

ON LOAN TO SIMHA
from the LIBRARY of
DIANE DI PRIMA

Knight of Swords - Lord of the ^{G.P. with N} Winds + Breezes
King of the Spirits of Air
King of the Sylphs Δ of Δ II
Castor + Pollux

Queen of Swords - Queen of the Thrones of Air
Queen of the Sylphs
 ∇ of Δ

Prince of Swords - Prince of the Chariot of the Wind
Prince of Sylphs
 Δ of Δ

Princess of Swords - Princess of the Rushing Winds
Lotus of the Palace of Air
Princess of Sylphs
Throne of the Ace of ~~Wands~~ Swords
 ∇ of Δ

LANCELOT

Knight of Disks - Lord of the Wide + Fertile Land
King of the Spirits of Earth
King of Gnomes Δ of ∇ III

Queen of Disks - Queen of the Thrones of Earth
Queen of the Gnomes ∇ of ∇ IV

Prince of Disks - Prince of the Chariot of Earth
Prince of the Gnomes
 Δ of ∇

Princess of Disks - Princess of the Echoing Hill
Rose of the Palace of Earth
Throne of the Ace of Disks
 ∇ of ∇



DIANE DI PRIMA'S OCCULT LIBRARY

**a working collection for poetry,
teaching, and research**

introduction by M.C. Kinniburgh

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.

Regardie, Israel. *Gems from the Equinox: All the Magical Writings: Instructions by Aleister Crowley for His Own Magical Order*. Llewellyn Publications, 1974.

TAROT DIVINATION is reprinted from an early work on the Tarot which appeared in the EQUINOX MAGAZINE. It was written many years before the BOOK OF THOTH and before Lady Frieda Harris executed the paintings which are now accepted as the Crowley Tarot. (Note that the naming of the Court Cards and the numbering of the Major Arcana were eventually changed from what is given here as Crowley's own understanding of the Tarot evolved.)

As each description is read, a mental or astral image of the card will manifest in the consciousness of the reader. This type of visualization is perhaps more desirable than simple study of the cards (as they exist as a deck already printed) in that the texture of the imagery is drawn from one's own genetic memory and will thus have more power and meaning.

The INVOCATION OF THOTH is often used as a preliminary invocation or as an adjunct to meditation, and contains the Key to the process of concentration. It is one ritual that can be used often and regularly with much positive benefit and little danger.

The editors of LEVEL PRESS present this valuable tool to students of the Tarot and practicing Magicians.

93.93/93

99	^{2W} Dominion ♂	^{7W} Virtue 0	^{4W} Completion ♀
♂	^{5D} Worry ♀	^{4D} Success D	^{7D} Failure ♀
II	^{15S} Intuition 4	^{9S} Cruelty ♂	^{12S} Ruin 0
♂	^{2C} Love ♀	^{2C} Abundance ♀	^{4C} Luxury D
♂	^{5W} Strife ♀	^{6W} Victory 4	^{7W} Valour ♂
III	^{8D} Purity 0	^{1D} Guilt ♀	^{10D} Wealth ♀
☉	^{2S} Peace D	^{2S} Sorrow ♀	^{9S} Truce 4
IIIa	^{5C} Disappointment ♂	^{1C} Pleasure 0	^{7C} Debauch ♀
♀	^{8W} Suffering ♀	^{9W} Shameful D	^{10W} Oppression ♀
7S	^{2D} Change 4	^{3D} Unholy ♂	^{4D} Power 0
☽	^{5S} Defeat ♀	^{6S} Science ♀	^{7S} Fidelity D
X	^{8C} Intolerance ♀	^{9C} Hypocrisy 4	^{10C} Satire ♂

THE DECCANS

Re Laccianus -
 200 to Wanda - late 14th Cent.
 1497: His "shiled" Pothone Margarita Novella -
 which was published in Venice 1546 -
 as it had been later.

Def. influence of hell.
 Attempt to reduce things to basic principles
 by use of letters. (A kind of algebra/calculus)

New Part of Great Price - Bonus of Formosa
 Is Gnosis Bonus or not?
 No one seems to know.

