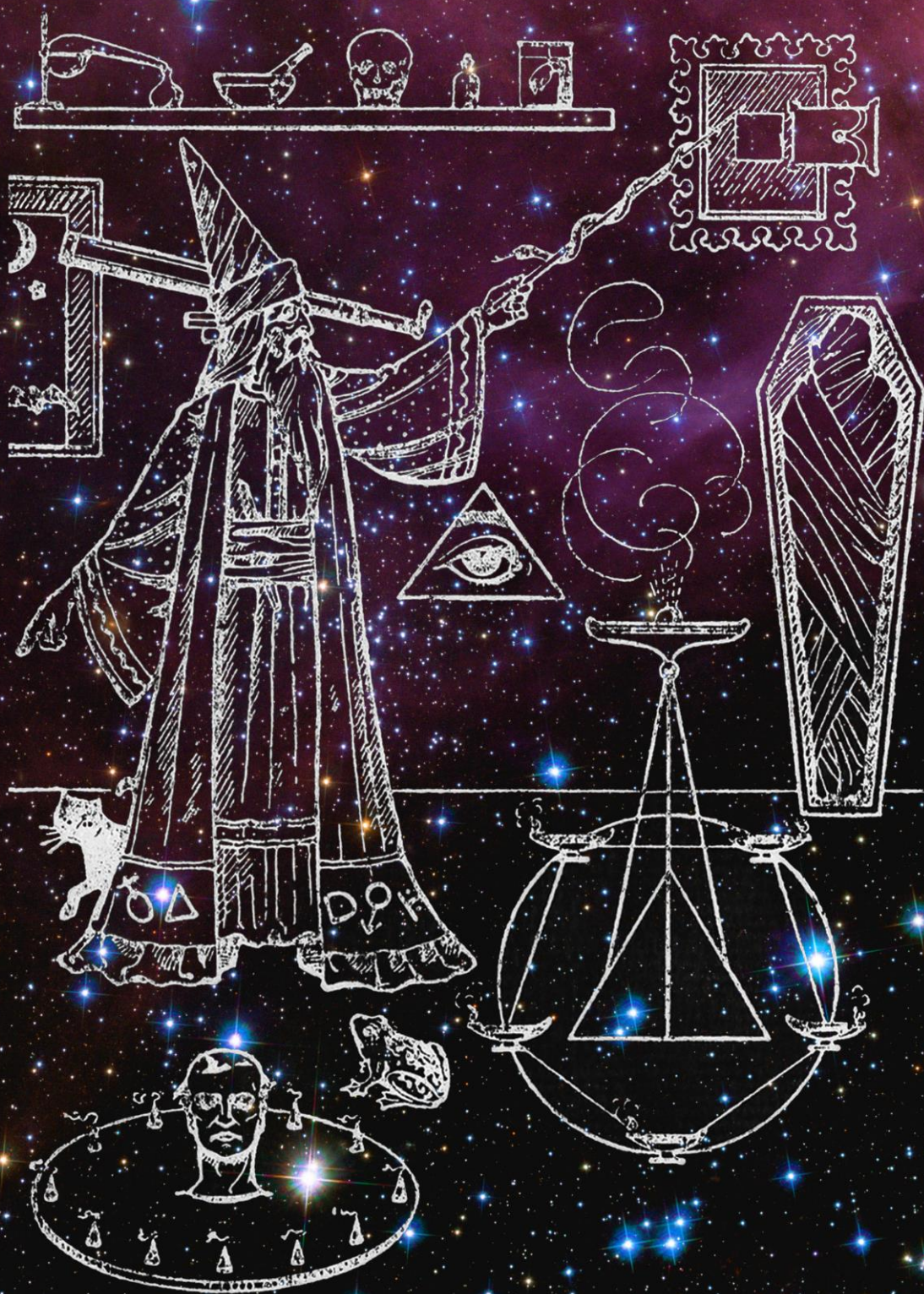




Unheard of Curiosities

an exhibition of rare books on the occult and esoteric sciences

February 17 - July 3 2014

Gallery '50 and Special Collections and University Archives Gallery

"Unheard of Curiosities"

An Exhibition of Rare Books on the Occult and Esoteric Sciences

Exhibition Catalog by Erika B. Gorder

February 2014

Special Collections and University Archives
Rutgers University Libraries

About the Exhibition

"Unheard-of Curiosities": An Exhibition of Rare Books on the Occult and Esoteric Sciences showcases rare books from Special Collections and University Archives that display evidence of the enduring popular interest in a diverse constellation of "occult" topics from the 16th century to the present day. The exhibition primarily features books collected by the late Rutgers Professor of English, Clement Fairweather (the "Fairweather Collection"), which predominantly center on astrology and early astronomy from the 17th through the 19th centuries. Secondary topics include prediction and prophecy, demons and the devil, witchcraft and magic, the mysteries of ancient Egypt, and the 19th and-early-20th-century occult revival. A temporal rift in the collection is evident, roughly divided between works from the 17th century and the 19th century. The exhibition's topical boundaries are drawn by the Fairweather Collection itself—both its strengths and weaknesses. The curators reviewed the collection of nearly 300 volumes and identified major areas of concentration: astrology, astronomy, astrological medicine, alchemy and hermeticism, witchcraft, and prophecy and prognostication. Some topics, though not documented with great depth in the Fairweather Collection, are nonetheless featured because of their novelty or significance within the framework of the history of the occult. These include Merlin, magic and spells, Aleister Crowley, Egyptology, and cartomancy. Where relevant, books from the general rare book collection are included to enhance and illuminate a subject. However, not all topics that may be considered "occult" or "esoteric science" to the contemporary audience are represented.

The exhibition is divided into the following thematic sections:

- Clement Fairweather
- Astrology and Astronomy
- Astronomy and Medicine
- Prediction, Prophecy, and Divination
- Astrology in Chaucer and Spenser
- Alchemy, Hermeticism, and Geomancy
- Merlin
- Mysteries of Ancient Egypt and Egyptomania
- Nineteenth-Century Revival of Astrology and the Occult
- William Godwin, Mary Shelley, and *Frankenstein*
- The Moon
- Prophecy, Cartomancy, and Fortune
- Aleister Crowley
- Demons and Apparitions
- Witchcraft and Magic
- Twentieth and Twenty-first Century Popular Culture

Acknowledgements

This exhibition is truly a collective effort that brought together the expertise of many talented and dedicated individuals. As the "lead" curator, I would first like to thank my co-curators, Rebecca Feest and Meghan Rinn. Ms. Feest received her MA in Art History from Rutgers University and is currently completing her MLIS at the Rutgers School of Communication and Information (SC&I). Ms. Rinn is a recent graduate of the MLIS program at SC&I. They contributed in all ways great and small including reviewing books in the collection, scanning, writing select item captions, designing the poster and flyer, and installation. Most importantly, they lent their aesthetic and critical eye(s) as consultants and were a support network without which this exhibition could not happen. Fernanda Perrone, exhibitions coordinator at Special Collections and University Archives was instrumental in exhibition planning and coordination, lending her exceptional abilities to the process and being an anchor and true colleague in a process that can, at times, be controlled chaos. Rare book librarian Michael Joseph offered not only valuable advice but insight into the influence of astrology in literature; he wrote two excellent pieces on Chaucer and Spenser for the show. Special Collections rare book cataloger Silvana Notarmaso did brilliant cataloging of the books in the Fairweather Collection and lent her extensive knowledge of it to the creation of the exhibition. In addition, she compiled a database of the items that was instrumental in our ability to review and assess the collection. Ms. Notarmaso also contributed a descriptive caption.

We are very fortunate to have an excellent preservation team: Tim Corlis, head of preservation in Special Collections and University Archives, and his exceptional staff including Kim Adams and Sharon Grau. They expertly prepared the exhibition items for display and offered design and logistical consultation throughout the planning and installation process. While I have curated several exhibitions over the years using archival photographs and documents, working with rare books threw me out of my element. Warm thanks to Tim and his staff, along with all of my colleagues in SC/UA, for their patience and support during this learning experience.

Special thanks are due to Lauren Neitzke Adamo and the Rutgers Geology Museum for the generous loan of stunning mineral specimens and Egyptian artifacts for inclusion in the cases. The celestial globe and octant are on loan from the Hudson River Museum and the 18th-century telescope from Tesseract—Early Scientific Instruments. William Breeze facilitated the loan from the Ordo Templi Orientis of the beautiful paintings by J. F. C. Fuller, which added a wonderful dimension to the show. Special collections librarian Bob Vietrogoski of the George F. Smith Library of the Health Sciences loaned objects including a mortar and pestle and the 16th-century surgery and astrology texts.

Our friends and colleagues in the Rutgers University Libraries also loaned objects from their personal collections which significantly enhanced the exhibition: Grace Agnew, Stephanie Bartz, Roberta Bronson-Fitzpatrick, David J. Fowler, Lila Fredenburg, Harry Glazer, Tom Izbicki, Jane

Otto, and Robin Pastorio-Newman. Also thanks to Dean Meister, Aimee Swan, School of Communication and Information intern Janice Hussein, and Jim Robinson.

Finally, we owe much gratitude to Marty Kelly and Bogie Boscha for donating the collection to Rutgers University and to Ron Becker and Michael Joseph for bringing this fascinating collection to Rutgers University Libraries.

Credits

Design:

Exhibition poster, "The Astrologer"—Meghan Rinn

Exhibition poster, "Galaxy"—Rebecca Feest

Captions:

Rebecca Feest—"Almanacs"

Michael Joseph—"Chaucer" and "Spenser"

Silvana Notarmaso—"Mother Shipton"

Fernanda Perrone—"Clement Fairweather"

Meghan Rinn—"Phenomena and prognostica," "Mizauld," "Nostradamus," "Nicholas Culpeper," "Book of Fate."

All exhibition items are from Special Collections and University Archives, Rutgers University Libraries, unless otherwise noted.

Erika B. Gorder, curator

New Brunswick, New Jersey

February 2014

Introduction

The "Occult," like beauty, is in the eye of the beholder. To the contemporary mind, it may conjure up any combination of a legion of topics from astrology, fortune telling, Ouija boards, séances, pagan ritual, witchcraft, zombies, conjuring demons and summoning the dead, alchemy, magic, and the list can go on and on. It has come to be an umbrella term for any number of beliefs or practices deemed "unscientific"—shunned and forgotten knowledge—or perhaps more importantly, that which exists on the fringes of mainstream or popular belief systems. As a classification, the occult is of relatively recent provenance. "Esoteric Sciences," a term that is often used synonymously or interchangeably with the occult and is similar to its world view, is a category of philosophy and practices that include mystical and religious philosophies stretching back to antiquity such as Babylonian astrology, Orientalism, hermetic philosophy, Gnosticism, Kabbalah, and alchemy. However it was not until the culmination of the scientific revolution of the late 17th century with the publication of Isaac Newton's *Philosophiæ Naturalis Principia Mathematica* (1687) that these disciplines which were once illuminated in the scholarship of countless earlier scientists, philosophers, poets, mathematicians, and physicians, became "hidden" or esoteric.

The 17th century Age of Reason paved the way towards modern science, which took place during the 18th century Age of Enlightenment. The works of Newton, Descartes, Pascal, and Leibniz, led to the development of modern mathematics, physics, and technology. The impact of the Age of Reason was not limited to science and technology but also philosophy, religion, and society, and politics in general. By the 18th century the European world view was decisively altered by the scientific revolution. The Newtonian model influenced other sciences, breakthroughs were made in chemistry, taxonomic systems allowed natural historians to catalog the myriad organisms and minerals found in nature; mathematicians began to apply theoretical, deductive thought to physical reality, astronomers looked beyond the solar system to study the origins of the universe itself, and medical research advanced. Yet these changes posed a dilemma. Religion experienced its own crisis during this period and eventually reflected rationalism, materialism, deism, growing agnosticism and skepticism, positive atheism, and the rise of secularism. Scholars found it increasingly difficult to bridge the gulf between natural and supernatural and to reconcile natural law and divine providence.

Some historians suggest that the reaction to this new paradigm brought "the occult" into existence, primarily by Enlightenment and Romantic figures who, according to Gary Lachman in *Dark Muse: A History of the Occult* ". . .found a body of rejected knowledge, a counter-history and alternative narrative to human existence, one that ran parallel to the increasingly successful scientific view. And as it dealt primarily with inner, spiritual things, it was one that readily lent itself to this sensitive minority. . ." (p. 14). Certainly the new scientific world view was a significant and important development in European and world history. But the legacy of that revolution meant that scientific logic was sufficient to measure, classify, and explain all phenomena, including human emotion, aesthetics, values, and the unfathomable. The resulting cultural and philosophic crisis was articulated by a small, but growing counterculture. Out of this came the assemblage of rejected knowledge that makes up the occult.

CLEMENT FAIRWEATHER

Clement W. Fairweather Jr. was born in Grantwood, New Jersey, in 1913. His British-born father, Clement W. Fairweather, was a noted architect who designed a number of houses and public buildings in New Jersey, including the Reformed Church and Borough Hall in Metuchen. He designed the family home on Rector Street in Metuchen where Clement Jr. grew up and spent the rest of his life. Clement W. Fairweather Jr. graduated from Rutgers College in 1935 and completed a doctorate in English literature at Princeton University in 1942. His advisors described him as a shy but brilliant student, who exhibited an early interest in collecting. Known as “the gag man,” by 1935 he had collected over 30,000 jokes clipped from newspapers and magazines. His doctoral thesis, “English Sermon Wit, 1550–1660,” reflected this avocation. After service as a technician in the infantry during the Second World War (1942–1946) and surviving the Battle of the Bulge, Fairweather was appointed as assistant professor of English at University College, Rutgers, in 1947, ultimately reaching the rank of Professor in 1966. At Rutgers, he focused on his teaching, becoming known for his passionate and erudite, if exacting classroom style. Fairweather taught at the university until the mandatory retirement age and then enrolled in and nearly completed law studies at Rutgers University. In his later years, Fairweather became increasingly eccentric and isolated from society. Unbeknownst to his Rutgers colleagues, he was amassing a large collection of books focusing on the occult and esoteric sciences, the English poet, novelist, and short story writer Walter de la Mare, and other topics. After Fairweather’s death in 2000, the occult and de la Mare collections were acquired by his neighbors Marty Kelly and Bogie Boscha and donated to Rutgers University Libraries in Mr. Fairweather’s name.

