Osmond shocked the medical community in 1952 by drawing attention to the structural similarity between the mescaline and adrenaline molecules. They theorized that schizophrenia might result when the brain releases an endogenous hallucinogen, possibly derived from adrenaline.

Osmond observed that using mescaline seemed to allow a healthy person to see the world through the eyes of a schizophrenic person. He suggested that the drug be used as a tool to help doctors and nurses understand their patients better. Working with Abram Hoffer and their team in Weyburn, Saskatchewan, from 1952 until 1961, Humphry Osmond became one of the world's leading experts on the therapeutic use of psychedelic drugs.

His research attracted widespread attention within scientific circles. When Aldous Huxley-- the eminent British novelist who wrote *Brave New World*-- learned of Osmond's work with mescaline and LSD, he wrote to Osmond to offer himself up as a test subject.

Osmond was apprehensive about the experiment. "I did not really want to be known as the man who had driven Aldous mad," he said later. His worries proved to be unfounded, and their experience gave Huxley the inspiration for his famous essay, *The Doors of Perception*. Their friendship lasted until Huxley's death in 1963.

In correspondence with Huxley in 1956, Osmond coined the word "psychedelic." The two men were looking for a word to describe this new class of drugs, and they were doing so in rhyme. Huxley wrote:

"To make this trivial world sublime,
Take half a Gramme of phanerothyme."

To which Osmond responded:

"To fathom hell or soar angelic
Just take a pinch of psychedelic."

In addition to his clinical practice, Dr. Osmond also taught psychiatry for several years at Princeton University. Later, he and his wife moved to Tuscaloosa, Alabama, where he worked at the Bryce Hospital until his retirement in 1990.

He contributed articles to many journals and authored several books; among them: How to Cope With Illness(1979); How to Live With Schizophrenia(1974;Models of madness, models of medicine(1974);Understanding Understanding(1973);Psychedelics: The Uses and Implications of Hallucinogenic Drugs(editor, 1971); andThe Hallucinogens(1967).

* Promethea Sophia Bangs (1999-2004)

Prometheus

* Austin Osman Spare (1886-1956)

* Emanuel Swedenborg (1688-1722)

[Robert Anton Wilson](#) (1932-01/11/07)

* before a name means the persons is already mentioned in previous 31 issues

Images

Page 1 Moth

Page 2 Sun Zipper Brain

Page 3 the Artemis of Ephesos mentionned in the Bible, Acts of Apostles

Page 4 Scientist test tubes microscopes & angel

Page 5 Head of Promethea with wings for ears

Page 6 Heisenberg

Page 7 Monteverdi + Stained Glass Window (Jesus and 3 disciples)

Page 8 Cave art + [Gertie the Dinosaur](#)

Page 9 Aleister Crowley

Page 10 Madonna Crescent Moon

Page 11 Serpent Swallowing Tail ring crown & 3 crescent moons



Not an alchemical symbol but a design by John Coulthart for the Moon and Serpent Grand Egyptian Theatre of Marvels which appears on the Highbury Working CD.

Page 12 Jung & Sun

Page 13 William Blake [The Ancient of Days \(1794\)](#)

Page 14 Baby with ABC blocks

Page 15 Sophia Bangs

Page 16 Einstein and Joyce

Page 17 Brain diagram + galaxy

Page 18 Tree of Life

Page 19 Spare + alphabet of desire

Page 20 Serpent & tree

Page 21 DNA and caduceus

Page 22 Shiva dancing as Nataraja (lord of the cosmic dance, natati = dance in Sanskrit). Normally he dances on top of a dwarf and has a halo of flames around him.

Page 23 Odin Cross & Runes (hanged man on tarot cards)

TL

the list of runes is incomplete, there are only 13 from 24 (or 16 in the later scandinavian system). The runes are, starting from Odin's head: kennaz, berkano, ehwaz, hagalah, raido, thurisaz, dagaz, ansuz, othala, uruz, perthro, nauthiz, othala.