Grossinger's book New Part of Great Price is a collection
 of Bonus wrote the central essay.
 Other pieces were included by Laccianus.
 Laccianus wrote piece we're dealing w/.

Bonus lived circa 1330
 Laccianus " 1546

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 THE ALCHEMICAL PRESS
 P.O. BOX 623
 EDMONDS, WA 98020

A FORM AND METHOD OF PERFECTING
 BASE METALS,
 BY JANUS LACINIUS THERAPUS,
 THE CALABRIAN.

The art of Generating M or O.

SOME of the principles of our Art are apprehended mentally or intellectually, such as Chaos, Alteration, Power, Operation, Generation, and Digestion. Others are perceived by the senses, as wine, or the First Matter, body or form, elements, the perfect being, the forming ferment, colours, fermentation, separation. Some are apprehended both by mind and sense, e.g., Sky, or Heaven.

A. From CHAOS goes forth an intelligent Master, who, amidst the rude, confused, and undigested mass of the elements, perceives himself advancing

"He advances by perceiving himself advancing"
 That same will is the alchemist + in the mother

now to be
 w/ alchem
 who must
 power

0,1,0

Crowley, Aleister. *Tarot Divination: The Equinox*. Level Press, [1993].

A Form and Method of Perfecting Base Metals, by Janus Lacinius Therapus, the Calabrian. The Alchemical Press, 1983.

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.

ANNOTATION

MART. (FEBRUARY 15)

Sparta could win the war but could not rule
empire corrupted the Spartan character
the wolves degenerated into goats
succeeded where Greece failed
= Luperci
able to preserve intact both the wolf and
the goat confided to his care.

Leto / Latona -
"make Latona
white"

at-god, Dionysus
wolf-god, Apollo

There was a statue of a wolf at Delphi *

For they say that his mother Leto transformed
herself into a she-wolf before giving birth to
Apollo.

Aelian,
Historia
Animalium,
X. 26


o and Dionysus
birth of Tragedy is in the Lupercalia
whole story in one day, February 15.

shall we do with the wolf?

o
wolf-god is the light-god
ean or Lycian Apollo
wolf and lux, light
na child-birth
sight

*
Lucus, grave

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.

Offprint of *New Literary History: A Journal of Theory and Interpretation*, vol. 4, with Norman O. Brown's "Lupercalia." Several notes throughout about wolves, likely for *Loba*.

INSCRIPTION

Diane -
have fun!

