On loan to SIMHA
from the library of
Diane di Prima
Knight of Swords - Lord of the Winds and Waves
King of the Spirits of Air
King of the Sypho \( \Delta \) of \( \Delta \) II
Custos and Pallex

Queen of Swords - Queen of the Thrones of Air
Queen of the Sypho
\( \nabla \) of \( \Delta \)  

Prince of Swords - Prince of the Charms of the Wind
Prince of Sypho
\( \Delta \) of \( \Delta \)  

Princess of Swords - Princess of the Rainy Winds
Princess of the Palace of Air
Princess of the Sypho
Throne of the Ace of Diamonds  
\( \nabla \) of \( \Delta \)  

LANCELOT

Knight of Disks - Lord of the Wise and Wise-Land
King of the Spirits of Earth
King of the Gnomes \( \nabla \) of \( \nabla \)  

Queen of Disks - Queen of the Thrones of Earth
Queen of the Gnomes \( \nabla \) of \( \nabla \) II

Prince of Disks - Prince of the Charms of Earth
Prince of the Gnomes
\( \Delta \) of \( \nabla \)  

Princess of Disks - Princess of the Eiderdown Hill
Princess of the Palace of Earth
Throne of the Ace of Disks  
\( \nabla \) of \( \nabla \)
During the 1970s, the poet Diane di Prima found herself with burgeoning research needs for occult materials. For her poetry, she had recently “received” by poetic dictation the first few poems of what would become her mythological epic, *Loba*, and found herself delving deeply into premodern religious and spiritual practice, including goddess traditions and ancient civilizations. At this same time, spurred by a request to write the introduction to A.E. Waite’s new edition of works by Paracelsus, di Prima also became heavily invested in alchemy, devouring the hermetic texts associated with this early modern practice. By the 1980s, di Prima had begun the San Francisco School of Magical and Healing Arts (SIMHA) with her partner Sheppard Powell, deepening her interest in the works of Aleister Crowley, the Golden Dawn, dreams and visualization practices, and New Age topics like crystal healing and plant alchemy. Around the same time, di Prima also taught the Hidden Religions course at New College, upon Robert Duncan’s insistence.

To chart a way forward for her poetry, teaching, and writing, di Prima began to consciously collect what she soon called her “occult library.” This collection, comprising over 1000 volumes, is the physical evidence of poetry-related practices that were essential to di Prima for the last five decades. Mentioned in her memoir, *Recollections of My Life as a Woman*, she envisioned this assemblage as her working library, to be kept intact as an archival resource for future students of the occult and di Prima herself.


ABOUT THE LIBRARY

Di Prima traces the conceptual genesis of the occult library to 1976, when she lived in Ranchos de Taos, and spent hot summer afternoons meditating on the Tarot, dreaming, and working with visualization. While books accumulated through the decades, one of the first significant additions was di Prima's full set of *The Golden Bough*, including all thirteen volumes, dated “Christmas 1960.”

Theoretically and practically, the occult library remained in use until di Prima's death on October 25th, 2020, stowed exclusively on custom-built shelves in di Prima’s garage and arranged by topic. Two years later to the day, the library was prepared for transport to the Wilson Library of the University of North Carolina at Chapel Hill, where it has begun a new chapter of meaning-making.

Within this collection are approximately 62 books made by di Prima, including works that she has photocopied, comb-bound, and annotated at times. In addition to these items, there is a wide range of rare and popular published books that attest to occult studies in the twentieth century—with works by Aleister Crowley, Rudolf Steiner, Frances Yates, and George Gurdjieff, and subjects including Egyptian mythology, premodern North Atlantic history and epics, Sufism, crystal healing, Atlantis, medieval women mystics, hermeticism, astrology, Kabbalah, alchemy, the Dogon, classical philosophy, Middle Eastern archeology, psilocybin, and more.

Written in di Prima’s hand, on the back of a cardboard shipping box packed with newspaper clippings and chapbooks from Timothy Leary while incarcerated, is the label “Pamphlets + Book by Timothy Leary,” and the instruction “add to occult lib @ house.” In addition to works by friends who wrote about occult topics, the library contains volumes that were part of her SIMHA “lending library,” books that inspired her epic poem *Loba* and her Hidden Religions course at the New College of California, and books used broadly for teaching, writing, and researching—the work that allowed poetry to flow freely through her.