Page 24 bottle birds

Page 25 DNA Aesclepius

Page 26 Mushroom & sun

Page 27 Thoth

Page 28 Image is Emblem #21 from Michael Maier's *Atlanta Fugiens*
[Commentary on Atlanta Fugiens](#)
[More commentary](#)

Page 29 from an edition of Nicolaus of Kues, a great philosopher of the 15th century. he was an precursor of Copernicus. He was cardinal of the roman-catholic church and is buried in Rome. See [information](#)



Page 30 sun eye in triangle

Page 31 idea sun

Page 32 JK Bangs

Thomas Lautwein notes

There are other works of literature you can read in different ways, French authors Raymond Queneau and Georges Perec did similar things. Queneau once published a book with ten sonnets where the lines of the sonnets are sliced so that you can permute the lines and recombine a new sonnets - The number of possible combinations is 100 millions or so. And in Perec's "La vie mode d'emploi" (Life - A Users Manual is the English title) the reader must hop from chapter 9 to chapter 38 or 95 or 46, it's like a puzzle of 99 pieces. Moore takes up the tradition of experimental literature.

John Coulthart adds:

one could also mention Julio Cortazar's Hopscotch:

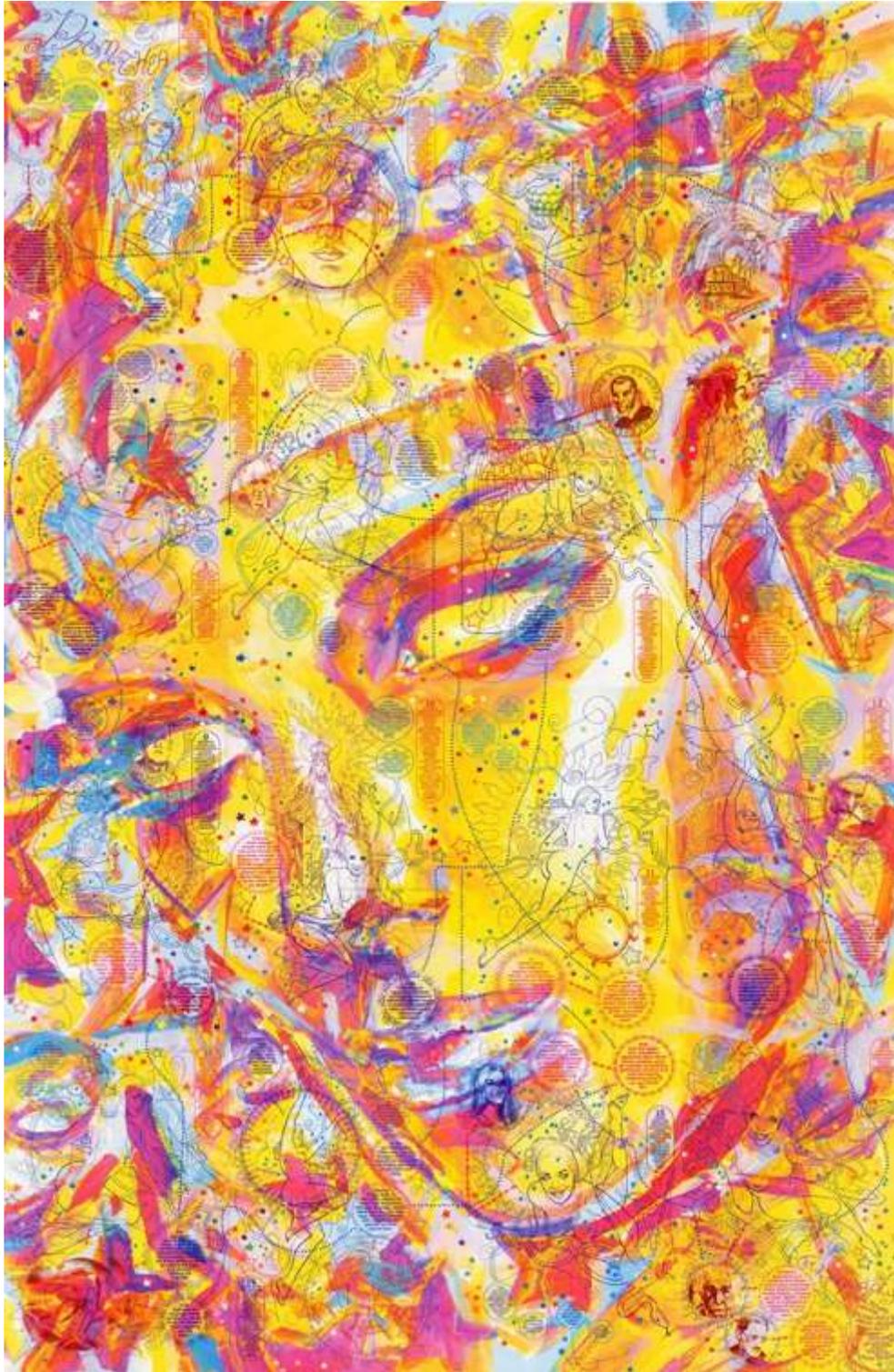
"To begin with, it is a pretty lengthy and dense story. Briefly, it tells the story of Horacio Oliveira, a middle-class expatriate Argentine with a pronounced intellectual inclination living in Paris in the late 1950s. The story involves his search in the present for a lost love as well as his recollections of their relationship. This search begins in Paris (and all the flashbacks take place in aris) but then moves to Buenos Aires, Argentina. The novelty of the book, and a big part of its claim to fame, however, lies in its structure, and the