900M
Christmas '84



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

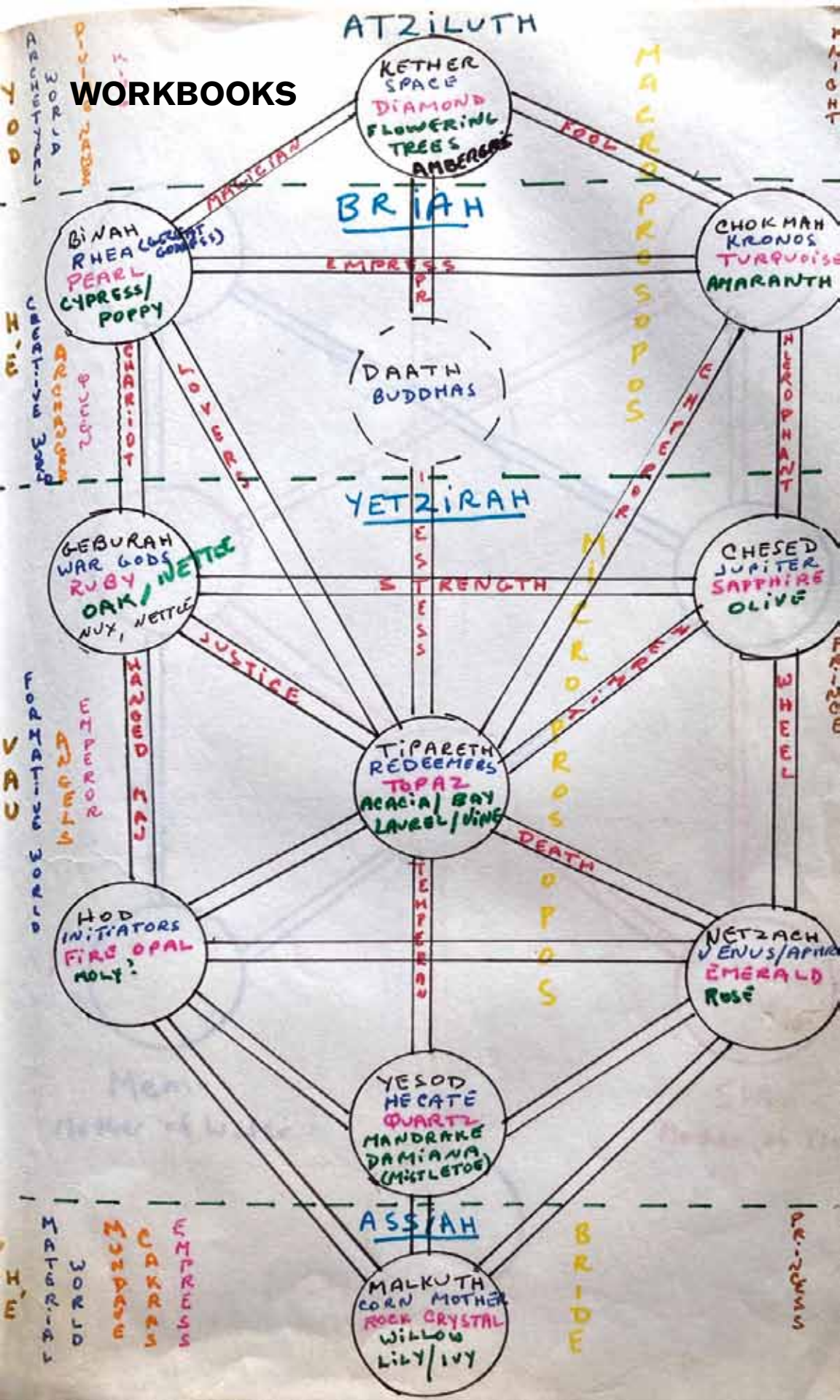
Of special note is her copy of *Comfortable Words for Christ's Lovers* by Lady Julian of Norwich, inscribed on the flyleaf with the initials "C. R. A.," "d. d. G. A. A.," and "Norwich Jan-July 1918." In a different hand, Robert [Bob] Wilson of the legendary Phoenix Book Shop begins his inscription: "For 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)