[by Fernanda Perrone]

Catalog

Special Collections and University Archives Gallery

ASTRONOMY AND ASTROLOGY

Prior to the scientific revolution of the late Renaissance, exemplified by astronomers such as Copernicus, Galileo, Kepler, and Brahe, astrology and astronomy were considered complementary sciences. So intertwined, the distinction between astrologers, astronomers, alchemists, and even physicians is difficult to discern. At the very least, astrologers and astronomers drew on each other's work observing the heavens as is evident by the significant portion of the Fairweather collection's concentration on astronomy, astrology, mathematical, and instrumental texts. To put the relationship into perspective, a definition of astronomy, offered by 16th-century astronomer/astrologer Francesco Giuntini (featured in the exhibition) is a useful reference point. The study of astronomy could be categorized in five parts, consisting of: the nature of the heavens (physics); the heavens in general from a mathematical standpoint; detailed mathematical accounts of the motions of the individual planets; prediction and tabulation of apparent celestial motions and construction of calendars, almanacs, and ephemerides; and judicial (predictive) astrology. Giuntini's categories, however formally named, represented the main genres of astronomical writing in the period and they reflected the disposition of astronomical studies within the 16th-century university curricula. Where astronomy was taught at all, it was taught in the arts course, and such instruction generally covered astrology together with mathematical astronomy. This inter-relationship persisted into 17th-and-18th-century Europe.

Astronomy can be seen as the scientific measurement and observation of the motion of celestial bodies and phenomena, whereas astrology is the practical application of that knowledge which aims to study and predict celestial and planetary effects on human beings and nature. Put to practical use, astrological and astronomical predictions regarding the seasons and weather were important in agriculture and maritime activities. In the 17th century, astrological prediction for entire countries (particularly England) was popular and this type of prophecy was closely connected to national identity and political debate.

By the mid-17th century, astrology in Britain was at its zenith. Astrologers were openly consulted by prince and pauper. Such was their influence on daily life that excitement generated by the astrologers' predictions of doom led to reports of the rich fleeing from London, farmers driving their livestock under cover, and markets being postponed. Astrology at this time, and certainly earlier, was part of everyone's life, inherent in the language and prevalent in the customs of the period. The massive sale of astrological almanacs, which during this period outsold all publications except for the Bible, indicates the widespread accessibility and acceptance of astrology in everyday life. Books such as William Lilly's *Christian Astrology*, in 1647 (the first textbook on the art of

astrology written in English) and Nicholas Culpeper's *The English Physician*, 1652 (the first English handbook on astrological treatment of the sick aimed at the general public) set the stage for a rush of astrological literature, and judicial astrology prospered. Knowledge previously restricted to the educated elite became widely available and extremely popular.

By the late 1600s, however, interest in astrology in England was waning. Scientific advances and discoveries were surfacing that challenged previously-held notions of humanity's relationship with God and the universe. Political unrest and reform were sweeping across Europe. This decline corresponded to the scientific community, the upper class and university physicians distancing themselves from astrology and, paradoxically, with the gradual popularization of astrology. Ultimately, in response a new generation of astrologers like John Gadbury (1627–1704) attempted to use the new scientific approach based on technical advances in astronomy to revitalize their art. Despite these efforts, astrology diminished, not to see the same social and cultural influence or popularity until its renewal in the 19th century by figures such as Sibley and Raphael.

Joseph Moxon, *A tutor to astronomy and geography*. . . (1674)

Joseph Moxon (1627–1691), hydrographer to Charles II, was an English printer of mathematical books and maps, a maker of globes and mathematical instruments, and mathematical lexicographer. He produced the first English language dictionary devoted to mathematics. In November 1678, he became the first tradesman to be elected as a Fellow of the Royal Society.

Marsilio Ficino, *Marsilii Ficini Florentini, medici atque philosophi celeberrimi De vita libri tres, recens iam a mendis situque vindicati, ac summa castigati diligentia*. . . (Venice, 1548)

Marsilio Ficino (1433–1499) was one of the most influential humanist philosophers of the early Italian Renaissance, an astrologer, a reviver of Neoplatonism and the first translator of Plato's complete extant works into Latin. His Florentine Academy, an attempt to revive Plato's school, had enormous influence on the direction of the Italian Renaissance and the development of European philosophy.

The *De vita libri tres* (*Three Books on Life*) was written in the years 1480–1489, then published in 1489, and was consistently in print through the middle of the seventeenth century. *De vita* is a combination of philosophy, medicine, "natural magic" and astrology. In addition to passages explaining the immortality and the nature of the soul, there are astrological charts and remedies, speeches from various Greek gods arguing with one another, philosophical digressions, curatives for various ills, and magical remedies and talismans.

Jakob Schoenheintz, Rufus Festus Avienus, and Bartolomeo Crotti: *Apologia astrologie. Hic codex Auienii co[n]tinet epigra[m]ma [Works]. Bartholomei Crotti epigra[m]matum elegiarumq[ue] libellus*. [1488-1502]

Three works are bound together in this volume:

Avinus, Rufus Festus

Hic codex Auienii co[n]tinet epigra[m]ma [Works]. (Venice, 1488)

A Latin poet of the fourth century CE who wrote in hexameter verse a translation of the *Phaenomena* of Aratus, a geography based upon Dionysius Periegetes (*Descriptio Orbis Terrarum*); and another geographical piece (*Ora Maritima*) in iambics, describing the coasts of the Mediterranean, Black, and Caspian Seas. He is known to have written also, in iambics, a poetical version of Livy and a condensed paraphrase of the Aeneid of Virgil. The complete works was published in Venice (1488).

Crotti, Bartolomeo

Bartholomei Crotti epigra[m]matum elegiarumq[ue] libellus. (Reggio Emilia, 1500)

Schonheintz, Jakob

Apologia astrologie. (Nuremberg, 1502)

Ptolemy, *The Tetrabiblos, or, Quadripartite of Ptolemy*: being four books, relative to the starry influences... (London, 1820)

Claudius Ptolemy (c.90 CE–c.168 CE) was a Greco-Roman mathematician, astronomer, geographer, astrologer, and poet. He lived in the city of Alexandria in the Roman province of Egypt, wrote in Greek, and held Roman citizenship.

Ptolemy was the author of several scientific treatises, at least three of which were of continuing importance to later Islamic and European science. The first is the astronomical treatise now known as the *Almagest*. The second is the *Geography*, which is a thorough discussion of the geographic knowledge of the Greco-Roman world. The third is the astrological treatise known more commonly in Greek as the *Tetrabiblos* in which he attempted to adapt horoscopic astrology to the Aristotelian natural philosophy of his day.

As a source of reference, the *Tetrabiblos* is said to have "enjoyed almost the authority of a Bible among the astrological writers of a thousand years or more." It was first translated from Arabic into Latin in 1138. The *Tetrabiblos* is an extensive and continually reprinted treatise on the ancient principles of horoscopic astrology. The *Tetrabiblos* was an exposition of the art of astrology, and a compendium of astrological lore, rather than a manual of practice. Ptolemy was concerned with promoting astrology by defining its limits, compiling astronomical data that he believed was reliable, and dismissing what he believed to be without sound basis. Ptolemy was primarily an

anthologist. Knowledge came to him from Egypt, Greece, Chaldea, Babylonia, and beyond by the privileged circumstance of being in Alexandria during the peak of its eminence. His articulated cosmology has become known by his name. What has become known as the "Ptolemaic Universe," consisted of concentric circles emanating from Earth to the eighth sphere of the Fixed Stars, had profound influence on Renaissance astrologers. Ptolemy remains required reading for anyone interested in the history of the "celestial arts."

Liber physiognomiae [Lat. 697=[alpha].W.8.20 della Biblioteca Estense Universitaria di Modena / commentario di Daniele Bini, Paola di Pietro Lombardi, Leandro Ventura.] [1488] (Facsimile; Modena, 2000)

The *Liber Physiognomiae* is a miscellany of medieval astrological and medical treatises. The author of the texts, the illuminator, and the purchaser are unknown. The descriptions of the days and of the four seasons are followed by the twelve signs of the zodiac, one per page, with the text of the horoscopes outlining the character and the positive and negative events in the lives of men and women in relation to the period of birth. The water-colored figures at the bottom of the page represent the influence of planets on mankind.

Erra Pater, *The Book of Knowledge: treating of the wisdom of the ancients* (1758)

Erra Pater was fictitious "exotic" sage, a doctor of astronomy and physics. This book had its beginning as a perpetual almanac in England in 1540 and by the time it came to the United States (1767) it had become a compendium of folk wisdom and claimed to preserve ancient secrets. The book has four parts: an explanation of the relationship of zodiac signs to the parts of the body; a treatise on the four humors of the human body with folk medicine recipes; a section on fortune telling by physiognomy, moles, palmistry, and dreams; and a "Farmer's Calendar" with lore about weather, farming, and the care of animals. It was reprinted eighteen times before 1801, which seems to indicate its popularity.

C. Julius Hyginus, *C. Iulii Hygini Augusti liberti Fabularum liber* : ad omnium poetarum lectionem mire necessarius & antehac nunquam excusus. . . . (Basel, 1535)

First century writer C. Julius Hyginus was the Director of the Palatine Library of Alexandria under Augustus. He was a voluminous author, and his works included topographical and biographical treatises, commentaries on Helvius Cinna and the poems of Virgil, and disquisitions on agriculture and beekeeping.

Under the name of Hyginus, two treatises on mythology are extant: the *Fabularum Liber*, 300 mythological legends and celestial genealogies, valuable for the use made by the author of the works of Greek tragedians now lost; and *De Astronomia*, usually called *Poetica Astronomica*, containing an elementary treatise on astronomy and the myths connected with the stars, chiefly

based on Eratosthenes. Scholars believe both are abridgments and both are by the same hand, however they dispute the authenticity and suggest the work cannot be attributable to C. Julius Hyginus. It is suggested that these treatises are an abridgment (made in the latter half of the 2nd century) of the *Genealogiae* of Hyginus by an unknown grammarian.

Johannes de Sacrobosco, *Sphaera*. (Lugduni Batavorum, 1647)

Johannes de Sacrobosco (c.1195–c.1256) was a scholar, monk, and astronomer who was a professor at the University of Paris. His major works were widely influential in Europe. Sacrobosco's short introduction to the Hindu-Arabic numeral system became the most widely read introduction to that subject in the later medieval centuries. He wrote a short astronomy textbook, *Tractatus de Sphaera*, which was widely read and influential in Europe during the later medieval centuries as an introduction to astronomy. More than three centuries before the introduction of the Gregorian calendar, Sacrobosco correctly described the defects of the then-used Julian calendar and, with a good degree of precision, he recommended what was essentially the Gregorian calendar.

De sphaera mundi (On the Sphere of the World, sometimes rendered The Sphere of the Cosmos; the Latin title is also given as *Tractatus de sphaera*, *Textus de sphaera*, or simply *De sphaera*/ *Sphaera*) is a medieval introduction to the basic elements of astronomy based heavily on Ptolemy's *Almagest*, and drawing additional ideas from Islamic astronomy. *De sphaera* was one of the most influential works of pre-Copernican astronomy in Europe. As a textbook on astronomy and cosmography it was the most used in universities from the 13th to the 17th centuries. The manuscript was copied many times before the invention of the printing press. The first printed edition appeared in 1472 in Ferrara, and at least 84 editions were printed in the next two hundred years.

Valentin Naibod, *Enarratio elementorum astrologiae* : in qua praeter Alcabicii, qui Arabum doctrinam compendio prodidit, expositionem, atq[ue] cum Ptolemaei principijs collationem, reiectis sortilegijs & absurdis vulgo *q[ue] receptis opinionibus... (Cologne, 1560)

Valentin Naboth (also spelled *Valentine Naibod* or *Nabod*) (1523–1593), was a German mathematician, astronomer, and astrologer. From 1555 he taught mathematics at the University of Cologne and from 1557 to 1564 as the holder of a "City" Professorship of mathematics. He died in Padua, Italy, murdered during a robbery which, as stories have it, he may have predicted in one of his own horoscopes. Naboth was the author of a general textbook on astrology *Enarratio elementorum astrologiae*. Renowned for calculating the mean annual motion of the Sun, his writings are chiefly devoted to commenting upon Ptolemy and the Arabian astrologers.

M. de (Bernard Le Bovier) Fontenelle, *A week's conversation on the plurality of worlds* / by Monsieur de Fontenelle ; to which is added Mr. Addison's defense on the Newtonian philosophy. The sixth edition / translated by Mrs. A. Behn, Mr. J. Glanvil, John Hughes Esq, and William Gardner Esq (London, 1737)

Bernard Le Bovier de Fontenelle (1657–1757) was a French author. *Conversations on the Plurality of Worlds* is a popular science book, published in 1686. It offered an explanation of the heliocentric model of the Universe, suggested by Nicolaus Copernicus in 1543. The book is one of Fontenelle's most famous works and is considered to be one of the first major works of the Age of Enlightenment.

Unlike many scientific works of its time, *Conversations on the Plurality of Worlds* was written not in Latin, but in French and is notable as one of the first books to attempt an explanation of scientific theories in popular language. In the preface, Fontenelle addresses female readers. This move has been praised by some modern feminist critics as admitting women's intelligence in scientific matters. The book itself is presented as a series of conversations between a gallant philosopher and a marquise, who walk in the latter's garden at night and gaze at stars. The philosopher explains the heliocentric model and also muses on the possibility of extraterrestrial life.