The collection shows significant signs of di Prima's use. Over 170 items are annotated, sometimes very extensively. Of these, 24 items are inscribed to di Prima by authors ranging from Jack Hirschman to Mary K. Greer, and nearly 80 books have some item laid in: photographs, postcards, local bookmarks, or ephemera with autograph notes. Beyond this, many items have some sort of purchasing provenance in the form of a sticker or a stamp, including local bookstores such as Cody's, Moe's, Shambhala, Samuel Weiser, and even the San Francisco Public Library.

Di Prima’s longtime partner, Sheppard Powell, is present in the library through his initials on several volumes that he contributed. Collaborating also on SIMHA, the Gold Circle, and other teaching endeavors with di Prima, Powell shared a love of occult and esoteric subjects—along with other poetic joys derived from a life with di Prima.
Sparta could win the war but could not rule
empire corrupted the Spartan character
the wolves degenerated into goats
acceded where Greece failed
Luperci
able to preserve intact both the wolf and
the goat confided to his care.

Sat-god, Dionysus
Wolf-god, Apollo

There was a statue of a wolf at Delphi
a she-wolf
For they say that his mother Leto transformed
herself into a she-wolf before giving birth to
Apollo.

Birth of Tragedy is in the Lupercalia
whole story in one day, February 15.

What shall we do with the wolf?

Wolf-god is the light-god
Lycian Apollo
wolf and lux, light
child-birth
right
the other meaning—
Annotation takes a variety of forms within these books, including underlined passages, stars next to key points, arguments with the book's author in the margin, and even entire flyleaves or inside covers annotated with summaries, questions, and other insights. In particular, margins will often feature the annotation "HR"—as in the case of *The Chalice and the Blade*, by Riane Eisler—which demarcates topics relevant to "Hidden Religions," di Prima's extensive course at New College.

While annotation almost certainly indicates a book has been read, the annotation may evidence another type of practice. For instance, di Prima casts the *I Ching* on a letter repurposed for scrap paper and a bookmark in Henry Corbin's *Spiritual Body and Celestial Earth: From Mazdean Iran to Shi'ite Iran*. Likewise, an absence of annotation does not necessarily mean a book has not been read. For instance, di Prima has clearly read Jacob Boehme extensively—marginal notes about him appear throughout her collection—but her copies of Boehme are not annotated.

Many of di Prima's annotations create correspondences: matching symbols with words, and archetypes with their many iterations, to build a density of knowledge across traditions. In Dion Fortune's *The Mystical Qabalah*, di Prima annotates the margins with planetary symbols, turning the prose that describes the four elements and their planetary correspondences into equations. Likewise, there is extensive annotation in Crowley's *Tarot Divination*, which has, at times, entire pages of symbols that illustrate the correspondences between elements, planets, and principles of the Tarot.

On the whole, di Prima's annotations demonstrate a devotion to syncretic knowledge, and show the process of digesting these systems in the service of her poetry.
Diane -

have fun!

Merry Christmas '84
Inscriptions are another important facet of di Prima’s occult library, attesting to her students, friendships, and relationships.

Of special note is her copy of *Comfortable Words for Christ’s Lovers* by Lady Julian of Norwich, inscribed on the flyleaf with the initials “C. R. A.,” “d. d. G. A. A.,” and “Norwich Jan–July 1918.” In a different hand, Robert [Bob] Wilson of the legendary Phoenix Book Shop begins his inscription: “For Diane di Prima from W. H. Auden via Bob Wilson,” and continues: “G. A. A. is our Auden’s father. He gave it to Charles Auden, Wystan’s older brother, who then gave it to Wystan. I got it from Auden when I bought his library, and now I give it to you. Who next in the chain? Love, Bob,” dated March 1975. Upon discussing this book with di Prima, she remembered reading this copy, and how in the process of reading it she envisioned a poem that became part of *Loba*: an image of a white unicorn erupting between two lines of text.

There are several inscriptions related to Grant Fisher, an ex-husband with whom di Prima shared occult interests. One such inscription is by di Prima herself, who writes in a copy of *Song of Songs*: “For Grant / who didn’t want any books from Diane who wasn’t going to give him any. W/ love on birthday (25th).” On the facing page, an inscription from Grant is shown.