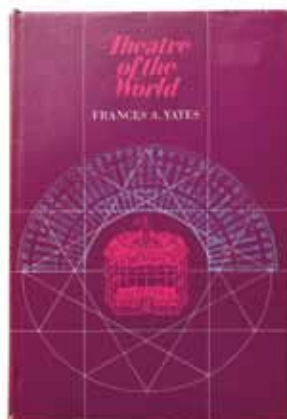
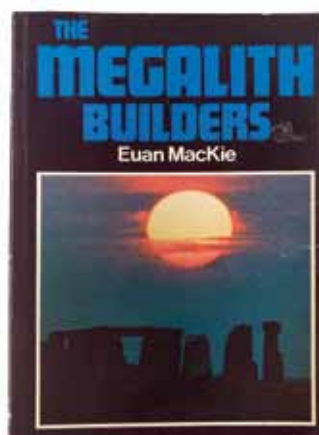
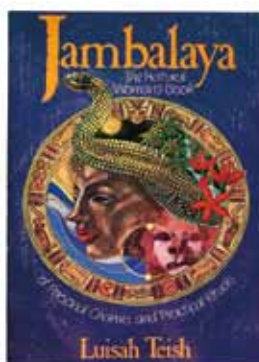
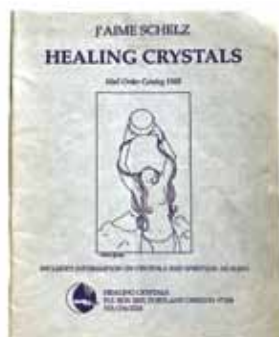
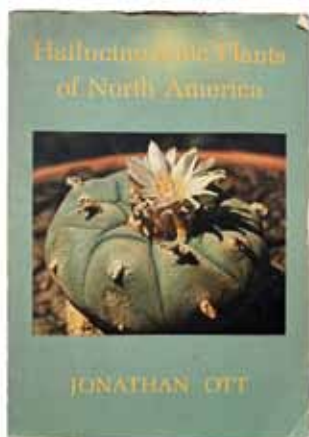
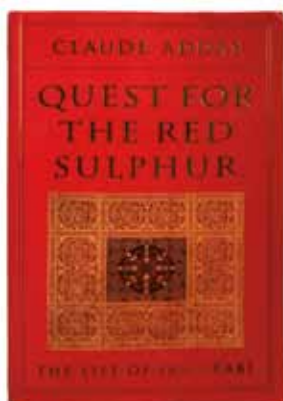
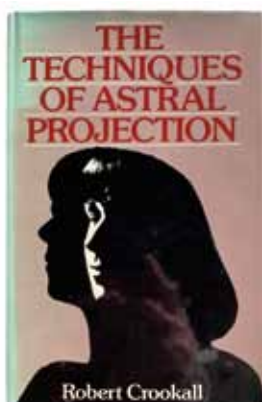
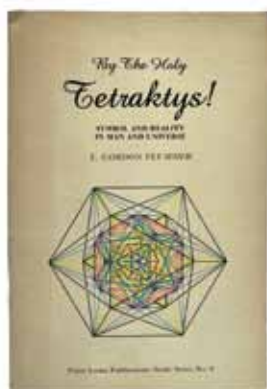
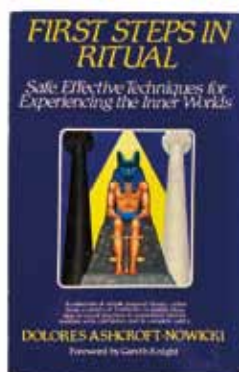
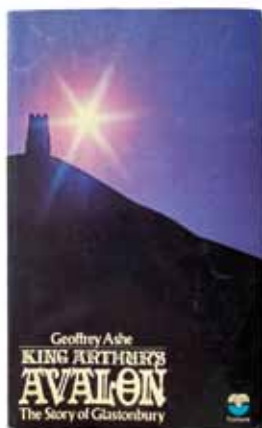
The "alchemy books old and new I've xeroxed for students" directly refers to over 60 items made by di Prima in the collection, including binders of less-available esoteric texts, and handwritten notebooks with guides for rituals.