Benedictus Pererius, *Aduersus fallaces et superstitiosas artes : id est, De magia, de obseruatione somniorum, & de diuinatione astrologica : libri tres.* (Ingolstadij, 1591)

Benedict Pereira (also *Pereyra*, *Perera*, *Pererius*) (1536–1610) was a Spanish Jesuit philosopher and theorist. He entered the Society of Jesus in 1552 and taught successively literature, philosophy, theology, and sacred scripture in Rome, where he died.

In his tract *Adversus fallaces et supersitiosas* (Against Fallacious and Superstitions Arts), Pererius admits the legitimacy of "natural magic" as opposed to the "demonic" ambitions of what he calls "cabalistic or astronomical magic" to manipulate the cosmos and reality at will.

Oronce Fine, *The rules and righte ample documentes, touchinge the vse and practise of the common almanackes, which are named ephemerides : a briefe and shorte introduction vpon the iudiciall astrologie, for to prognosticate of thinges to come. . .* (London, 1558)

Born in Briançon, Fine was educated at the University of Paris, obtaining a medical degree from the Collège de Navarre in 1522. He spent some time in prison in 1518 before completing his degree and again in 1524, possibly for practicing judicial astrology. In 1531, he was appointed to the Chair of Mathematics at the Collège Royal, where he taught until his death.

Fine was one of the most prolific authors of mathematical books of his age. He worked in a wide range of mathematical fields, including practical geometry, arithmetic, optics, gnomonics, astronomy, and instrumentalism. Fine also edited mathematics and astronomy books for a Paris

printer including Peurbach's *Theoricae Novae Planetarum*, which presented Ptolemy's epicycle theory of the planets, and Sacro Bosco's *Tractatus de Sphaera* (in the exhibition). His first work was published in 1526 on the "equatorium," an instrument that Fine worked on throughout his life that was used to determine the positions of the planets.

Like many mathematicians of his time, Fine was an expert on fortifications and he worked on the fortifications of Milan. His other major contributions were to cartography, where he suggested that eclipses of the moon could be used to determine the longitude of places. Fine invented a map projection and, around 1519, he produced a map of the world using this technique. Fine produced a map of the world in 1531 with a double heart-shaped projection wherein the name "Terra Australis" appears for the first time. It is only in recent years, however, that this map was recognized as a significant achievement.

Aratus Solensis, *Arati Solensis Phaenomena et prognostica* / interpretibus M. Tullio Cicerone, Rufo Festo Avieno, Germanico Caesare ; una cum eius commentariis, C. Iulii Hygini... (Cologne, 1569, 1570)

Aratus was a Greek poet who lived from around 315/310–240 BCE. His work has been lost to us in Greek, but numerous Latin translations of his *Phaenomena* survived, such as the one contained in this book. The woodcuts in the book are numerous. Equally striking are the two coats of arms painted on the front and back covers of the book.

[by Meghan Rinn]

Francesco Giuntini, *Speculum astrologiae, universam mathematicam scientiam, in certas classes digestam, complectens...* (Lugduni, 1583)

Francesco Giuntini (Juntinius) (c.1523–1590?), was a Florentine, Carmelite Friar, theologian, doctor, mathematician, and astrologer. His massive *Speculum astrologiae* (in two volumes), contains Greek and Latin versions of Ptolemy's *Tetrabiblos*, commentary on the work, his own treatises on astrological theory, nativity charts of famous men, and commentary on astronomical topics. Astronomy Giuntini defines simply as the study of the heavenly bodies and their motion. In Giuntini's commentary on Sacro Bosco's *De sphaera* (in exhibition) he offers to define astronomy in five parts. The first considers the nature of the heavens in general—strictly speaking, a branch not of astronomy but, of physics. The second deals with the heavens in general, but from a mathematical rather than a physical standpoint. The third provides detailed mathematical accounts of the motions of the individual planets. The fourth is concerned with prediction and tabulation of apparent celestial motions and construction of calendars and almanacs. The fifth is judicial astrology. Giuntini's description, however labeled, was generally recognized by his contemporaries. They represented accurately the main genres of astronomical writing of the period and reflect the disposition of astronomical studies within the curriculum.

ASTROLOGY AND MEDICINE

The practice of astrology and medicine (or "physick") went hand-in-hand from the medieval period into the 18th century. Astrology held a position in the late medieval university where emphasis on prediction was taught within the context of medical prognosis. Indeed, a practical ability to calculate astronomical data and assess celestial effects was widely expected from medical graduates. In the practice of medicine and surgery certain treatments and procedures were to be timed according to the phases of the moon or other celestial and planetary positions. Even well into the 16th century, the connection between medicine and astronomy in university curricula and in the work of physicians was a close one.

The study of medicine, astrology, and alchemy were intertwined. Representative of the influence of alchemy in medicine is the renowned 16th-century chemist, astrologer, and physician Paracelsus, who pioneered chemical-based medical theory and treatment. The relationship of medicine and astrology persisted beyond the ancient medical theory and the Renaissance and flourished in 17th-century Europe and England. Not only was it studied by scholars and practitioners, but was known by the general public. Even as academic and elite acceptance of astrology was on the wane in the late 17th century, pockets endured in popular folk practice and amongst British colonial army doctors (an example in the exhibition is Francis Balfour).

In 1652, Nicholas Culpeper, astrologer and physician, produced *The English Physician*, the first English handbook on astrological treatment of the sick, aimed at the general public. Astro-physick scholarship, as well as handbooks of remedies, also included the study of botany. Astrology and health were presented to the populace in reference works of the time period, specifically the almanac. These widely available tools contained astrological predictions on events for the year, weather and health prognostications by week and month. They often included some form of illustration, which correlated parts of human body to the astrological signs that influenced those parts; this allowed the users to understand their illnesses and determine what remedies to use. Prominent and prolific physician-astrologers included—Marsilio Ficino, Antoine Mizauld, Nicholas Culpeper, Claude Dariot, Oronce Fine, Auger Ferrier, Levinus Lemnius, Rudolph Goclenius, August Etzlerus, John Blagrave, Richard Mead, and Francis Balfour—and make up a large portion of the collection of occult materials in this exhibition.

Claude Dariot, *Ad astrorum iudicia facilis introductio* (Leiden, 1557)

French physician and astrologer Claude Dariot (c.1530–1594) studied medicine at Montpellier. As a Protestant, he was forced to flee France after the St. Bartholomew's Day Massacre. Gaining citizenship in Geneva in 1573, he served as the town physician of Beaune. Interested in astrology, Dariot had published *Ad astrorum iudicia facilis introductio*, a brief guide on that subject in 1557 in Latin, with French and English translations by the end of the century.

As a physician Dariot was a Paracelsian. In 1582 he published his *De praeparatione medicamentorum*, a collection of three tracts, the first of which discussed the principles of Paracelsus and the chemical medicine of the Paracelsians. Dariot read extensively in the alchemical literature—Hermes, Geber, Arnald of Villanova, and Raymond Lull—and had found that they all wrote "in hidden words" of medical secrets. In his time, Dariot recognized the importance of chemistry, which was only known among a learned few and remained an unknown science to many.

Nicholas Culpeper, *Culpeper's semeiotica uranica, or, An astrological judgment of diseases, from the decumbiture of the sick, much enlarged* . . . wherein is laid down the way and manner of finding out the cause, change, and end of the disease ... and of life and death by the good or evil position of the moon at the time of the patients lying down. . . . (London, 1671)

Nicholas Culpeper (1616–1654) was an English doctor, botanist, and herbalist whose work expanded both the knowledge of medicine and those who could have access to medicine.

Culpeper's primary goal in medicine was to heal. This led to him publishing a translation of *Pharmacopoeia Londonesis*—a book that contained major medical knowledge including ingredients for various medicines. Originally written in latin and controlled by the Royal College of Physicians who insisted that it only be available in latin, the translation made this information available in vernacular English for the first time. Culpeper then went on to publish *The Complete Herbal* and *The English Physician*, thus continuing to put medical knowledge in the vernacular. These books have cycled in and out of publication up to the present.

[by Meghan Rinn]

Antonine Mizauld, *Antonij Mizaldi Monsluciani Phaenomena, siue, Aeriae*... (Paris, 1546).

Antonine Mizauld (1510–1578) was a French doctor, astrologer, and naturalist whose work covers a vast expanse of topics including medicine, astrology, and botany. The Fairweather accession includes many versions of Mizauld's works.

Born in 1510, he became a professor of medicine in Paris. Under Oronce Fine he was introduced to astrology and astronomy, interpreting it as a branch of medicine. He became the physician and astrologer to Princess Marguerite de Valois, and continued his prolific publication on all manner of natural science.

[by Meghan Rinn]

August Etzlerus, *Isagoge physico-magico-medica* : in qua signature non paucorum vegetabilium et animalium tam internae quàm externae accuratè depinguntur, ex quibus mundisuperioris astralis, cum

inferiori elementalī mundo concordantia, & influentia, mirabilisque & occulta, sympathia & anthipathia rerum manifestè elucescunt... (Strasbourg, 1631)

Etzlerus's work is a description of the influence Saturn, Jupiter, Mars, the Sun, Venus, Mercury and the Moon have on disease, health, and medicine. It discusses herbs, animals, and how men born under certain signs exhibit characteristic traits. He also addresses metals belonging to a planetary sign, as well as illnesses and morbidity associated with each planet, such as venereal disease (Venus) and lunacy (the Moon).

Joseph Blagrove, *Blagrove's astrological practice of physick* : discovering the true way to cure all kinds of diseases and infirmities... relating to a discovery of all kinds of evils, whether natural, or such which come from sorcery or witchcraft, or by being possessed of an evil spirit... (London, 1671)

Joseph Blagrove (1610–1682), was a country doctor who lived in Reading, England. He spent his early years in the study of astronomy and astrology, later turning to philosophy and the practice of "physick" (or medicine). Primarily, he was an astrological herbalist who brought an eclectic mix of observation, experimentation, folk knowledge, and his own unique approach to his craft. Free of modern conceptions, he was able to view and treat the diseases of his day in ways that were revolutionary.

Hans von Gersdorff, *Feldtbuch der Wund/Artzney/Sampt vilen Instrumenten der Chirurgey uß dem Albucasi contrafayt... Natürliche Astrologey... Physiognomey... Complexion Buch... Canones oder Regeln... (Straßburg, 1540)*

Courtesy: Special Collections, George F. Smith Library of the Health Sciences, Rutgers Biomedical and Health Sciences

Levinus Lemnius, *De miraculis occultis naturae, libri IIII* : item De vita cum animi et corporis incolumitate recte instituenda liber vnus : illi quidem iam postremum emendati, & aliquot captibus aucti, hic vero numquam antehac editus... (Frankfurt, 1604)

Levinus Lemnius (1505–1568) was a Dutch physician and author. His *Occulta naturae miracula*, (1559, Antwerp) a book of secrets, is his best-known work. It appeared in many editions and was widely translated from Latin. It drew on classical sources, particularly Aristotle, and attempted to reconcile Aristotelian natural philosophy with the tenets of Christianity, notably on generation and reproduction. Lemnius was influenced by the "airs, waters, places" doctrine from the Hippocratic tradition. He also contributed to the critique of demonology with Johann Weyer, by suggesting that mental illness and disturbance could be physically caused, rather than being a result of supernatural influences.

This work had a lifetime of nearly four centuries. It was later combined with a German manual on

midwifery by Jakob Rüff (1554) to create *Aristotle's Masterpiece*, a 17th-century work in English of advice on sex and reproduction, still sold in later editions in the 1930s.

Rudolph Goclenius, *Vranoscopiae, chiroscoptiae, metoposcoptiae, et ophthalmoscopiae, contemplatio* : qua probatur, diuinationem ex astris, lineisq[ue] manuu[m], fro[n]te, facie & oculis nec impiam esse nec superstitiosam (Frankfurt, 1608)

Rudolph Goclenius the Younger (1572–1621) was a German physician and professor of physics, medicine, and mathematics at the University of Marburg. He was the oldest son of Rudolph Goclenius, who was also professor of rhetoric, logic, and ethics at Marburg.

As a physician he worked on cures against the plague. He became famous for his miraculous cure "weapon salve." Based on the hermetic concepts of Paracelsus published 1608, he proposed a "magnetic" cure to heal wounds: the application of the salve on the weapon should heal the wounds afflicted by the weapon. This concept was brought to England by the alchemist Robert Fludd. The lunar crater Goclenius was named for him.

John Varley, *A treatise on zodiacal physiognomy* : illustrated with engravings of heads and features, and accompanied by tables of the time of rising of the twelve signs of the zodiac (London, 1828)

John Varley (1778–1842) was an English watercolor painter and astrologer, and a close friend of William Blake. They collaborated in 1819–1820 on the book *Visionary Heads*, written by Varley and illustrated by Blake. The "Ghost of a Flea" head drawn by William Blake appears in the work "Visionary Heads" and also in *A treatise on zodiacal physiognomy* (in exhibition) and was based on a vision or spiritual apparition of a Flea that appeared to Blake.

Physiognomy, the art of judging character or destiny through physical appearance, has had a long and varied history. For the greater part of its history, physiognomy was seen as an integral part of astrology, offering physical evidence and vindication of the theory of planetary influences.

PREDICTION, PROPHECY, AND DIVINATION

Throughout history, the desire to look into the future has been an indelible feature of human culture. Prophecy and divination have been characteristic, and even form the foundation, of many of the world's religious practices. So too has fortune-telling and predictive astrology captured man and woman's innate curiosity about their personal fates. Put to practical use, astrological and astronomical predictions regarding the seasons and weather were important to agricultural and maritime endeavors. In the 17th century, astrological prediction for entire nations and their rulers was widespread and this type of prophecy was closely connected to national identity and political debate. These types of predictions could be highly politicized, polemical, propagandist, and ultimately dangerous. Whether motivated by practical or spiritual reasons, or merely for entertainment, society's obsession with the future is a strong and enduring cultural influence.