Inscriptions often occur from students and peers. A lovely example is a homemade Tarot deck by the poet Charles Stein, inscribed to di Prima in 2010. In other social realms, the popular Tarot author, Mary K. Greer, thanks di Prima for “poetry, conversation, and teachings” on the title page of her book, *Tarot for Yourself: A Workbook for Personal Transformation*. At times, inscriptions mark the dedication of a book to the SIMHA lending library.

Of special note are inscriptions from Gerrit Lansing, a poet with whom di Prima shared occult interests especially related to Crowley. One such inscription reads: “For Diane the Prime, who knows all about Daimonic Reality and those that live therein, to many who’ve been touched by same” (Patrick Harpur, *Daimonic Reality: Understanding Otherworld Encounters*).
WORKBOOKS
In her memoir, *Recollections of My Life as a Woman*, di Prima recounts a formative lesson on cultural preservation that she learned as a young poet, while visiting Ezra Pound at St. Elizabeth’s Hospital:

Ezra told us of copying Vivaldi scores in the library of the Dresden Museum, copying them for Olga Rudge, his love. When the Museum was destroyed in the bombing of Dresden, they were the only copies of those scores that remained. They were being transcribed even as we spoke about them.

Stories like this made a deep impression on me. They made me realize that what is saved, the shards we call civilization, is saved by a few. By people photographing, or copying by hand. Today as I sit here writing at my computer, I think of the library I’ve put together since then, the alchemy books old and new I’ve xeroxed for students. Stuff I’ve copied by hand. How much of that came out of the Vivaldi story. (*Recollections*, 144)

The “alchemy books old and new I’ve xeroxed for students” directly refers to over 60 items made by di Prima in the collection, including binders of less-available esoteric texts, and handwritten notebooks with guides for rituals.

While the xeroxed, comb-bound esoteric texts are the most prominent type of book created by di Prima for her occult library, often containing either autograph annotations or photocopied autograph annotations, there are several autograph workbooks as well.

In particular, di Prima has created several Kabbalistic workbooks, including one heavily-illustrated book adorned with the cover of Paul Riccius’s *Portae Lucis* (1516), known as one of the first texts that elucidated the Tree of Life in the Kabbalistic tradition. This workbook contains no fewer than 48 drawings of the Tree of Life (pictured left), in a variety of colors and styles, and with annotations that draw together traditions of Tarot and its associated elements.

There are several other autograph notebooks in the collection, including a yellow velo-bound folder titled *Gold Circle: Ritual Correspondences for The Book of the Law*, meant for di Prima’s group of advanced practitioners who called themselves the Gold Circle. The typescript preface by di Prima to this document states: “NOTE: These are work-sheets only, constructed from my old notebooks and journals, and hopefully useful to Gold Circle members. I hope you will add to them, from your notes and memories. I would strongly urge that these pages NOT be given out to students and neophyte-participants, as they would tend to solidify what should be fluid and changing correspondences. Diane di Prima, April 8, 1985.” In this vein also is a black notebook with “Liber AL” and Gold Circle materials, including her autograph notes for exercises bound into a ritual, teaching, and study group guide.

These autograph materials and workbooks underscore di Prima’s active role in her own learning, with a broad approach that sought to digest, explore, and create new correspondences across traditions in a manner that echoes the spirit of her poetics.
An incidental pattern within this library is its ersatz documentation of the postwar American publishing scene in occult materials, which presents an interesting case study in copyright, distribution models, and print history. Samuel Weiser is one of the most frequently-appearing publishers in this collection, as a bookstore and also imprint that published out-of-copyright occult works that were originally published prior to the 1930s, often just as a facsimile of 19th or even 18th century manuscripts. Many other large presses such as Dover or Harper & Row did the same. Attentive to this history, di Prima often notes the first edition of a work and where it fits into the publishing history of the text. There were also numerous small press operations that sought to distribute occult materials, often in side-stapled chapbooks or handbound works, as in the case of The Alchemical Press or Adam McLean's Magnum Opus Hermetic Sourceworks. Di Prima's occult library contains a nearly-complete run of The Hermetic Journal, another such project as part of the independent occult press scene.