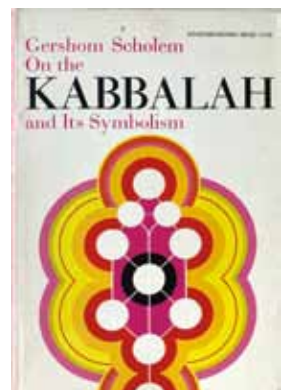
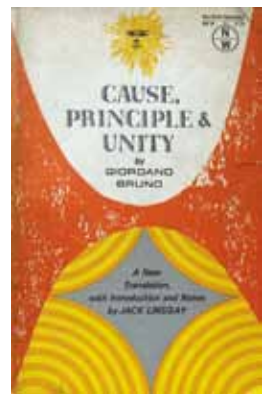
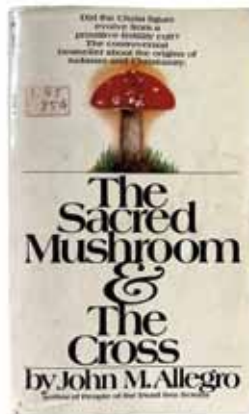
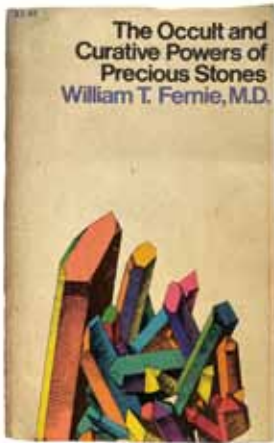
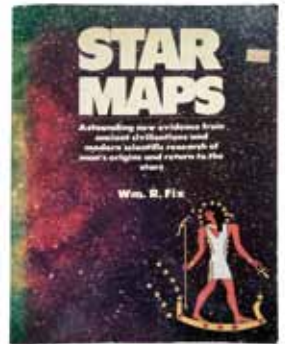
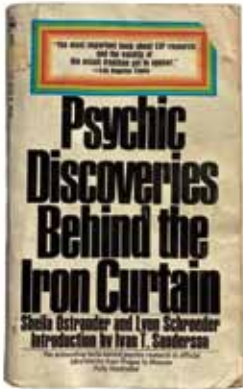
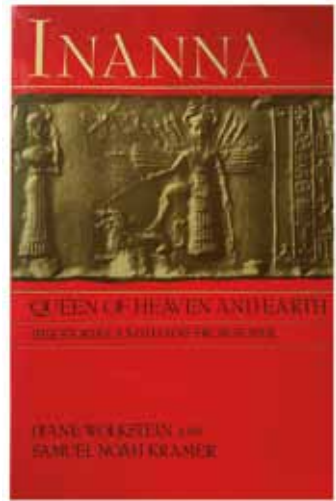
While the xeroxed, comb-bound esoteric texts are the most prominent type of book created by di Prima for her occult library, often containing either autograph annotations or photocopied autograph annotations, there are several autograph workbooks as well.

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.

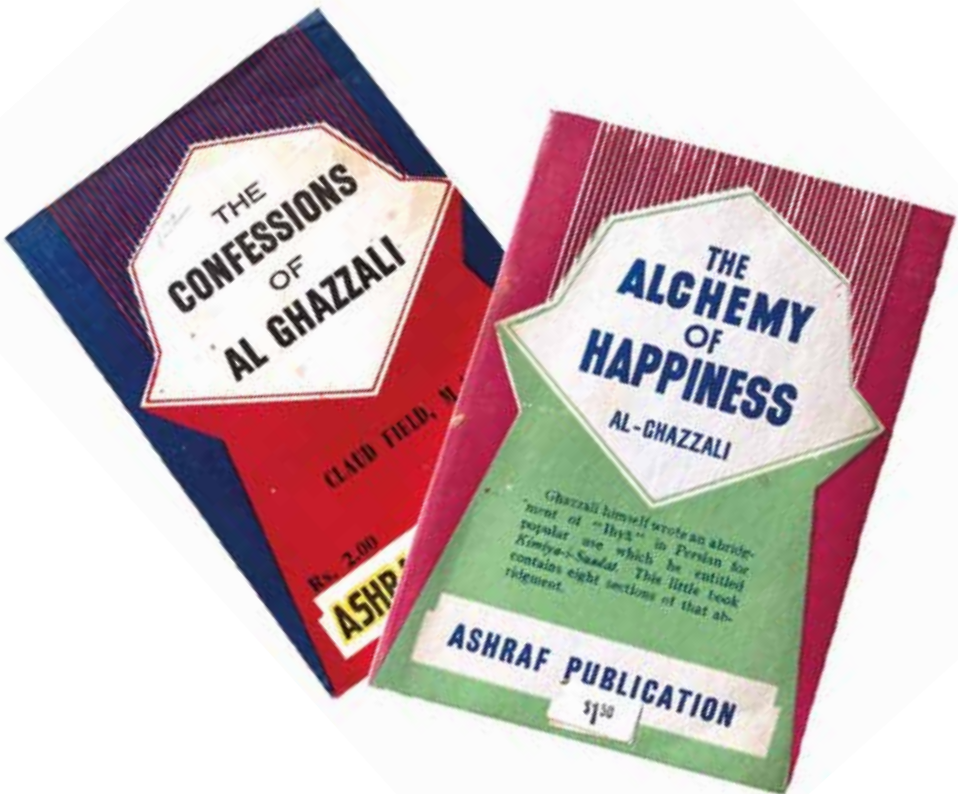




OCCULT PUBLISHING IN 20TH C. NORTH AMERICA

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.