Today in the modern Western world, belief in prophecy, predictions, and divination is largely relegated to the category of "occult" practice. *Divination* is the attempt to gain insight into a question or situation by way of a standardized process or ritual by interpreting symbols, signs, omens, or by invoking deities, spirits, or a supernatural entity. Geomancy and cartomancy (such as Tarot) are examples. *Fortune-telling* is the practice of predicting information about a person's life in a more informal manner usually involving suggestion, spiritual sensitivity, or psychic ability on the part of the teller. *Prophecy* involves messages of divine or spiritual inspiration communicated through a prophet and given to others typically involving a revelation of events or divine inspiration. The objects displayed in the exhibition show examples of several types of future-telling (including divination, fortune-telling, and prophesy)—from the prophecies of Nostradamus and Merlin, to the Tarot, to the soothsayer and folk icon Mother Shipton, to the astrological predictions of Lilly, Raphael, and Zadkiel.

William Lilly

William Lilly is arguably one of the most famous English astrologers of all time. Born in 1602 in Leicestershire, England, he was instructed in the grammar school by John Brinsely, an eminent Puritan schoolmaster who taught him grammar, rhetoric, Latin, Greek, and Hebrew. He remained in grammar school until 1620, but his family's poverty prevented him from attending university. In 1632, Lilly began study in judicial astrology while also continuing study of magical arts. However, several years after taking on a student in the use of dowsing rods and talismans (1634–1635), he rejected the practice of magic.

Politically, the events of 1642 and the English revolution showed Lilly's sympathies to be on the side of parliament, and in 1643 he was consulted as an astrological physician to the parliamentarian Sir Bulstrode Whitelocke, who became a powerful ally. In 1644 Lilly published his first almanac, *Merlinus Anglicus Junior*. The almanac was a resounding success, mixing eschatological prophecy, astrology, and politics—in 1646 selling 13,500 copies, the next year 17,000, and by 1649 30,000 copies. He published an almanac annually under the title *Merlinhi Anglici Ephemeris* until his death.

Lilly published a number of pamphlets including *Prophecy of the White Kings Dreadfull Man explained* and *England's Propheticall Merline* in 1644 and *The Starry Messenger* in 1645 (all in exhibition). These pamphlets, varying in genre from popular prophecy to traditional astrology, covered the conjunction of Saturn and Jupiter, eclipses, the comet of 1618, and the nativities of English kings. Lilly also inferred the end of the Stuart monarchy, implying to an astrologically astute audience the death of the king himself. While clearly political, Lilly's astrology was considered sincere. In 1647, Lilly published *Christian Astrology*, the first major astrological textbook in the English language. He shared the conviction with other astrologers, notably Nicholas Culpeper, that astrology and physic (medicine) should be widely available to the public in the vernacular. *Christian Astrology* covered nativities, horaries, and divinatory and prophetic astrology in which the stars are divine signs not merely physical bodies. Lilly continued to keep a thriving business as a practicing astrologer, with thousands of patrons annually, and maintained a good reputation. He was consulted regularly by astronomers, politicians, common folk, and the aristocracy. He was also sought out as an expert on questions of angels, spirits, and fairies.

By the late 1660s, astrology, and Lilly, were becoming unfashionable and sales of his almanac dropped. However, Lilly died in 1681 with considerable respectability. His significance as an astrologer shows the pre-Enlightenment unity of astrology and science at a time that witnessed these disciplines becoming more sharply divided into natural knowledge and magical (and religious) arts.

William Lilly, *Lilly's strange and wonderful prophecy: being a relation of many universal accidents that will come to pass in the year 1681* : according to the prognostications of the celestial bodies, as well in this our English nation, as in parts beyond the seas, with a sober caution to all by speedy repentance to avert the judgments that are impendent ... (London, 1681)

William Lilly, *The starry messenger, or, An interpretation of that strange apparition of three suns seene in London, 19. Novem. 1644.* being the birth day of King Charles : the effects of the eclips of the sun, which will be visible in England, 11. August. 1645... (London, 1645)

William Lilly, *Christian astrology* : modestly treated of in three books... (London, 1659)

William Lilly, *A prophecy of the white king, and dreadfull dead-man explained* : to which is added the prophecie of Sibylla Tiburtina and prediction of Iohn Kepler, all of especiall concernment for these times... (London, 1644)

Michel de Nostradame, known as Nostradamus, (1503–1566) is best known for his prophecies—written in quatrains—which many believe have accurately predicted future events including the French Revolution and World War II.

Nostradamus held a medical degree from the University of Montpellier and was physician for many years. He first published his quatrains in 1555 in a book titled *Les Propheties*. Other honors accorded to Nostradamus during his lifetime include providing consultation to Catherine de Medici and being the physician-in-ordinary to her son, King Charles IX of France. Nostradamus published his quatrains until his death on July 2, 1566.

[by Meghan Rinn]

Nostradamus, *Les propheties de M. Michel Nostradamus*. (Troyes, 1605)

Nostradamus, *Les propheties de M. Michel Nostradamus* : dont il y en a trois cens qui n'ont iamais esté imprimées / adioustées de nouveau par ledit autheur. A Lyon : Chez Antoine Baudrand, en rue Confort... (Lyon, 1644)

Nostradamus, *Les vrayes centuries de Me. Michel Nostradamus : expliquées sur les affaires de ce temps*. (Paris, 1652)

TYPES OF ASTROLOGY

"Judicial astrology" is the art of forecasting future events by calculation of the planetary and stellar bodies and their relationship to the earth. The term was mainly used in the Middle Ages and early Renaissance to mean the type of astrology that was considered to be heretical by the Catholic church, distinguished from the "natural astrology" such as medical astrology and meteorological astrology, which were seen as acceptable because they were a part of the natural sciences of the time. Large-scale predictions are also referred to as mundane astrology. Reading individual fates is "natal astrology" and answering specific questions or predicting particular events belong to the category of horary astrology (subdivided into elections and interrogations.)

In the 17th century, when astrologers were practicing judicial astrology, predictions for monarchies and countries or examining the impact of astronomical phenomenon was widespread; debates surrounding the integrity and veracity of astrology (and speculation on its dangerous effects) were also prevalent. Two authors represented in the exhibition include Christopher Heydon, who argued that astrology was a valid science and compatible with Christianity, and Henry Howard, Earl of Northampton, who published an attack on it and suggested it be outlawed in England.

Sir Christopher Heydon, *A defence of iudiciall astrologie : in answer to a treatise lately published by M. Iohn Chamber (London, 1603)*

Sir Christopher Heydon (1561–1623) was a Member of Parliament and writer on astrology. Heydon was famous as a champion of astrology. His best-known work was *A Defence of Judiciall Astrologie* (1603), the most substantial English defense of astrology of its day, rebutting John Chambers' *A Treatise Against Judiciall Astrologie* (1601), which had called for parliament to outlaw astrology. Heydon argued that it was a valid science, compatible with Christianity, and drew upon Tycho Brahe and others. In writing *A Defence of Judiciall Astrologie*, Heydon had the help of the Reverend William Bredon, who was both a clergyman and an astrologer. Heydon's work was given weight by his social standing and the lack of challenges to it. No reply by Chambers appeared, and George Carleton's *The Madnesse of Astrologers* (1624) was published only twenty years later.

Henry Howard, Earl of Northampton, *A defensatiue against the poyson of supposed prophecies : not hitherto confuted by the pen of any man... (London, 1620)*

Henry Howard, 1st Earl of Northampton (1540–1614) was a significant English aristocrat and courtier. He was suspected as a Catholic throughout his life, and went through periods of royal disfavor, in which his reputation suffered. He was distinguished for learning, artistic culture, and his public charities. He founded and planned several hospitals. Francis Bacon included three of his sayings in his *Apophthegms*, and chose him as "the learnedest councillor in the kingdom to present to the king his *Advancement of Learning*." Although he died before it went to trial, it was discovered that he had been involved in the murder of Sir Thomas Overbury.

Because of political intrigue, he was in and out of prison. After his release on one occasion and retirement to St. Albans, he spent a year (1582–3) writing *A Defensative against the Poyson of supposed Prophecies* (1583 revised and reissued in 1621), an attack on judicial astrology, and perhaps suggested by the astrological exploits of Richard Harvey. The book was suspected of "seeming heresies," and of treason, and in 1583 Howard was sent to prison.

John Holwell, *Catastrophe mundi, or, Europe's many mutations until the year 1701* : being an astrological treatise of the effects of the tripple conjunction of Saturn and Jupiter 1682, and 1683, and of the comets 1680 and 1682, and other configurations concomitant... (London, 1682)

John Holwell (1648–1686) was a mathematician, astrologer, and the author of numerous works on surveying and trigonometry, and prophecy. A royalist supporter, after the Restoration he was made Royal astronomer and Surveyor of Crown Lands. In 1682 he published a bitter attack on the popish party, under the title of *Catastrophe Mundi* which caused outrage, predicting (among other things) the fall of the Pope, and caused him to be brought before the Privy Council. Like most astrologers he looked upon conjunctions, comets, and indeed all exceptional phenomena as forerunners of evil things, and comets in particular were terrible presages. Holwell, writing a few years after the Plague and Great Fire, asserted that these calamities had been clearly foreshadowed by the comets of 1664 and 1665 respectively.

Exiled to America partly because of his writings, he is recorded as being one of the surveyors of New York where he is reputed to have died of poisoning.

ASTROLOGY IN ENGLISH LITERATURE: CHAUCER AND SPENSER

Edmund Spenser, *The Shepheards Calendar* (in *The faerie queen ; the shepheards calendar : together with the other works of England's arch-poët, Edm. Spenser : collected into one volume, and carefully corrected.*) (London, 1617)

Spenser employed astrological lore for figures of speech, descriptions, and allusions of one sort or another, not an altogether surprising choice when one considers the extraordinary interest in astrology during the reign of Elizabeth. Eleven years before the publication of *The Faerie Queen*, Spenser published *The Shepheardes Calendar* (1579), a poem based on the twelve months, illustrated with twelve cuts of the signs of the zodiac and divided into twelve eclogues, each dealing with such themes as the abuses of the church, Colin's (Spenser) shattered love for Rosalind, praise for Queen Elizabeth, and encomia to the rustic Shepherd's life. The poem charts the pastimes of the seasons, the toil and celebrations of the village year. The precision of the description of birds, flowers, and harvests is balanced by an underlying theme of the hardships and rituals that each season entails. Each pastoral in the poem can be classified into one of three categories, identified as moral, plaintive, or re-creative. The commentator on the poem, the mysterious E.K., discusses the question of in what month the world was created and refers to the opinion of "the best Rabbins". At the time Spenser was writing *The Shepheardes Calendar*, John Dee (mathematician, astronomer, astrologer, occultist) was exercising his mathematical, astronomical, and astrological knowledge on the project of the reform of the calendar. It seems probable that Spenser was in contact with Dee or members of his circle, absorbing the fund of scientific knowledge he was to use here and in *The Faerie Queene*, and evolving its astral and numerological allegories.

Geoffrey Chaucer, *The Canterbury Tales: The New Ellesmere Chaucer Facsimile* (Tokyo, Yushodo Co.; San Marino, Calif., Huntington Library Press, 1995). [original 15th century]

English poetry has never entirely abandoned astrology, although poets no longer invest it with the same explanatory power as of yore. Dryden's famous 1693 criticism of Donne's astrological interpolations in "The Sunne Rising" marks the pivotal moment at which a growing disbelief in or at least a decided ambivalence toward astrological knowledge replaced the acceptance that indwelt in the worldview of earlier poets, such as Gower, Shakespeare, Skelton, Spenser, and Chaucer. Chaucer's work is particularly rife with astrological significance. In *The Canterbury Tales*, written at the end of the fourteenth century, we see the poet point astrology toward literary and semiotic ends. In the Wife of Bath's tale, for example, he allows to the Wife astrological self-characterizations, and in these self-characterizations he embeds deeper glimpses into her character and her self-awareness. As scholars have pointed out, in the line, "Myn ascendant was Taur and Mars therein," not only is the Wife identifying herself astrologically, but she is illuminating the signature duality of her character and asserting a shrewd understanding of a kind of truth about herself.

[by Michael Joseph]

GEOMANCY, ALCHEMY, AND HERMETICISM

GEOMANCY

Originating in the Middle East, Geomancy is a method of divination that interprets markings on the ground or the patterns formed by tossed handfuls of sand, rocks, or soil. "Geomancy" is derived from the Latin "geomantia," which in turn is derived from the Greek for "divination by earth." The Arabic name for geomancy, "ilm al-raml," means "the science of the sand." In its original form, the geomantic figure was created by making lines of random numbers of dots in the sand but Medieval European writers agreed that it was also acceptable to draw the dots on a piece of paper. In keeping with the Arabic origin of geomancy, most writers recommend making the dots from right to left, the direction in which Arabic is written. From the dots or points, the geomancer draws a series of figures that are arranged into the geomantic tableau. There are sixteen possible figures consisting of single or pairs of points. Each figure has a name, associations with the elements and planets, and good or bad qualities. Interpretation depends on the meanings of the figures in particular locations in the tableau, and owes a great deal to the practice of medieval astrology. Unlike astrology, however, geomancy requires no instruments or complex calculations.

With access to translations from Arabic texts, European scholars from the Middle Ages to the 17th century studied and applied geomancy, writing many treatises in the process. Geomancy was revived in the 19th century when the Hermetic Order of the Golden Dawn began the task of recollecting knowledge on geomancy along with other occult subjects.