By contrast, the earliest work in the collection is a scarce, handpress-era copy of Eirenaues Philalethes’ Ripley Reviv’d: Or, An Exposition Upon Sir George Ripley’s Hermetico-Poetical Works, published in London in 1678 and extensively annotated by an earlier (likely contemporaneous) reader.
**POEMS (OR “FEATHERS”)**

Di Prima and her partner, Sheppard Powell, would call the variety of poems that appeared throughout their house—on scraps of paper, the inside of book covers, napkins—“feathers.” Thus far, at least two such “feathers,” or poems of di Prima’s have been identified in her occult library, including one that was published in *Loba* and another work that is likely unpublished. As such, the presence of poems makes literal the relationship between di Prima’s research and her poetry.

There are those who wander like planets
some like comets
some whose perigee here are not mapped
by the Heavenly Astronomers
a thread
blown off the year/camou
crempled around which they build
the labyrinth
the way out 15

TO MY FATHER

before the Maze
they walk out of
They are those
who are still who pray
incantantly before the Stone & those
who do circumambulations and do
most simply _______ which down above
the season's loss of time

None of this matters
friends come & go w/out blame
& the Messenger
does not always fly the shortest distance
between 2 mov'g points
is not always even so was & ready
is not the Crow
sometimes overshoots the mark

The Soul is not amid
the mind
DIANE DI PRIMA'S
OCCULT
LIBRARY CATALOG
**Note from the editor:** I began researching this library as part of my doctoral dissertation in 2017, when I went to visit Diane di Prima and Sheppard Powell for the first time. I continued to spend time with these books on subsequent trips, and wrote about their relationship to di Prima’s poetry for my 2019 dissertation, and a 2022 book on poets’ libraries. In February 2022, I cataloged the collection at item level, with the intention of finding the books a permanent home. I revised this catalog in October 2022 during the packing and shipping of the books to their institutional home, at the University of North Carolina at Chapel Hill. There, the books are now available for researchers alongside di Prima’s literary papers.

In the spirit of the archival nature of this collection, all items are listed in the order that they appeared on five consecutive bookcases in di Prima’s garage. The intention of this presentation is to invite readers to consider the subject themes that blossom across items in proximity, as well as di Prima’s organizational approach to the material. I have not added in possible subject headings (such as, “Women Mystics”), preferring to allow di Prima’s groupings to speak for and emerge by themselves. I encourage readers to annotate, create indices, and engage the text in a way that creates meaning for them, just as di Prima did with the books in her care.

Each entry includes author, title, publisher, and date. After this bibliographic information, where applicable I have noted the presence of items that were laid in, stickers that indicate where di Prima may have purchased the book, and other details. At times, I note the edition of the work.

Prepared for the books’ transportation, as well as to highlight possible areas of interest in the collection, this catalog celebrates a transitioning, and indeed, suggestive moment in the lives of these books. Their availability for further research and cataloging should reveal even more information than this first pass at cataloging provides, and I invite others to build upon or improve this catalog as such research emerges.

For a digital copy of the list in spreadsheet form, to navigate titles by author, title, publisher, or date, please contact the editor.


Ronan, Stephen, ed. *Iamblichus of Chalcis on the Mysteries (De Mysteriis Aegyptiorum)*. Chthonios Books, 1989. Cloth bound over boards, appears to be photocopied.


Yellow velo-bound folder with “Gold Circle: Ritual Correspondences for The Book of the Law.” Bound with typescript preface by DdP: “NOTE: These are work-sheets only, constructed from my old notebooks and journals, and hopefully useful to Gold Circle members. I hope you will add to them, from your notes and memories. I would strongly urge that these pages NOT be given out to students and neophyte-participants, as they would tend to solidify what should be fluid and changing correspon-dences. Diane di Prima, April 8, 1985.” Undated. Annotated.

“The Fanatic,” with a few other ephemeral pages within, including the Radical-Tradition-alists Papers, (no. 2, The Fall of Babylon by the Cokaygne Press, and torn-out sheets from Radical-Traditionalist Papers, no. 3, including sexual satire and sexually explicit material). [ca. 1960s].