ways in which the novel's preoccupations are expressed in part through Cortazar's experimental organization. The novel consists of 155 chapters, number 1 through 155 and divided into three sections: "From the other side" (Chapters 1 through 36), "From this side" (Chapters 37 through 56), and "From Diverse Sides: Disposable Chapters" (Chapters 57 through 155). But it is preceded by a "Table of Instructions" in which the reader is informed that the book contains many books but above all it contains two. The first book, we are told, consists of Chapters 1 through 56, read in sequence. The second book includes all 155 chapters (except for Chapter 55, whose contents, in any case, are distributed among a couple of other chapters). The "Table" further gives a "random" order for the reading of this second book. We begin with Chapter 73 then "hop" to Chapter 1, then to 2, then to 116, then to 3 and so on."

or BS Johnson's The Unfortunates:

"One of the lost classics of the 1960s - and a legendary experiment in form - is here reissued for the first time in thirty years.

A sports journalist, sent to a Midlands town on a weekly assignment, finds himself confronted by ghosts from the past when he disembarks at the railway station. Memories of one of his best, most trusted friends, a tragically young victim of cancer, begin to flood through his mind as he attempts to go about the routine business of reporting a football match. B. S. Johnson's famous 'book in a box', in which the chapters are presented unbound, to be read in any order the reader chooses, is one of the key works of a novelist now undergoing an enormous revival of interest. It is a book of passionate honesty and dark, courageous humour: a meditation on death and a celebration of friendship which also offers a remarkably frank self-portrait of its author. " Pages 1-16 (First Poster)



From Thomas Lautwein

*there is a passage on page of path 12 with the picture of C.G. Jung where Moore writes:
"According to R.A. Wilson, on one day in 1920s, Aleister Crowley, Albert Einstein and
James Joyce were all in Carl Jung's Vienna and could have met." I don't understand why*