Christoforo Cattani, *a geomance du Seigneur Christofe de Cattani* gentilhomme Geneuoys : liure non moins plaisant & recreatif, que d'ingenieuse inuention, pour scauoir toutes choses, presentes, passées, & à aduenir (Paris, 1558)

Cattani's treatise on geomancy describes the method of casting the points and forming the figures; discusses the meanings of the figures and their correspondence with elements, animals, and planets; summarizes the questions appropriate to each house; and describes the various ways to interpret the tableau.

Jean de La Taille, *La geomance abreegee de Jean de La Taille de Bondaroy, gentil-homme de Beauce* : pour scauoir les choses passees, presentes & futures : ensemble Le blason des pierres precieuses, contenant leurs virtus & proprietex. (Paris, 1574)

Jean de La Taille (c.1540–c.1607), was a French poet and dramatist who, through his plays and his influential treatise on the art of tragedy, helped to transform native French drama to classical tragedy. A collection of his works appeared in 1572, including his tragedy *Saül le Furieux* (1562) and *De l'art de la tragédie*, the most important piece of French dramatic criticism of its time.

The work in the exhibition contains two prose works, the first treats geomancy and astrology while the second deals with precious stones and the magnet, and a number of smaller poems.

ALCHEMY

To our 21st-century contemporary minds, we perhaps have a romanticized view of the alchemist philosopher intent over his distillation equipment in the quest for the philosopher's stone, the elixir of life, or the purest form of gold. Or perhaps alchemists are wizards possessing the mysterious secrets of the ancient world with magic powers. Indeed our popular notion of the alchemist may be conflated with that of magician, wizard, soothsayer, and astrologer.

While alchemy is a multifaceted subject, it is clearly an early exploration of the nature of substances. The history of chemistry is represented by alchemical works of the sixteenth and seventeenth centuries. Often associated with astrology, it is also a philosophy of the cosmos and of mankind's place in it. "Alchemy" and "Chemistry in the 17th century referred to the same discipline, namely the study of matter by analysis, synthesis, and transmutation. In fact, the common term describing the practical art of manipulating matter was "Chymistry." Furthermore, Paracelsus led the way in the use of chemicals and minerals in medicine. It was not until the third decade of the eighteenth century that writers began to reserve the term "alchemy" for attempts to transmute base metals into gold. And it was not until the writings of the occultists in the nineteenth century that alchemy was defined in essentially spiritual or psychic terms.

Alchemy had a strong philosophical basis, and many alchemists incorporated religious metaphor and spiritual matters into their alchemical ideas. Alchemy developed an emblematic language of symbolism that it used to explore and describe the world, and this may have contributed to its transformation into a mystical or hidden knowledge. Thousands of books exploring alchemy were published from the 16th through to the late 18th centuries. Alchemy was thus, through the sheer volume of writings, influential throughout the early modern period in the work of writers, poets, and artists of the time.

Paracelsus, *Philosophiae magnae ... tractatus aliquot, jetzt erst in Truck geben, unnd hiernach verzeichnet* (Cöln, 1567)

Paracelsus (1493–1541), or Theophrastus Phillippus Aureolus Bombastus von Hohenheim, was born in Einsiedeln, Switzerland in 1493. He was a famous and radical Renaissance physician, botanist, alchemist, and astrologer. He is also known as a revolutionary for insisting upon using observations of nature, rather than looking to ancient texts, in open and radical defiance of medical practice of his day. He was a contemporary of Nicholas Copernicus, Martin Luther, Leonardo da Vinci and a host of other figures we associate with the shattering of medieval thought and the birth of the modern world. As a physician of the early 16th century, Paracelsus held a

natural affinity with the hermetic, neoplatonic, and Pythagorean philosophies central to the Renaissance, a world-view exemplified by Marsilio Ficino (see in exhibition) and Pico della Mirandola. Paracelsus rejected the magic theories of Heinrich Cornelius Agrippa (see in exhibition) and Nicolas Flamel. Astrology was a very important part of Paracelsus' medicine, and he was a practicing astrologer — as were many of the university-trained physicians working at this time in Europe. He devoted several sections in his writings to the construction of astrological talismans for curing disease. Paracelsus pioneered the use of chemicals and minerals in medicine and was one of the first medical professors to recognize that physicians required a solid academic knowledge in the natural sciences, especially chemistry. He founded the discipline of toxicology.

For a time, he held the chair of medicine at the University of Basel and was city physician. He angered his colleagues by lecturing in German instead of Latin in order to make medical knowledge more accessible to the common people. In 1526 he bought the rights of citizenship in Strasbourg to establish his own practice there.

The *Philosophia Magna* is a series of writings elucidating the secret interrelations between the visible and the invisible world, of which Paracelsus left a table of contents: "De Vera Influentia rerum"; "De Inventionem Artium"; "De Sensu & Instrumentis"; "De Tempore Laboris & Requietis"; "De Bona & Mala Fortuna"; "De Sanguine ultra Mortem"; "De Obsessione a Malis Spiritibus"; "De Somniis, & Erynibus in Somno & annexis"; "De Animabus Hominum post Mortem appetentibus"; "De Lunaticis"; "De generatione Stultorum"; "De Homunculis"; "De Nymphis, Sylvanis, Pygm. Salamand. &c." (featured in exhibition); "De Imaginatione"; "De Maleficis & eorum operibus"; and "De Animalibus ex Sodomia natis."

Otto Tachenius, *Otto Tachenius his Hippocrates chymicus discovering the ancient foundation of the late viperine salt with his Clavis thereunto annexed* (London, 1677)

Otto Tachenius was born in Westphalia and became a pharmacist in a number of eastern German cities, finally emigrating to Italy in 1644 and taking an MD degree at Padua in 1652. Tachenius believed the true natural philosophy had been developed by Hippocrates, which carried through to the chemists of his own day. To Tachenius, the greatest of Greek philosophers was Hippocrates, but Galen was also important as he had traveled throughout Egypt and learned of the secret arts of chemistry there.

In his 1666 *Hippocrates chymicus*, Tachenius claimed that everything is composed of acid and alkali, and that the violent reactivity between them explains all chemical and physiological phenomena. It was Tachenius who suggested the pointy shape of acid particles and the porous nature of alkali particles, basing his thinking upon an explicitly sexual metaphor wherein acids are male and alkalies female: alkalies provide the womb to be filled by phallically shaped acid particles in a process Tachenius explicitly calls "impregnation"

Heinrich Cornelius Agrippa von Nettesheim, *De incertitudine et vanitate scientiarum* (Coloniae Agrippinae, 1598)

Heinrich Cornelius Agrippa von Nettesheim (1486–1535) was a German magician, occult writer, theologian, astrologer, and alchemist who had two very different identities. He was the author of the most comprehensive and widely-known book on magic and occult arts, *De occulta philosophia libri tres* (Three Books of Occult Philosophy), but was also the author of a sweeping attack on every field of human learning including magic and the occult arts *De incertitudine et vanitate scientiarum et artium, atque excellentia Verbi Dei, declamatio invectiva* (On the Uncertainty and Vanity of the Arts and Sciences: An Invective Declamation) printed in Cologne in 1527. *De incertitudine*, a skeptical satire of the state of science, was part of the revival of Pyrrhonic skepticism and influenced writers such as Montaigne, Descartes, and Goethe. In his own century, both books were widely known, frequently reprinted, and often denounced as dangerous and heretical.

Geber, *Gebe de Alchemia/ Gebri Arabis Chimia; sive, Traditio summae perfectionis et investigatio magisterii innumeris locis emendata à Caspare Hornio...Accessit ejusdem Medulla alchimiae Gebricae Omnia edita à Georgio Hornio. (Leiden, 1668)*

Jabir ibn Hayyan (c.721–815) whose name was Latinized as “Geber” is known as the “Father of Chemistry” and was the most well-known Islamic alchemist to Europeans. Geber was court alchemist to Caliph of Baghdad Harun al-Rashid (764–809). An extraordinary amount of alchemical works have been attributed to Geber.

Islamic alchemy had a profound impact upon European alchemy. Beginning in the eleventh century and continuing throughout the Renaissance, many Arab alchemists’ works were translated into European languages, including Rhazes (c. 860–925), Avicenna (980–1037), and Geber (c. 721–815). The concepts of the Philosopher’s Stone and the Elixir of Life were both introduced to Europe through Arab alchemical texts.

Among Geber’s many contributions to chemical research are the preparation of nitric acid, arsenic, basic lead carbonate, and of various rare salts, the distillation of vinegar to concentrate acetic acid, refinement of metals, preparation of steel, and the use of iron pyrites for writing in gold. He also invented many chemical apparatuses that are still used in chemistry laboratories today.

Michał Sędziwój, *Novum lumen chemicum : e' naturae fonte et manuali experientia depromptum : cui accessit tractatus De sulphure...* (Geneva, 1673)

Michał Sędziwój (Michael Sendivogius) (1566–1636) was a Polish alchemist, philosopher, and medical doctor. A pioneer of chemistry, he developed ways of purification and creation of various acids, metals, and other chemical compounds. Sendivogius, greatly admired by his contemporaries

and by future alchemists, made his mark on modern science with his treatise *De lapide philosophorum*, which contains what is considered to be the first idea of the existence of oxygen.

Sendivogius's *Novum lumen chemicum*, or *New Light of Alchymie*, originally published in 1604, made an important contribution to alchemical thought. In it, he developed a natural philosophy that centered on nitre, also called saltpeter. In his neoplatonic system, seeds of the elements are digested by the center of the earth. The shells from these seeds become rocks, and the digested virtues of the elements become a first matter—the philosophical mercury of alchemists, or sal nitrum. This sal nitrum comes up through the pores of the earth, where it combines with philosophical sulfur in varying ways to form different substances. These substances were acted upon by the “Archeus of Nature,” a power of life, which activated them. Aerial nitre carried special weight in his system; such nitre was thought to be both the substance necessary for breathable air and also the central ingredient in the preparation of the Philosopher's Stone. Nitre was central to many alchemical recipes of the seventeenth century.

WESTERN ESOTERICISM AND HERMETICISM

The term *Western esotericism* refers to a broad spectrum of historical currents in Western culture from antiquity to the present day, notably the Hermetic philosophy of the Renaissance, mysticism and magic, spiritualism, alchemy, astrology, Theosophy, Gnosticism, Kabbalah, Paracelsianism, Rosicrucianism, and the many occultist and related esoteric currents that developed during the 19th and the 20th centuries: modern Occultism, Spiritualism, Traditionalism, the New Age movement, Neopaganism, Ritual Magical groups, and a host of contemporary alternative spiritualities. One common uniting feature of this diverse array of philosophies and practices is that they have ostensibly been rejected by mainstream religious and academic institutions in the West. Therefore the study of esotericism is primarily concerned with those disciplines excluded from the Western intellectual and cultural canon in the wake of the scientific revolution. As a result, its scholarship was largely left to amateurs, Romantics, 19th-century occultists, and their intellectual heirs up to the present time. "Western esotericism" as a scholarly category has emerged again within the academy in the United States and Europe.

Hermeticism is a religious and philosophical tradition based primarily on writings attributed to Hermes Trismegistus, a literature in Greek that developed in the early centuries of the Christian era. Much of it is concerned with astrology, alchemy, and other occult sciences, but there is also a philosophical Hermetic literature. The treatise known as the *Asclepius* and the collection of treatises grouped as the *Corpus Hermeticum* are the most important of the philosophical Hermetica. These writings are probably dated between 100 and 300 CE. The first edition of the Greek text of the *Corpus Hermeticum* appeared in 1554. They are an amalgam of Greek philosophy, particularly Platonic, with other elements from the heterogeneous late antique culture. The ascription of their authorship to "Hermes Trismegistus," supposed to be an Egyptian priest, encouraged the belief that these writings transmitted ancient Egyptian wisdom and secrets and techniques to influence the stars and forces of nature; the *Asclepius* in particular has a strong pseudo-Egyptian coloring. These writings have greatly influenced the Western esoteric tradition and were considered to be of great importance during both the Renaissance and the Reformation because of their connection with the development of science.

The prominence of the idea of influencing or controlling nature as well as testing nature by the means of experiment led many scientists, including Isaac Newton, to look to magic and its allied arts such as astrology and alchemy. The Hermetica made an impact on the Renaissance, the importance of which has begun to be realized only in recent years. About 1460 a manuscript containing an incomplete Greek text of the *Corpus Hermeticum* was brought to Florence. Cosimo de' Medici ordered Marsilio Ficino (see in exhibition) to translate this work into Latin, before beginning his translation of the works of Plato. This choice illustrates the Renaissance attitude that treated the Hermetica as texts much more ancient than the Platonic writings and demonstrates Egypt as a source of Greek wisdom. However, this view of the Hermetic writings as a source of Plato and the Platonists depended on the misdating of certain writings. Throughout the sixteenth century the Hermetic writings were eagerly read in the many editions of Ficino's translation. This content has remained a permanent part of the occult philosophy of the West.

Nicholas Lenglet Du Fresnoy, *Histoire de la philosophie hermétique : accompagnée d'un catalogue raisonné des écrivains de cette science : avec Le véritable Philalethe / revû sur les originaux.* (Paris, 1744)

Nicholas Lenglet Du Fresnoy (1674–1755) was a French historian, geographer, philosopher, and bibliographer of alchemy. He had republished Jean Maugin de Richebourg's important collection *Bibliothèque des philosophes chimiques*. Du Fresnoy's three-volume *Histoire de la Philosophie Hermetique* was first published in 1742 and reprinted twice in 1744. This historical overview was grounded in biblical chronology. He attempted to make sense of the conflicting reports in ancient sources, tracing the history of alchemy from Noah's son Ham to Hermes Trismegistus in Egypt, and from there to the Hebrews, Greeks, and Romans. From late antiquity on, the narrative turns into a biographical encyclopedia of the major alchemists culminating in the seventeenth century, "the century of folly," when "the mad dreams of alchemy begin to carry their fruits to the fullest."