[Made by DdP]. Large plastic teaching folder with several photocopied typescripts, including many reading lists and corner-stapled readings. Includes “Notes on the Sepher Yetzirah” by David Melzter in November 25, 1980, from Carl Grundberg’s Kabbala Class. [ca. 1980s].


[Made by DdP]. Side-stapled photocopied booklet titled The Sun with alchemical symbol, likely a Crowley / O.T.O. item. Holograph throughout in unknown hand, with DdP’s autograph (photocopied) emendations and notes, including cross-outs. Extensive annotation.


[Made by DdP]. Comb-bound copy of The Chalice of Ecstasy: Being a Magical and Qabalistic Interpretation of the Drama of Parzival by Frater Achad, from Yogi Publication Society edition in 1923, with labeled spine.

[Made by DdP]. Velo-bound copy of The Secret of the Sangraal by Arthur Mochen with yellow cover, noted this is from "The Shining Pyramid." Undated.


[Made by DdP]. Blue folder with Crowley-related materials, including photocopy of typescript by Carl Grundberg titled "Notes on the Hebrew Alphabet (for Janet)" with Crowley epigraph (13 pp.), and "The Moment of Creation" photocopy of typescript with holograph page of notes at back (6 pp.). Undated.


Spence, Lewis. *The History of Atlantis*. University Books, 1968. DdP notes that the first publication was in 1926, and annotates throughout, with entire back flyleaf/pastedown covered in notes; portion of dust jacket laid in.


[Made by DdP]. Red folder with “Heraclitus” on the spine, containing photocopy of unattributed manuscript. Undated.


Dionysus the Areopagite. *Mystical Theology and the Celestial Hierarchies*. The Shrine of Wisdom, 1965. With diagram by DdP on inside cover, annotations in her and another hand throughout.


Grant, Kenneth. *Outside the Circle of Time.* Frederick Muller Ltd., 1980.


Hall, Manley P. An Encyclopedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolical Philosophy. The Philosophical Research Society, Inc., 1962. Four photos laid in: including Dominique di Prima (di Prima’s daughter) with an Emmy award; DdP with artist Raphael Soyer (photo by Sheppard Powell); DdP with Peter Hartman and Sheppard Powell (photo by Sheppard Powell); and a waving French flag. Regarding the Powell and Hartman photo, in a 2022 conversation Powell recalled: “Peter was a composer and pianist and a very close friend of Di’s. This shot may have been just for fun one day when we were hanging out at my place OR it may have been one of a bunch of publicity shots for Lapis Trio, our little ‘artists band’ — our shows were 3-part pieces blending poems, slide images (I’d made a very subtle dissolve unit that allowed me, using two
projectors, to slowly fade one image into another, often causing various ‘3rd images’ from the blends, duets and solos. We had a blast and gigged out here and in NYC and Rome. The earlier version of Ron Mann’s film *Poetry in Motion* had a Lapis piece but not sure if he used that in the expanded film.” Thirteenth edition.


[Made by DdP]. White folder with 3 printed packets of poems attributed to The High Priestess Enheduanna, one attributed to Betty D. Meador. Presumed to be teaching materials.


Blake, N.F. *The Sage of the Jomsvikings*. Thomas Nelson and Sons Ltd., 1962.


[Made by DdP]. Velo-bound photocopied packet of readings collected by DdP on *Eleusis Alesia* (by Xavier Guichard, 1936) including translation of text by Christine Rhone, maps, academic article, chronologies, table of contents, and other materials. Most materials are bound, and some are also laid in. Undated.


Enos, Leonard. *A Key to the American Psilocybin Mushroom*. Youniverse / Church of the One Sermon, 1971. Mail-order slip laid in, as well as color illustrations and notice.


Gnostic Review. Giordanisti Press, Spring 1979. With several subjects that would have been of interest to DdP, esp. women’s tarot. Mostly book reviews of occult materials.


[Made by DdP]. Green notebook with gold stamping to cover, containing Hebrew alphabet across top pages, and DdP's autograph notes about correspondences, as well as other symbols for journaling/notes. Writing limited to the top inch of many pages. Undated. Autograph notebook.


Crowley, Aleister. *The Book of Thoth: The Egyptian Tarot*. Level Press, 1974. One of the most significantly annotated and clearly-used books, with multiple pen types indicating numerous re-readings; front cover detached.