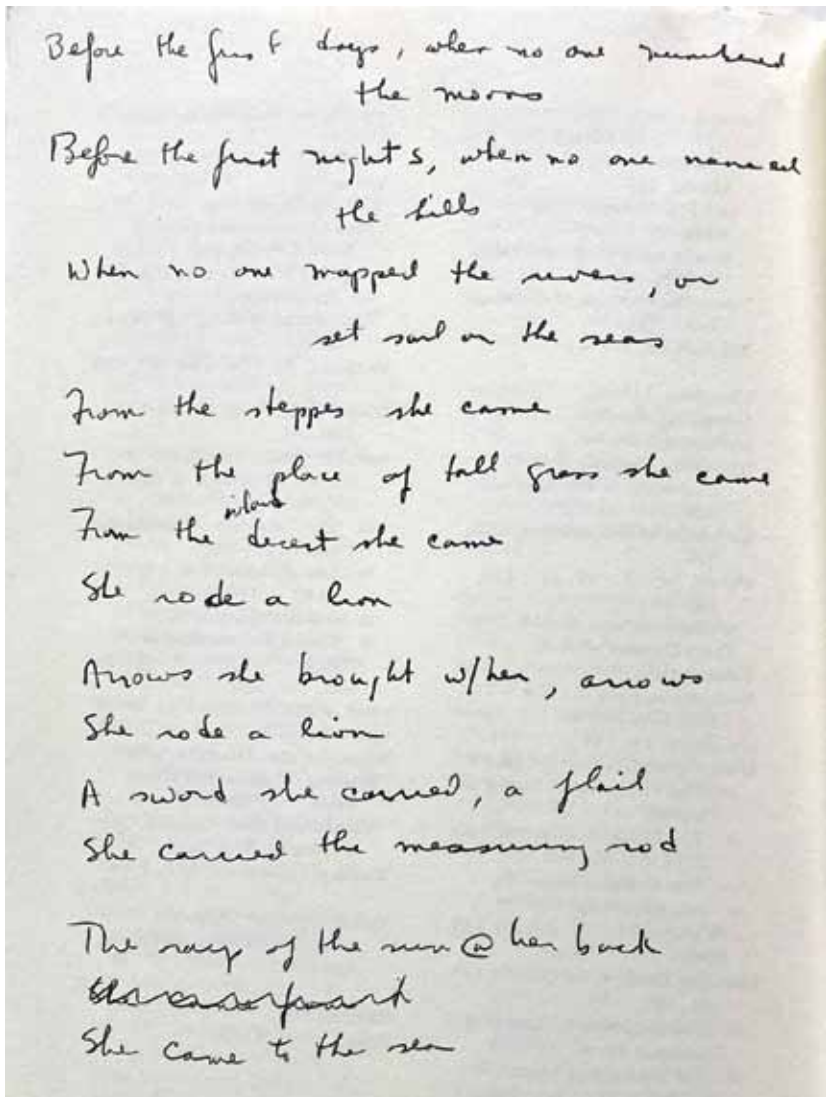
By contrast, the earliest work in the collection is a scarce, handpress-era copy of Eirenaeus Philalethes' *Ripley Reviv'd: Or, An Exposition Upon Sir George Ripley's Hermetico-Poetical Works*, published in London in 1678 and extensively annotated by an earlier (likely contemporaneous) reader.



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.

Wolkstein, Diane and Samuel Noah Kramer. *Inanna: Queen of Heaven and Earth, Her Stories and Hymns from Sumer*. Harper & Row, 1983. Annotated throughout.