Dictionnaire hermetique: contenant l'explication des termes, fables, enigmes, emblemes & manieres de parler des vrais philosophes : accompagné de deux traites singuliers & utiles aux curieux de l'art / par un amateur de la science (Paris, 1695)

Alliette, *Les sept nuances de l'oeuvre philosophique-hermétique : suivies d'un traité sur la perfection des métaux, mis sous l'avant-titre L.D.D.P.* (Paris, 1786)

"Etteilla," the pseudonym of Jean-Baptiste Alliette (1738–1791), was a French occultist who was the first to popularise tarot divination to a wide audience (1785), and was the first professional tarot occultist who made his living by card divination. Etteilla published his ideas of the relationship between the tarot, astrology, and the four classical elements and four humors, and was the first to issue a revised tarot deck specifically designed for occult purposes (1791).

His treatise on alchemy: *Les sept nuances de l'oeuvre philosophique-hermetique, suivies d'un traite sur la perfection des metaux* (The seven grades of the philosophical-Hermetic work, followed by a treatise on the perfection of metals) was a supplement to the "Second Notebook" (1786), which was part of a series of texts on Tarot divided into Notebooks (Cahiers) each with their own supplements. Historians of alchemy regard Etteilla's book as the last alchemical treatise of the classical period. In 1788 Etteilla formed a study group, the society of the interpreters of the Book of Thoth.

ALMANACS

Collection of English almanacs for the year 1687 (London, 1687)

Almanacs were one of the first examples of mass produced media—at their height of popularity, at around 1700, approximately 350,000 to 400,000 almanacs were printed in the last two months of that year in England alone. Consisting of mundane and astrological information, the almanac bridged the gap between earth and the predictions of the celestial sphere for much of the English population and are some of the best examples of the common use and everyday acceptance of the art of astrology and prognostication in early modern England by laypeople. This widespread use of astrology and prediction might seem strange to the modern eye; however, astrology was not considered an occult science or dark magic at all, but rather the study of the natural world to infer God's plan.

In form, the English almanac was diminutive, restricted to only three folded pages of paper by the Stationers guild. The authors managed, however, to pack in an incredible amount of information into a very small portable booklet. The type of information the almanac contained varied from publisher to publisher and by its intended audience. In general, the almanac would follow a basic arrangement: the first half of the almanac would contain the more time-sensitive information such as astrological measurements and astrological predictions on events for the year, weather and health prognostications by week and month, as well as the listings of markets and fairs for the area. This would then often be followed by the image of the Zodiacal Man (A reproduction of which is displayed in the exhibit), which breaks up the human body into the astrological signs which influence those parts. This allowed the user to understand their illnesses and what astrological remedies to use to effect a cure. The second half of the Almanac was very audience-specific—the contents varied from medical and veterinary information to distances between villages, crop information, and historical notes. These tiny books attempted a great service to give the English citizen a complete picture of what was to come, while offering the critical information they would need to prepare for the coming year—all in compact portable form.

[by Rebecca Feest]

MERLIN

Merlin first appears in Geoffrey of Monmouth's *Prophetiæ Merlini* (or *Libellus Merlini*) from about 1130 to 1135. The work contains a number of prophecies attributed to Merlin, the wizard of legend, which Geoffrey claimed to have translated from an unspecified language. The *Prophetiæ* preceded Geoffrey's larger *Historia Regum Britanniae* (*History of the Kings of Britain*) of 1136, and was mostly incorporated in it. The first work about the prophet Myrddin in a language other than Welsh, the *Prophetiæ* was widely read and believed. Geoffrey's is generally viewed by scholars as a major contributor to Arthurian legend and the vast popularity of Merlin and Arthur myths in later literature.

Merlin was strongly associated with the genre of prophecy, specifically political prophecy, which was popular in Britain for at least 400 years. William Lilly evokes the name (if not the legend) of Merlin in several of his works in direct relationship to his prophetic astrological tracts.

Thomas Heywood, *The life of Merlin, sirnamed Ambrosius : his prophesies, and predictions interpreted, and their truth made good by our English annalls : being a chronographicall history of all the kings, and memorable passages of this kingdome, from Brute to the reigne of our royall soveraigne King Charles...* (London, 1641)

William Lilly, *Englands propheticall Merline : foretelling to all nations of Europe untill 1663 the actions depending upon the influence of the conjunction of Saturn and Jupiter, 1642/3 : the progresse and motion of the Comet 1618 under whose effects we in England and most regions of Europe now suffer...* (London, 1644)

MYSTERIES OF ANCIENT EGYPT

The study of Egypt began with the Egyptians themselves. The Ptolemies were interested in the work of the ancient Egyptians, and many of the Egyptian monuments, including the pyramids, were restored by them in addition to new construction built in the Egyptian style. Some of the first historical accounts of Egypt were given by the Greek historian Herodotus (among others) and Manetho, an Egyptian priest in the 3rd century BCE under the reign of Ptolemy I and II. After the invasion of Egypt by Alexander the Great (322 BCE) and later by the Romans (31 BCE), knowledge about Egypt was gradually lost as Hellenistic culture spread. However, ancient hieroglyphics and Egyptian religion were preserved in temples under Roman rule. Elements of ancient Egyptian culture persisted, primarily through the writings of Herodotus and also through Roman cults that worshipped Osiris and Isis. Middle Eastern scholars, such as the 9th century Iraqi, Ibn Wahshiyya studied ancient Egypt and partially deciphered hieroglyphs while 15th century historian al-Maqrizi wrote accounts of Egyptian antiquities.

European interest in ancient Egypt is evident in exploration and travel writings beginning in the 13th century. In the early 17th century, John Greaves measured the pyramids, resulting in the *Pyramidographia* (1646). The Jesuit scientist-priest Athanasius Kircher (see in exhibition) is thought to be the first to suggest the phonetic importance of Egyptian hieroglyphs, for which he is considered a "founder" of Egyptology.

The modern study of ancient Egypt began after Napoleon Bonaparte's invasion of Egypt in 1798. In addition to troops, he brought nearly 150 scholars to systematically explore, describe, and document every aspect of the country including its architecture, flora, fauna, and people as well as its topography, commerce, customs, and infrastructure. The resultant work of this group of engineers, scientists, mathematicians, naturalists, and artists—called the Commission des Sciences et des Arts d'Égypte—was the *Description de l'Égypte* published between 1809 and 1829. Composed of ten volumes of text and thirteen volumes of engraved plates, it made numerous ancient Egyptian source materials available to Europeans for the first time. It was also the French who discovered the famous Rosetta Stone in 1799 near a city known as Rashīd. It was inscribed with three scripts—Egyptian hieroglyphic, Egyptian demotic, and Greek—thus Greek served as a conduit between the ancient Egyptians and the modern world. The British invaded Egypt shortly afterward and took possession of the Rosetta Stone in 1801.

Jean François Champollion, Thomas Young, and Ippolito Rosellini were among some of the first widely recognized Egyptologists of the early 19th century. In 1822, Champollion announced that he had deciphered the system of Egyptian hieroglyphics for the first time, employing the Rosetta Stone as his primary aid. The Stone's deciphering was a ground-breaking development that paved the way for more study and scholarship throughout the 19th century via the work of William Matthew Flinders Petrie and others. Howard Carter's expedition in the 1920s brought much acclaim and popular interest to the field of Egyptology. As a result many highly educated amateurs traveled to Egypt and "Egyptomania" in European and American culture reached titanic proportions.

Landgraf zu Hessen-Kassel Karl, *La pierre zodiacale du temple de Dendérah* (Copenhagen, 1824)

Prince Charles of Hesse-Kassel (1744–1836) was a member of the house of Hesse-Kassel and a Danish general field marshal. Brought up with relatives at the Danish court, he spent most of his life in Denmark, serving as royal governor of the twin duchies of Schleswig-Holstein from 1769 to 1836.

Prince Charles of Hesse, according to biographer Dr. Vehse, occupied himself during his whole life with freemasonry, secret societies, and the Rosicrucians, as well as with theosophy, alchemy, astrology, and other branches of hidden knowledge. He was one of the Illuminati, and was connected with the most eminent of them. The famous adventurer and occultist, Comte de St. Germain supposedly died in Prince Charles' arms in 1784. Vehse states that Hesse worked at the establishment of a new church, which found proselytes in England and America, taking a mystical interpretation of the Bible removed from both Protestant and Catholic dogma. The near approach of the Millennium was one of its doctrines, as expounded by him in a tract, noticed by the French Institute, under the title of *La Pierre Zodiacal du Temple de Dendera*. (The Zodiacal Stone of the Temple of Denderah.)

Jean Saint-Martin, *Notice sur le zodiaque de Denderah* : lue à l'Académie royale des inscriptions et belles-lettres, dans sa séance du 8 février 1822 (Paris, 1822)

Jean Saint-Martin, scholar and cofounder of the Société Asiatique, prepared the way for Jean-François Champollion's reading of the Dendera cartouches because he had suggested the possibility of identifying the words within them as names of kings.

The sculptured Dendera zodiac (or *Denderah zodiac*) is a widely known Egyptian bas-relief from the ceiling of the portico of a chapel dedicated to Osiris in the Hathor temple at Dendera (Egypt) containing images of Taurus and Libra. This chapel was begun in the late Ptolemaic period. Its *pronaos* was added by the emperor Tiberius. This led Champollion to date the relief correctly to the Greco-Roman period, while most of his contemporaries believed it to be of the New Kingdom. The relief, which John H. Rogers characterized as "the only complete map that we have of an ancient sky," has been conjectured to represent the template on which later astronomy systems were based. The zodiac ceiling was moved in 1821 to Paris and, by 1822, was installed by Louis XVIII in the Royal Library (to become the National Library of France). In 1922, the zodiac moved from there to the Musée de Louvre where it currently resides.

Jacques Gaffarel, *Vnheard-of curiosities* : concerning the talismanical sculpture of the Persians, the horoscope of the patriarkes, and the reading of the stars / written in French, by James Gaffarel ; and Englished by Edmund Chilmead... (London, 1650)

Jacques Gaffarel (1601–1681) was a French scholar and astrologer. He studied medicine and later

became a priest, but mainly developed his interests in the fields of natural history and "Oriental" occultism, gaining fluency in the Hebrew, Persian, and Arabic languages.

His most famous work is *Curiositez inouyes sur la sculpture talismanique des Persans, horoscope des Patriarches et lecture des estoiles* (Unheard-of Curiosities concerning Talismanical Sculpture of the Persians, the horoscope of the Patriarchs, and the reading of the Stars), which was published in French in 1629 and translated into English in 1650. It was an encyclopedia of talismans, horoscopes, popular astrology, and "Near East" astrology. His interests included Jewish astrology which developed independently from the mythology and star-gazing of the ancient Greek and Roman civilizations. Gaffarel included in this work two large folding plates of "the Celestial Constellations expressed by Hebrew characters," and asserted that the letters of the Hebrew alphabet could be interpreted from the constellations and that the heavens could be read as if a book.

Gaffarel's *Curiositez Inouyes* enjoyed considerable success which lasted until the early eighteenth century. Primarily Gaffarel was viewed as a learned orientalist—René Descartes read this work with interest and the French physician and mathematician Pierre Gassendi defended it. On the other hand, the Sorbonne rejected Gaffarel's work. Luckily, he gained the protection of the powerful Cardinal Richelieu, who made him his librarian and sent him to Italy, Greece, and Asia to acquire rare books.

Jacques Gaffarel, *Curiositez inouyes, sur la sculpture talismanique des Persans, horoscope des patriarches, et lecture des estoille* (Paris, 1650)

Lorenzo Pignoria, *Laurentij Pignorij Patavini Mensa Isiaca : qua sacrorum apud Aegyptios ratio & simulacra subjectis tabulis aeneis simul exhibentur & explicantur : accessit ejusdem authoris de Magna Deum Matre discursus, & sigillorum, gemmarum, amuletorum aliquot figurae & earundem ex Kircheri Chifletioque interpretation...* (Amsterdam, 1670)

An elaborate bronze tablet with enamel and silver inlay mimicking Egyptian style, the *Mensa Isiaca* or Bembine Tablet or Bembine Table of Isis was most likely created in Rome during the first century CE. It was discovered after the sack of Rome in 1527, soon after which Cardinal Pietro Bembo acquired it. In the seventeenth century the fame of the Bembine Tablet was such that Athanasius Kircher used it as the primary source for his attempt to decipher Egyptian hieroglyphs (see in exhibition). The hieroglyphs are nonsense and the scenes are in Egyptian style, but do not depict true Egyptian rites. Nevertheless, the central figure in a chapel can be recognized as Isis, suggesting that the table comes from a place where the Isis cult was active.

The first scholarly study of the table was by the Padovan scholar and antiquarian Lorenzo Pignoria in *Vetustissimae tabulae aeneae sacris Aegyptiorum simulachris coelatae accurata explicatio descriptio* (Venice, 1605). This was the first detailed printed account of the table. In his description Pignoria compared the table to other known archeological objects, particularly Egyptian amulets and engraved gems. Unlike some of his contemporaries, who saw the table as a mystical relic from the

dawn of creation, Pignoria correctly concluded that the table was a Roman work of the Augustan period. The large folding plates of this edition were engraved by the Venetian engraver and publisher Giacomo Franco in 1600 to replicate the various parts of the Table, and were included, variously assembled and folded, in a handful of copies of the first edition, published by Franco in 1605. In later editions the large woodcuts were reproduced as copperplate engravings.

Noel Antonine Pluche, *The history of the heavens considered according to the notions of the poets and philosophers : compared with the doctrines of Moses / translated from the French of the Abbé Pluche ... by J.B. De Freval, Esq.* (London, 1741)

Pluche was a professor of humanities and rhetoric in his hometown of Rheims, before taking holy orders. His major work, *Spectacle de la Nature*, was a study of life and creation that was translated into virtually all European languages, still appearing in abridged editions in the early nineteenth century.