Crowley, Aleister. *777 And Other Qabalistic Writings of Aleister Crowley*. Samuel Weiser, 1983. Sticky note with name in front cover, perhaps related to SIMHA. Paperclip bookmark.


Ouspensky, P.D. *A New Model of the University*. Alfred A. Knopf, 1969.


Ancient Britain Ordinance Survey, North Sheet and South Sheet. 1964.


Cardboard box with 12 mandala cards. Dragon’s World, undated.


McLean, Adam. *The Key of Jacob Boehme*. Magnum Opus Hermetic Sourceworks, 1982. This is no. 128 from an edition of 250 copies; handbound, signed, and dated by the publisher.


Suares, Carlo. The Song of Songs. Shambhala, 1972. Inscribed by DdP to Grant Fisher: “For Grant / who didn’t want any books from Diane who wasn’t going to give him any. W/ love on birthday (25th).”


McLean, Adam. Heptarchia Mystica of John Dee. Magnum Opus Hermetic Sourceworks, 1983. This is no. 144 from an edition of 250 copies; handbound, signed, and dated by the publisher.


Clulee, Nicholas H. *John Dee's Natural Philosophy: Between Science and Religion*. Routledge, 1988. Inscribed to DdP by Paul Lee: “To Diane: Although he stands at the doorway and looks in but does not enter, this is a good book. Yrs, Paul Lee.” Significant annotations throughout, including back inside cover/flyleaf.


Fortune, Dion. *The Esoteric Orders and Their Work*. Llewellyn Publications, 1971. Several annotations throughout, one of which is not in DdP’s hand.


[Made by DdP]. Brown notebook with photocopied image to Portaelucis on cover, containing 43 pp. of different iterations of Kabbalistic diagrams, most hand-drawn in different colors and filled out by DdP. Contains a loose sheet of hieroglyphs and Hebrew laid in. A unique compendium of DdP’s interest in correspondences and the Tree of Life.


[Made by DdP]. Purple folder with blank photocopies of the Tree of Life diagram, likely to be colored in for classes. Undated.


Mathers, S. Liddell MacGregor. The Key of Solomon the King. Samuel Weiser, 1972.

Siu, R.G.H. The Tao of Science: An Essay on Western Knowledge and Eastern Wisdom. The MIT Press, 1957. Several notes, especially on back inside cover.


Harpur, Patrick. Daimonic Reality: Understanding Otherworld Encounters. ARKANA / Penguin, 1994. Inscribed by Gerrit Lansing to DdP: “For Diane the Prime, who knows all about Daimonic Reality and those that live therein, to many who’ve been touched by same, love from Gloucester, May 13, 2000 love Gerrit.”


Regardie, Israel. *777 and Other Qabalistic Writings of Aleister Crowley*. Samuel Weiser, 1977. Flagged with sticky notes on several pages, with sheets about Yoruba terms laid in.


McLean, Adam. *A Treatise on Angel Magic.* Magnum Opus Hermetic Sourceworks, 1982. This is no. 187 from an edition of 250 copies; handbound, signed, and dated by the publisher.

McLean, Adam. *Magical Philosophy: Cabala.* Magnum Opus Hermetic Sourceworks, 1979. This is no. 247 from an edition of 250 copies; handbound, signed, and dated by the publisher. With packet of cards from publisher in plastic wrap laid in.

McLean, Adam. *The Crowning of Nature.* Magnum Opus Hermetic Sourceworks, 1980. This is no. 210 from an edition of 250 copies; handbound, signed, and dated by the publisher.

McLean, Adam. *The Origin and Structure of the Cosmos.* Magnum Opus Hermetic Sourceworks, 1982. This is no. 121 from an edition of 250 copies; handbound, signed, and dated by the publisher.


McLean, Adam. *A Commentary of the Mutus Liber.* Magnum Opus Hermetic Sourceworks, 1982. DdP has corrected the title on the title page. This is no. 146 from an edition of 250 copies; handbound, signed, and dated by the publisher.

McLean, Adam. *The Five Books of Mystical Exercises of John Dee.* Magnum Opus Hermetic Sourceworks, 1985. This is no. 100 from an edition of 250 copies; handbound, signed, and dated by the publisher.