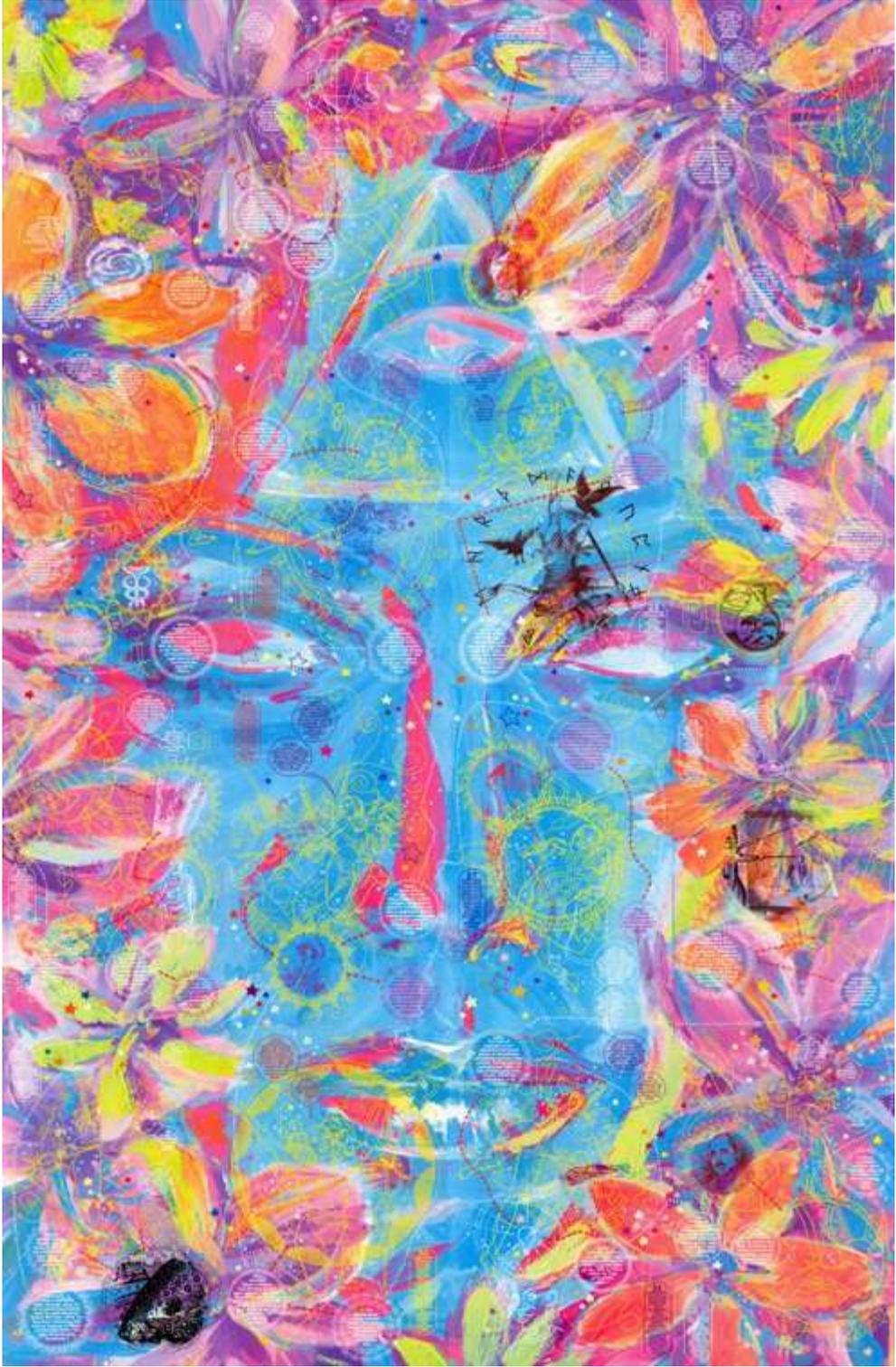
he says "Jung's Vienna", Jung was Swiss and spent most of his life in Zurich; Vienna was Freud's city. I also can't remember that Crowley ever was in Vienna.

A friend of Alan's notes:

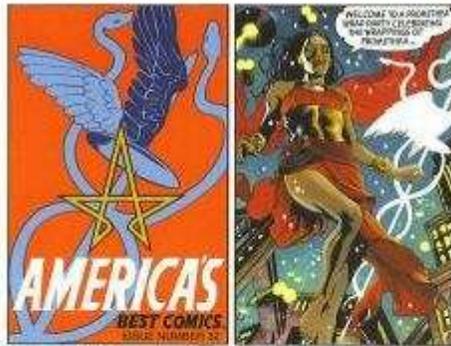
This is the problem with the comics industry... Alan can be a bit lazy sometimes with his facts, like many writers he doesn't always check things. Copy editors at book publishers or at certain newspapers and magazines would query something like this but comics editors don't know enough (or care...) to go to the trouble.