First edition in English of *Histoire du ciel considéré selon les idées des poëtes, des philosophes, et de Moïse* (Paris, 1739) includes plates depicting inscriptions and carvings on ancient monuments and renderings of Egyptian and Greek gods, goddesses, myths and folklore.

Book of Fate (c. 1840?)

"This book of which the following is a translation was obtained out of Buonaparte's cabinet of curiosities at Leipsic [Leipzig] ..." or so says the opening to our holograph transcription copy of the *Book of Fate*. It was reportedly discovered by Germans after the Battle of Leipzig after Napoleon Bonaparte's retreat. Originally, the book was found in an Egyptian royal tomb during the French incursion in Egypt. The text, written in hieroglyphs, was translated by a German scholar. Napoleon was said to have consulted it frequently. How true this story is remains unknown.

Athanasius Kircher, *Athanasii Kircheri Fuldensis Buchonii, e Soc. Iesu mathematicum in Collegio Romano eiusdum Societatis Professoris Ordinarii Magnes, siue, De arte magnetica opus tripartitum...* (Cologne, 1643)

Athanasius Kircher (1602–1680) was a Jesuit who wrote over thirty separate works dealing with subjects ranging from optics to music, from Egyptology to magnetism. A refugee from Germany, he arrived in Rome just after Galileo's condemnation, where he was heralded as possessing the secret of deciphering hieroglyphics. He invented a universal language scheme, attacked the possibility of alchemical transmutation and devised several pneumatic, hydraulic, catoptric, and magnetic machines, which he displayed to visitors to his famous museum, housed in the Jesuit Collegio Romano. His books are permeated with a strong element of Hermetic philosophy combined with the Christianized Aristotelianism of the Jesuit order.

This work contains all that was known in his day on the subject of electricity and magnetism. Kircher's *Magnes* is diverse as it does not deal solely with what modern physicists call magnetism but includes: magnetic geometry, magnetic astronomy and magnetic natural magic, the magnetism of the earth and heavenly bodies, the tides, the attraction and repulsion in animals and plants, and the magnetic attraction of music and love. He also explains the practical applications of magnetism in medicine, poisons and antidotes, hydraulics, and even in the construction of scientific instruments and toys. In the epilogue Kircher moves to the metaphysical when he discusses the nature and position of God. This work contains the first use of the term "electro-magnetism."

EGYPTOMANIA AND ORIENTALISM

"Egyptomania," (or Egyptian revival, Neo-Egyptian, etc.) refers to the fascination with ancient Egypt and its myriad manifestations. While the height of this fascination in the early twentieth century arguably was the result of Howard Carter's discovery of the tomb of Tutankhamun in the early 1920s, it has its origins earlier with the Greeks and Romans. In the 19th century, a renewed interest in Egypt by the West was the result of Napoleon's Egyptian campaign (1798–1801) and the extensive scientific study of ancient Egyptian archaeology and culture published in the *Description de l'Égypte*. In addition to its aesthetic impact on literature, art, and architecture, Egyptian motifs were adopted by philosophers, occultists, and groups with social or political aims. Ancient Egyptian civilization continues to be compelling in the postmodern world.

The term *Orientalism*—the study of the cultures of the East—is not a monolithic term and historically has gone through various phases. Initially, it was seen in a positive light associated with the substantial contributions made by Western scholars in the field of Arabic, Turkish, Indic, Hebraic, Chinese, and Persian studies. It was the Edward Said's 1978 work, *Orientalism*, which led to the term becoming a highly contentious one. In Said's view, Orientalism is not simply about the study of the East, it is about the West having power over the Orient by representing, codifying, and classifying knowledge about other cultures. The Western study of other cultures and production of Oriental knowledge was not an innocent activity and was not free from the context, for instance, of colonial domination in the 18th and 19th centuries

There are several elements to Orientalism that are relevant to the critical analysis of the occult. It incorporates the assumption that the Western notion of religion is a universal category and that Eastern religious traditions can be situated within it. The Western normative view of "religion" is rooted in 19th-century Protestant theology as well as Enlightenment ideas such as rationality, modernity, and linear progress. Orientalism accepts ancient texts as authentic representations of religion, to the exclusion of other forms of expression of religion through mediums such as dance, music, and art. Orientalists assumed that an accurate knowledge of ancient classical texts would give them insight into religious customs and practices and would assist in the governance of natives. Last, Orientalists formulated the cultural dichotomy—the East as mysterious, passive, effeminate, irrational, ahistorical, and decadent and the West as comprehensible, active, masculine, rational, historical, and progressive. This symbolism is evident throughout much of the occult literature.

Gallery '50

NINETEENTH CENTURY REVIVAL OF ASTROLOGY AND THE OCCULT

If it can be said that the Age of Reason and the Enlightenment transformed the interest and characterization of magic, astrology, alchemy, and other esoteric sciences to become "hidden" or occult, then by the end of the 19th century we see a complete revival. Not merely a revival but a transformation in the breadth, scope, and popularity of this complex world view. The occult emerged anew in European society influenced, in part, by Francis Barrett's *Magus, or Celestial Intelligencer* (1801) and the works of Ebenezer Sibley and symbolized by various groups such as Rosicrucians, Freemasons, Mesmerists, and Theosophists, to name a few. The myriad of philosophies and phenomena familiar to us today gained impressive popularity at this time: séances, spiritualism, mesmerism, animal magnetism, cartomancy (Tarot), ceremonial magick, necromancy, demonology, ghosts and hauntings, palmistry and others. Astrology and fortune-telling also saw a resurgence in popularity. Fascination with ancient Egypt—on both an intellectual, scholarly level and in the popular imagination—flourished during the 19th century beginning with Napoleon Bonaparte. The allure of the mysterious and magical East is a motif running through many occult texts, philosophies, and aesthetics of the time period. Whatever the complex and contested causes of this revival—the secularization of society, the role of alternative beliefs in the changing intellectual and social landscape, Orientalism spurred by European colonialism, or the Industrial Revolution—the expanded view of the occult that we know today can be traced to the 19th century.

The astrologer of the nineteenth century, or, Compendium of astrology, geomancy, and occult philosophy ... /by the members of the Mercurii, the editor of the Prophetic almanack, and other celebrated astrologers (London, 1825)

An example of the revival and popularity of astrology and esoteric sciences in the 19th century, this periodical covered multiple topics such as prediction, necromancy, summoning spirits, and apparitions. It featured colorful plates, which became characteristic of almanacs and astrology periodicals during the century.

Thomas White, *The celestial intelligencer, or, The beauties of science investigated* : in two parts : part the first contains an easy introduction to elementary philosophy, or astrology ... part the second contains practical rules for calculating, rectifying and judging nativities, by the twelve celestial houses... (Bath, 1810)

Le Voile d'Isis (Paris, 1890-1898)

Under the organization "Group Independent d'etudes esoteriques de Paris" (1890-1935), *Le Voile*

d'Isis was an esoteric journal published in Paris by the Librarie Générale Des Sciences Occultes and founded by "Papus" (Dr. Gerard Encausse). Dedicated to occultism and esotericism for the purpose of fostering "études esoteriques, psychiques, et divinatoirs" the journal's title, in addition to the field of inquiry for which it came into being, was taken from Blavatsky's famous work *Isis Unveiled* (1877).

Articles in the journal covered diverse topics on what is easily recognizable as "occultism" to our contemporary eye including spiritism, séances, magnetism, Theosophy, telepathy, psychic phenomena, the history of magic, esoteric sciences, and the occult. Interest in Egypt and the Orient including Buddhism and Eastern religions is also evident in the *Voile D'Isis*. Regular columns in the journal include "Les Vers Dorés de Pythagore," "Bibliographie des Sciences Occultes," and "L'Age de Sphinx." In addition, the advertisements and announcements for exhibitions and public lectures in the magazine illuminate the popularity of the occult which had seen a full-fledged revival in fin-de-siècle Europe and the United States.

***The Mesmeric magazine; or, Journal of animal magnetism.* Volume 1, Issue 1 (Boston, 1842)**

***The complete fortune-teller, being The magic mirror of Michael Nostradamus: also, the infallible divination by means of figures, or, arithmomancy of Count Cagliostro* (London, 1899)**

Transforming from a physician and astrologer of earlier centuries to the magician or "wizard" we recognize today, Nostradamus became a ubiquitous character in late 19th and early 20th century American and British popular culture. Consumers could buy booklets that imparted Nostradamus's alleged methods for invoking spirits. One of them entitled *Art Magic* told readers to select a pristine crystal, ask to see the name of their guardian spirit, and then request advice. The *Complete Fortune-Teller* had a different approach. Hold the cutout "magic mirror of Nostradamus," it said, and then ask your question while softly uttering the seer's solemn invocation: "eludor mirpan gulith harcon dibo."

***Raphael's prophetic almanac: being The prophetic messenger, with agricultural, commercial, and astrological almanacs for ...* (London, 1862-1883)**

Ernest Bosc, *Isis dévoilée, ou l'égyptologie sacrée* (Paris, 1912)

WILLIAM GODWIN, MARY SHELLEY, AND *FRANKENSTEIN*

William Godwin (1756–1836) was an English journalist, political philosopher, and novelist. One of the first exponents of utilitarianism and a founder of modern anarchism, Godwin is famous for two books: *An Enquiry Concerning Political Justice*, an attack on political institutions, and *Things as They Are; or, The Adventures of Caleb Williams*, a "gothic" novel which attacks aristocratic privilege. Godwin featured prominently in the radical circles of London in the 1790s. He was married to the pioneering feminist writer Mary Wollstonecraft in 1797 and their daughter, Mary Godwin (later Mary Shelley) would go on to write *Frankenstein*. William Godwin had considerable influence on British literature and literary culture, particularly the Romantic movement.

In 1799, Godwin explored the themes of life extension and immortality in his gothic novel *St. Leon: A Tale of the Sixteenth Century*. The story revolves around Reginald St. Leon and how he comes to acquire the Philosopher's Stone and the elixir vitae, the legendary arts of, respectively, making gold from common materials and the gift of rejuvenating youth. However, he discovers that these powers also render him isolated and powerless. Immortality has stripped him of human love. Thus Godwin creates a variation on an old theme that is retold to this day, to be superior to humankind is to be excluded from it and to have everything one desires is to live in hell.

His last work was *Lives of the Necromancers* (1834) and can be understood in context of both his own and his wife Mary Wollstonecraft's skepticism of the occult (linking occult beliefs to deficiencies of education). Godwin's purpose in *Lives of the Necromancers* was instruction by surveying the stories of how those who "believed themselves gifted with supernatural endowments, must have felt exempt and privileged from common rules" and that the power which revels in imaginative indulgence may also serve the ends of tyranny. *Lives of the Necromancers* sums up an important theme of Godwin's works, particularly when he writes about alchemy, the desire to convert metals into gold. Regarding the "false science" alchemy, Godwin points out that if there were such a secret, it could not possibly be shared, since the entire conception of "unbounded wealth" would then lose its meaning. Godwin retraces the terrain he had first visited in *St. Leon*, thirty-five years earlier and this review represents significance to which the alchemical myth still retained its hold over his imagination.

St. Leon may have provided inspiration for his daughter's famous novel *Frankenstein; or, the Modern Prometheus*. *Frankenstein* (1818), which has been characterized variously as a Gothic, Romantic, horror, or science fiction novel. However, in sharp contrast to the rationality of Enlightenment literature, the Gothic atmosphere of *Frankenstein* rejects the scientific objectivity of modern science fiction. *Frankenstein* concerns a medical student, Victor Frankenstein, who desires to use science to bypass God and create human life in his laboratory, reanimating a cadaver. The story of a scientist who attempts to bring life to a dead body, *Frankenstein* has become one of the most iconic novels of the past two centuries. William Godwin's *St. Leon* and *Lives of the Necromancers* point to the excesses of that romantic Prometheanism that his daughter attacked in *Frankenstein*.

William Godwin, *St. Leon: A Tale of the Sixteenth Century (in four volumes)* (London, 1799)

St. Leon: A Tale of the Sixteenth Century is Godwin's most popular novel after *Caleb Williams*. The story revolves around Reginald St. Leon and how he comes to acquire the Philosopher's Stone and the elixir vitae, the legendary arts of, respectively, making gold from common materials and the gift of rejuvenating youth, and, thus, of immortality. The novel is more directly Gothic in its subject matter and its style than *Caleb Williams*.

William Godwin, *Lives of the necromancers. Or, An account of the most eminent persons in successive ages, who have claimed for themselves, or to whom has been imputed by others, the exercise of magical power* (London, 1835)

THE MOON

The moon, easily observable from Earth, appears to be the most changeable of celestial phenomenon, and since antiquity has been the subject of scientific study, religion, and folklore in many of the world's cultures. Whether to understand its effect on human behavior, or its application for practical purposes, the moon has been the most frequently studied subject of astrological and astronomical observation. The twenty-eight-day cycle of the moon became a convenient way of dividing the solar year into more manageable units we have come to know as months. Aside from night and day, the moon is also the most obvious natural measure of time. Formal observation of the moon can be seen in the notations of the moon's phases in Paleolithic caves in Spain from 7000 BCE and Stonehenge in Great Britain (c.3000 BCE) which may have been used to measure the movements of the moon as well as those of the sun.

Study of the lunar effects on the human body (as well as animal and plant life), was an established academic topic and accepted in medical practice throughout Europe from the Medieval and Renaissance period into the 18th century. Over the years, through folklore and astrology, the moon was identified with a variety of behavior patterns, most notably mental disorders, or lunacy. The full moon was originally only one of many possible causes of lycanthropy; it has only recently, in the popular modern mind, that many people associate the moon with werewolves and madness.

Francis Balfour, *A treatise on the influence of the moon in fevers* / by Francis Balfour, M.D. surgeon in the service of the hon. East India Company... (Edinburgh, 1784)

Francis Balfour, M.D. (fl. 1812), was a British medical officer and medical author who lived and worked primarily in British India. In this treatise, Balfour theorizes that fevers are under the direct influence of the moon, and reach their critical stage with the full moon.