[Made by DdP]. Black cardboard folder labeled “John Dee's scrying table” with oversize photograph within. Undated.


[Made by DdP]. Blue folder containing packet of photocopied notes and images of statues and symbols, in DdP’s hand. Undated.


Craven, J. B. Dr. *Robert Fludd: Life and Writings*. Occult Research Press, undated. Circle Books (Ann Arbor) sticker. This is no. 231 from an edition of 300 copies.


Lindsay, Jack. *The Origins of Alchemy in Graeco-Roman Egypt*. Frederick Muller Ltd., 1970.


[Made by DdP]. Comb-bound reprint of Franz Hartmann's *The Life and Doctrines of Paracelsus*, labeled by DdP on the spine; a 1963 reprint by Health Research, Mokelumne Hill, CA. Some clippings used as bookmarks.


Waite, A.E. *The Hermetic and Alchemical Writings of Paracelsus the Great* (vols. 1–2). University Books, 1967. This is no. 276 from an edition of 500 copies, hand-numbered.


McLean, Adam. *The Rosary of the Philosophers*. Magnum Opus Hermetic Sourceworks, 1981. This is no. 225 from an edition of 250 copies; handbound, signed, and dated by the publisher.

McLean, Adam. *Michael Maier's Atalanta Fugiens*. Magnum Opus Hermetic Sourceworks, 1987. This is no. 52 from an edition of 250 copies; handbound, signed, and dated by the publisher.

McLean, Adam. *Splendor Solis*. Magnum Opus Hermetic Sourceworks, 1981. This is no. 135 from an edition of 250 copies; handbound, signed, and dated by the publisher.

McLean, Adam. *The Steganographia of Trithemius*. Magnum Opus Hermetic Sourceworks, 1982. This is no. 148 from an edition of 250 copies; handbound, signed, and dated by the publisher.

McLean, Adam. *The Alchemical Engravings of Mylius*. Magnum Opus Hermetic Sourceworks, 1984. This is no. 81 from an edition of 250 copies; handbound, signed, and dated by the publisher.

McLean, Adam. *The Amphitheatre Engravings of Heinrich Khunrath*. Magnum Opus Hermetic Sourceworks, 1981. This is no. 161 from an edition of 250 copies; handbound, signed, and dated by the publisher.


[Made by DdP]. Green folder labeled in DdP’s hand: “Alchemy Quotes from Notebooks and from the Computer,” containing several packets of information, including photocopies of quotations, images, zodiac information, and other notes/poetry likely for students. Undated.


*Fire Mountain Gems and Beads* catalog. 2007.

[Made by DdP]. Cassette tape labeled “Michael Maier, copy.” Undated.

Philalethes, Eirenaues. *Ripley Reviv’d: Or, An Exposition Upon Sir George Ripley’s Hermetico-Poetical Works*. London, Printed by The Ratcliff and Nat. Thompson, for William Cooper at the Pelican in Little Britain, 1678. Annotated throughout by an earlier reader, likely seventeenth-century also. Front cover detached. Other similar copies held in United Kingdom and European libraries.


Westcott, Wynn. *The Rosicrucians, Past and Present, at Home and Abroad*. Side-stapled offprint or ephemeral publication with reading list.


Jacobi, Jolande. *Paracelsus: Selected Writings*. Bollingen Series XXIII, Pantheon Books, 1958. A high volume of bookmarks laid in, including a corner-stapled pamphlet titled “What is the Philosopher’s Stone” by Ralph M. Lewis, from AMORC, a Rosicrucian order.


In this editor’s experience, the Diane di Prima Occult Library is a profound and life-altering collection of books. I am grateful to Diane di Prima and Sheppard Powell, with whole heart.


Thank you to Zoe Kudrnac for contributing the cover design, which is based on a tattoo she created that I wear.

Cataloging, text, photographs, research, and errors are my own.


The library is now housed at the Wilson Library of the University of North Carolina at Chapel Hill, with gratitude to the vision and commitment of their staff, and special thanks to Emily Kader and Elizabeth Ott.

Printed by Conveyor Studios, in New Jersey.

This is from an edition of 55 copies numbered by the editor.

TKS Books, 2022