Yes, it should be Zurich, the whole of Robert Anton Wilson's Masks of the Illuminati is about just this kind of meeting.

Pages 17-32 (Second Poster)







Al Moore

Steve Williams



Weeping Gorilla Quotes

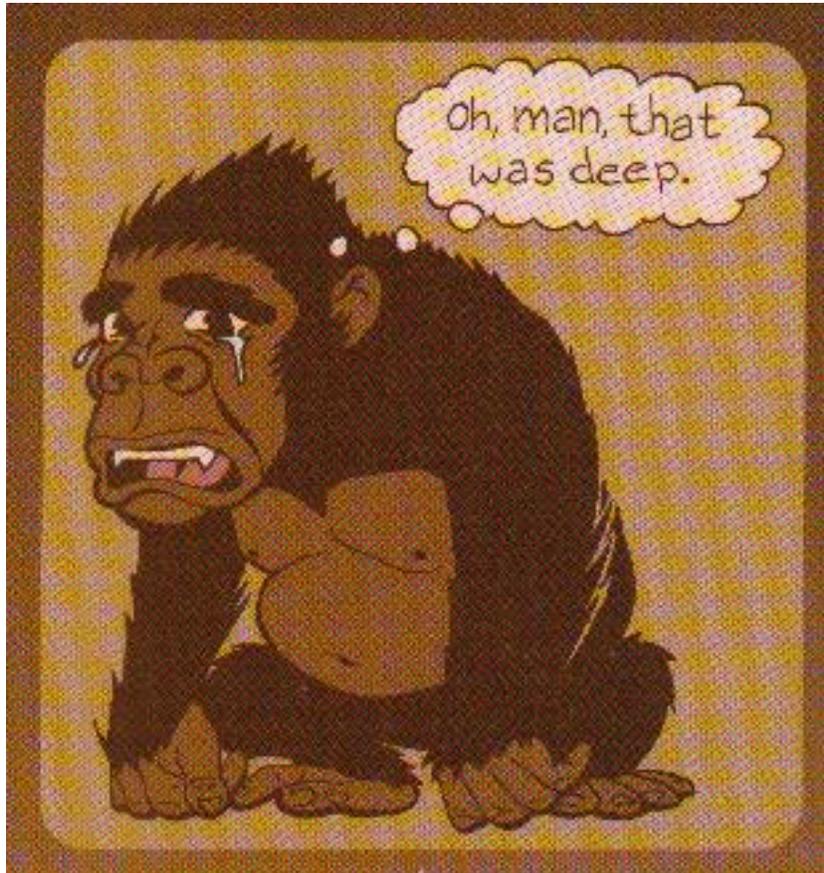
Issues 1-25

a listing of all quotes attributed to the Weeping Gorilla

Citations are as follows

Issue:Page;Panel

Thanks to hermes for correcting a few mistakes on this page



01:05;1 Choke. Modern life makes me feel so alone (Comix cover)

01:16;1 Go on, ask me about my marriage.



(Billboard)

02:01;1 I have some unresolved childhood issues (T shirt)

03:05;4 I can't believe they fired me (Billboard)

03:16;1 She gets the kids and the house. I get the car

03:16;2 I guess people change

03:16;3 Everyone said I should get [Windows 95](#)

03:17;1 Why do pets have to die?

03:17;1 I like country music. It tells the truth

03:17;3 Some days are better than others

03:17;4 What do you mean you need more space?

03:17;5 The garage thinks it's the clutch

03:17;6 I hate my body

03:18;1 Can we hear that [Radiohead](#) track just once more?

03:18;2 If I only understood what women wanted...

06:01;3 This should have been my time (watchface)

06:22;4 Yes, I'm in telemarketing sales... (Billboard)

07:01;1 We probably expect too much of [George Lucas](#)... (Billboard)

09:01;1 Chucklin' Duck Quote Heh heh! I got out of internet trading just in time! (Poster) **NOTE:** I assume Chucklin' Duck is the flip side of Weeping Gorilla. This is the only quote I can find by him.