Before the first days, when no one numbered
the moons
Before the first nights, when no one named
the hills
When no one mapped the rivers, or
set sail on the seas
From the steppes she came
From the place of tall grass she came
From the ^{inland} desert she came
She rode a lion
Arrows she brought w/ her, arrows
She rode a lion
A sword she carried, a flail
She carried the measuring rod
The ruy of the sun @ her back
~~the crescent moon~~
She came to the sea

There are those who wander like planets
some like comets
some whose peregrinations are not mapped
by the Heavenly Astrologer
a thread
blown off the yew/cinnard
crumpled around which they build
the labyrinth

the way out is

TO MY FATHER

before the Maze
they walk out of.

There are those
stock still who pray
incessantly before the Stone & those
whose circumambulations undo
vast stupas which loom above
the oceanic fogs of time

None of this matters
friends come & go w/out blame
& the Messenger
does not always fly the shortest distance
between 2 moving points
is not always crimson winged or ready
is not the Crow
sometimes overshoots the mark
~~or~~ dispenses like mist ~~along the way~~
the goal is not snuff
coagulant the mind

DIANE DI PRIMA'S



**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.

INVENTORY OF THE DIANE DI PRIMA OCCULT LIBRARY

in order of appearance on shelves

Greer, Mary K. *Tarot Mirrors: Reflections of Personal Meaning*. Newcastle Publishing Co., 1988. Annotated. DdP flyer for Tree of Life tarot reading workshop laid in, along with other notes on Tarot spreads.

Gardner, Joy. *Color & Crystals: A Journey through the Chakras*. Healing Yourself Press, 1987. Spiral-bound, with different page colors to correspond to the chakras.

Williams, Stephon Kaplan. *Jungian-Senoi Dreamwork Manual: New Revised Expanded Edition*. Journey Press, 1980. With laid-in card containing DdP's to-do list, at section on "Dreamwork Entry-Metaphorical Processing."

Samuels, Mike and Nancy Samuels. *Seeing With the Mind's Eye: The History, Techniques, and Uses of Visualization*. Random House / Bookworks, 1975.

[Nusrat Fateh Ali Khan]. *The Art of Qawwal*. World Music Institute, United States Tour, 1993. Brochure from music tour.

Critchlow, Keith. *Islamic Patterns: An Analytical and Cosmological Approach*. Schocken Books, 1976.

Lawlor, Robert. *Sacred Geometry: Philosophy and Practice*. Crossroad, Thames & Hudson, 1982. Blank postcard laid in.

Wilkins, Eithne and Ernst Kaiser, translators. *The Millennium of Hieronymus Bosch: Outlines of a New Interpretation by Wilhem Franger*. Hacker Art Books, 1976. Some light bracketing annotation.

de Michele, Vincenzo. *Color Treasury of Crystals*. Orbis Publishing (London), 1972.

Kerenyi, C. *Dionysus: Archetypal Image of Indestructible Life*. Bollingen Series LXV 2, Princeton University Press, 1976. With birthday greeting card from Betty [?] to DdP laid in.

Arem, Joel E. *Color Encyclopedia of Gemstones*. Van Nostrand Reinhold Company, 1977.

Kerenyi, C. *Asklepios: Archetypal Image of the Physician's Existence*. Bollingen Series LXV 3, Princeton University Press, 1959.

Markham, Ursula. *The Crystal Workbook: A Complete Guide to Working with Crystals*. The Aquarian Press, 1988.

Landay, Jerry M. *Dome of the Rock*. Newsweek, 1972.

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[Made by DdP]. Comb-bound copy of *The Equinox of the Gods: The Official Organ of the A.A.*, vol. 3 no. 3 by Aleister Crowley. September 1936. Autograph notes laid in, with many photocopied autograph pages bound in.

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projectors, to slooowly fade one image into another, often causing various '3rd images' from the blends), duets and solos. We had a blast and giggered 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.

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My warmest appreciations to Conley Lowrance, Ammiel Alcalay, *Lost & Found: The CUNY Poetics Document Initiative*, Steve Clay, and Granary Books.

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

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Printed by Conveyor Studios, in New Jersey.

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

TKS Books, 2022