09:08;1 I guess all [the Waltons](#) must be dead by now (Billboard)

10:01;1 Who remaindered the book of love? (Billboard)

10:24;5 Commitment?uh...yeah..that sounds great (Billboard)

11:04;2 I mean, "Forty." It's just a number, after all... (Billboard)

11:17;3 I'm sorry. I'm so sorry. This is all my fault

14:24;5 Sometimes I hurt myself (Poster)

15:24;1 Well, no. I didn't vote for him either...(Billboard)

16:03;3-5 Why can't everybody just, y'know, get along? (Billboard)

18:01;3 Why are you so bitter? (Billboard)

Book Three Back Page: Oh, man, that was deep. -

ad on last page listing America's Best Comics Collected Editions

19:02;2 Then I told the protestor, "yeah", the fur's real. so What?" (Billboard)

21:01;1 Why is there spinach? (T-shirt)

23:28;2 Tony the tiger looks...different. (Billboard)

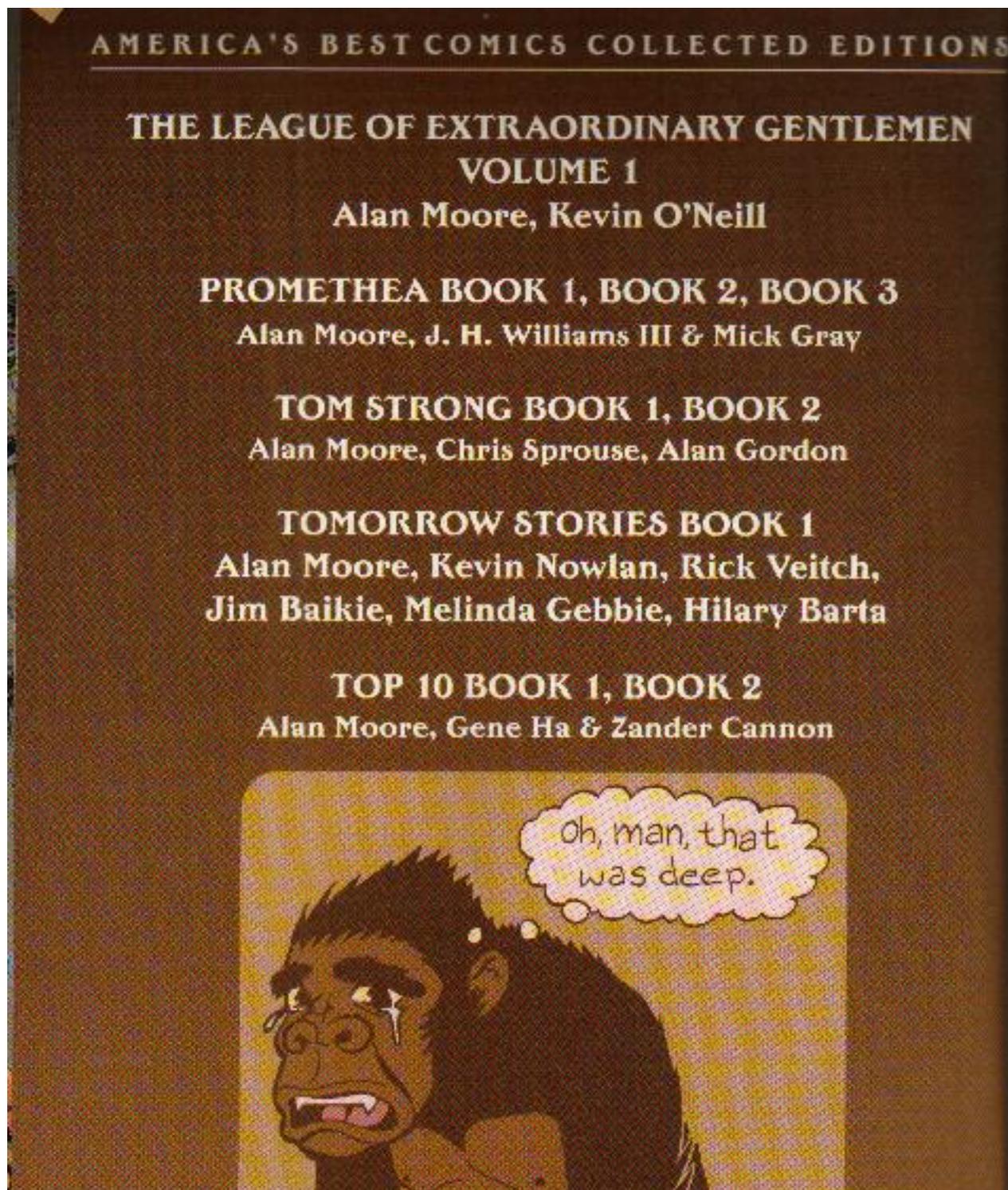
24:3;3 What hurt me most, though, was the pain (Billboard)

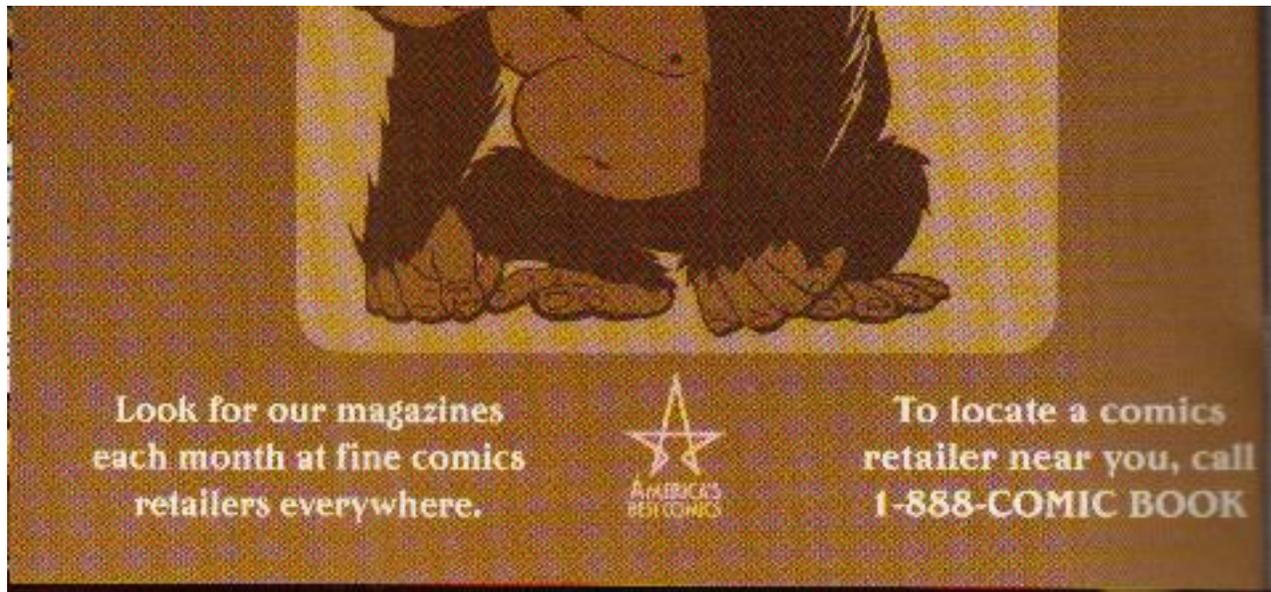
25:5;5 Both sides have their good points (thought bubble)

25:8;5 Why do good things happen to bad people (thought bubble)

25:20;3 There's always Somet(hing?) (poster on Stacia's bedroom door) also partly visible on

25:21;3





Both Weeping Gorilla and Chucklin Duck can be found in side by side single panels in the Greyshirt Indigo Sunset series of which the first six have been collected as a trade paperback(they are not scripted by Moore but by Rick Veitch) and there is also a nice cameo of a Weeping Gorilla Comix in the Leah Moore scripted story illustrated by Sergio Aragones "King Solomon Pines" which can be found in Tom Strong's Terrific Tales #5

Why do I have to be the Funny one?

Last Updated 7 March 2003