Richard Mead, *De imperio solis ac lunae in corpora humana, et morbis inde oriundis* / authore Richardo Mead, M.D.S.R.S. et in Nosocomio Divi Thomae Lond. medico... (London, 1704)

Richard Mead (1673–1754) was an English physician. His work, *A Short Discourse concerning Pestilential Contagion, and the Method to be used to prevent it* (1720), was of historic importance in the understanding of transmissible diseases. Mead moved in the highest circles of English society and was the personal physician to both Queen Anne and Isaac Newton. He attended Queen Anne on her deathbed, and in 1727 was appointed physician to George II, having previously served him in that capacity when he was Prince of Wales.

Mead wrote of Newton's theory of gravitation and tides and its application to the human body. He postulated that there was a "nervous fluid" in the body that was affected by the gravitational pull of the sun and moon.

Richard Mead, *A treatise concerning the influence of the sun and moon upon human bodies, and the diseases thereby produced...* (London, 1748)

Noel Antonine Pluche, *The history of the heavens considered according to the notions of the poets and philosophers* : compared with the doctrines of Moses / translated from the French of the Abbé Pluche ... by J.B. De Freval, Esq. (London, 1741)

Pluche was a professor of humanities and rhetoric in his hometown of Rheims, before taking holy orders. His major work, *Spectacle de la Nature*, was a study of life and creation that was translated into virtually all European languages, still appearing in abridged editions in the early 19th century. The first edition in English of *Histoire du ciel considéré selon les idées des poëtes, des philosophes, et de Moïse* (Paris, 1739) includes plates depicting inscriptions and carvings on ancient monuments and renderings of Egyptian and Greek gods, goddesses, myths, and folklore.

PROPHECY, CARTOMANCY, AND FORTUNE

Seeking to foretell the future is an old and time-honored practice. Common forms of divination include cartomancy (through a deck of cards), numerology, and chiromancy (palm reading). Cards were originally used as tools of divining the future, not for playing games. Some writers on the subject attributed the popularity of using cards to predict the future to “Gypsies,” but it is difficult to separate such an assertion from the many stereotypes of the occult and the mysterious.

The Tarot (one type of cartomancy) has remained a popular method of divining the future. Combining esoteric wisdom with the Hebrew system of numbers, many individuals maintain that it is likely that the philosophy of the ancient Kabbalah was the spiritual ancestor of the philosophy of the Tarot. Enthusiasts in the New Age movement have rediscovered and embraced the teachings of the Kabbalah and the ancient Egyptian wisdoms believed to be instilled in the cards.

Ebenezer Sibley, *A key to physic, and the occult sciences* : opening to mental view, the system and order of the interior and exterior heavens ... : to which are added lunar tables, calculated from sidereal motion ... (London, 1810)

Robert Antrobus, *The square of sevens : an authoritative system of cartomancy* / with a prefatory notice by E. Irenaeus Stevenson (London, 1900)

The Square of Sevens, and the Parallelogram: An Authoritative Method of Cartomancy with a Prefatory Note by Robert Antrobus was supposedly written in 1735 and then edited and republished in 1896 by E. Irenaeus Stevenson. It purported to reveal many secrets of the Gypsies. Among these is a Gypsy divination method of reading the past, present, and future in playing cards. The author claims to have located a nearly-lost publication of the 18th century, but it seems most likely to have come from the imagination of the author.

Raphael, *Raphael's witch!!! or, The oracle of the future* / by the author of the Prophetic messenger ; with ten coloured designs on copper, by R. Cruikshank & the author ; and a piece of music by Blewitt (London, 1835)

Robert Cross Smith (1785–1832), better known as the first "Raphael," who also referred to himself as England's "Junior Merlin," was born in a village near Bristol, but eventually moved to London. It was his editing work of the annual almanac, *The Prophetic Messenger*, where he first adopted the alias Raphael, the mystical Hebrew angel associated with Mercury. This almanac contained predictions for every day of the year and became an instant success. One of Raphael's other works, *The Master Key of Futurity and Guide to Ancient Mysteries, being a Complete System of Occult Philosophy*, contained more than just astrology, also included a great deal of mysticism, and supernatural sensationalism, while often providing predictions with great accuracy. Regarding astrological

journalism, little was published on the subject until the revival led by Raphael in the 1820s. It is here that Smith seems to have set the future course of modern astrology.

Mother Shipton, English soothsayer and prophetess

Ursula Southeil (also variously spelled Southill, Soothtell, or Sontheil), c. 1488–1561, was a reputed English soothsayer and prophetess better known as Mother Shipton. The alleged product of a union between her mother and the Devil, she was reportedly born in 1488 in a cave (now known as Mother Shipton's Cave) in Knaresborough, Yorkshire, and married a local carpenter named Toby Shipton in 1512. According to legend, Mother Shipton exhibited prophetic abilities from an early age, and spent her life telling fortunes, making regional predictions, and writing prophecies in verse. Although she remains a popular figure in English folklore, her actual existence is still uncertain and the authenticity of her writings has largely been debunked. Her prophecies were first published in 1641, eighty years after her death, and are believed to have been written by others after the events they described had already occurred. The first edition that included a biographical account of Mother Shipton was published in 1684 by Richard Head, who later admitted to embellishing details of her life and work. Another notable edition, published in 1862, was edited by Charles Hindley, who confessed in 1873 to fabricating additional prophecies about future technology as well as Shipton's most famous couplet predicting the world's end in 1881:

The world to an end shall come, In eighteen hundred and eighty one.

[By Silvana Notarmaso]

***The strange and wonderful history of Mother Shipton** : plainly setting forth her prodigious birth, life, death, and burial, with an exact collection of all her famous prophecys, more compleat than ever yet before published : and large explanations, shewing how they have all along been fulfilled to this very year. (London, 1870)*

ALEISTER CROWLEY

Aleister Crowley was a British poet, novelist and occultist, infamous throughout England and the United States as "the wickedest man in the world" and proclaiming himself the "Great Beast, 666." Crowley was one of the most important figures in the revival of modern Western occultism and magic in the twentieth century. Not only an accomplished poet, he was also one of the first Western students of yoga.

Born Edward Alexander Crowley in 1875, he studied at Trinity College in Cambridge. With a significant inheritance, Crowley was able to spend much of his time pursuing his two passions, poetry and mountain climbing. During his travels in India and Sri Lanka, he studied Hinduism and Buddhism, and would publish some of the first English works on Raja Yoga. Crowley's first initiation into the world of occultism occurred in 1898 when he was introduced to the esoteric group known as the Hermetic Order of the Golden Dawn. An eclectic blending of Rosicrucianism, Freemasonry, and Kabbalah, the Golden Dawn attracted a number of prominent artists and intellectuals, including W. B. Yeats.

In 1903 Crowley married Rose Kelly, and in 1904 they traveled to Egypt where, during meditation over three days he channeled a spirit entity, Aiwass. The result was *The Book of the Law*, which would become Crowley's system of magic, a central feature being "Thelema" or will, and its basic admonition, "Do what thou wilt shall be the whole of the Law." Crowley's ritual practices centered around the art of magick, which he spelled deliberately with a "k" in order to distinguish it from popular ideas of magic. One of the primary reasons for the scandal that surrounds Crowley was his practice of sexual magic. Crowley identified sex as the most powerful expression of the will and the most potent source of magical energy.

In 1912, Crowley became involved with a German esoteric group known as the Ordo Templi Orientis (O.T.O). Crowley continued his experimentation with magic and also the use of consciousness-expanding drugs. During his later years he focused on building the O.T.O and in publishing his writing. He died in 1947 in England.

Capt. J. F. C. Fuller, *The Star in the West: A Critical Essay Upon the Works of Aleister Crowley* (New York, 1907)

No. 2 of 100 copies. Autograph signed by Aleister Crowley and J. F. C. Fuller. Inscription: "To my lazy rosebud. 20th July 1907"

Capt. J. F. C. Fuller, *The Star in the West: A Critical Essay Upon the Works of Aleister Crowley*. (New York, 1907)

Un-numbered. Red cover.

Aleister Crowley, *The Winged Beetle*. (Privately Printed, 1910).

"Cover designed and drawn by J. F. C. Fuller" "Copy number 115" (of 350).

Aleister Crowley, Book four / by Frater Perdurabo and Soror Virakam (London, 1911)

DEMONS AND APPARITIONS

Very little on the topic of demons or Satan is represented in the Fairweather Collection or the general rare books collection outside of the context of religious exegesis on temptation and the nature of sin. Satan or the Devil do make their appearance in Christian religious tracts or within the treatment of witchcraft. Of interest, however, are several works by the author Daniel Defoe, including the *Political History of the Devil* and his anonymous book on the nature of apparitions, both seen in this exhibition. The former was an exploration of the nature of the Devil, not as a real creature or supernatural being who lives in a place called "Hell," but as an influence on human behavior throughout history. Similarly, Defoe's interest in ghosts and apparitions applies not identifiable "personalities" or ghosts who roam the earth, but rather spirits who may temporarily assume identities. Other works touching on demons include Barrett's *The Magus* (see color drawings) and Heywood who treats demons and the Devil within the larger catalogue of Angels. It would not be until the 19th century with the rise of the Gothic, spiritism, and the overall occult revival where we begin to see the more familiar demonology, spirits, ghosts, ghouls, and necromancy.

Daniel Defoe, *The political history of the devil*, as well ancient as modern : in two parts. (London, 1726)

Defoe's *Political History of the Devil* is the first in a trilogy on the supernatural that includes *System of Magick* (1726) and *Essay on the History and Reality of Apparitions* (1727). The three late works adopt the same general satirical stance. The *Political History of the Devil* ridicules popular notions about Satan as a real being in a literal place called Hell, but rather claims that the Devil works in the minds and actions of people and influences the course of history. In *A System of Magick*, Defoe traces in lampooning style the development of the black arts, while *An Essay on the History and Reality of Apparitions* dismisses the definition of ghosts as specific people doomed to walk the earth but simultaneously defends the possibility of angelic communication by means of dreams as well as the idea of spirits who assume the appearance of the dead.

Defoe knew a great deal about the supernatural or the occult. How much he actually gave credence to and how much he thought to be ridiculous is difficult to say. General scholarly opinion is that Defoe really did think of the Devil as a participant in world history.

Daniel Defoe, *An essay on the history and reality of apparitions*. Being an account of what they are, and what they are not; whence they come, and whence they come not. As also how we may distinguish between the apparitions of good and evil spirits and how we ought to behave to them... (London, 1726)

Richard Baxter, *The certainty of the worlds of spirits.* Fully evinced by the unquestionable histories of apparitions, operations, witchcrafts, voices, & c. Proving the immortality of souls, the malice and misery of the devils, and the damned, and the blessedness of the justified... (London, 1691)

Baxter was a Puritan cleric who wrote a treatise titled *The Certainty of the World of Spirits*, which was published in the year of his death. The treatise argued for the belief in invisible powers and spirits. Baxter believed that such things aided witches in raising storms and casting spells. In his treatise Baxter speculated on the nature of fairies and goblins as well as concluding that it is uncertain whether the spirits that served witches are good or bad. This work is an example of the survival and persistence of pagan beliefs and folklore.

Thomas Heywood, *The hierarchie of the blessed angells.* Their names, orders and offices. The fall of Lucifer with his angells (London, 1635)

Thomas Heywood (c.1575–1641) was a prominent English playwright, actor, and author whose peak period of activity falls between the late Elizabethan and early Jacobean periods. Charles Lamb wrote that he was a "prose Shakespeare." Thomas Heywood was born in Lincolnshire and was educated at Cambridge. Of his non-dramatic works, *Troja Britannica* was published in 1609, *Gunaikeion, or, Nine Books Concerning Women* in 1624, and *The Hierarchy of the Blessed Angels* in 1635. He disappears after 1641.

The astrologer's magazine, and philosophical miscellany London : Printed for W. Locke, 1792-1794. (London, 1792-1794)

The late nineteenth and early twentieth centuries witnessed a massive growth in the number of occult periodicals. Early examples of periodicals come from the turn of the nineteenth century, and include *the Conjuror's Magazine, or, Magical and Physiognomical Mirror*, Vols. 1-2, 1791-93 which became *the Astrologer's Magazine and Philosophical Miscellany* from 1793-1797. Another title is the *Supernatural Magazine* Vol. 1, 1809. These periodicals featured a potpourri of occult and supernatural topics including animal magnetism, necromancy, ghosts, secret societies, the Rosicrucian Brotherhood, and mesmerism.

TWENTIETH AND TWENTY- FIRST CENTURY POPULAR CULTURE

Buffy the Vampire Slayer Lunchbox

Courtesy: Stephanie Bartz

Buffy: The Making of a Slayer

C. J. S. (Charles John Samuel) Thompson, *The mysteries and secrets of magic* (London, 1927)

J. K. Rowling. *Harry Potter and the Sorcerer's Stone* (New York, 1998)

Courtesy: Stephanie Bartz

C.C. Zain, *Brotherhood of Light Series*. Reprints 1973. Published by the Church of Light. Los Angeles, CA. [various copyrights: Elbert Benjamine & Maria Benjamine]

Course I. *The Laws of Occultism* (1921, 1923, reprint 1973)

Course II. *Astrological Signatures* (1925, 1953, reprint 1973)

Course III. *Spiritual Alchemy* (1931, 1958, reprint 1974)

VI. *The Sacred Tarot* (1936, 1969)

XI. *Divination* (1940)

XIV. *Occultism Applied [Finding One's Cosmic Work]* (1943)

Courtesy: Joshua T. Cross

WITCHCRAFT AND MAGIC

Within the Fairweather collection, works on witchcraft and magic fall into two categories, those texts of 16th and 17th century regarding witch trials in Europe and 19th-century books of magic and spells (grimoires). The works largely pertaining to witch trials include multiple viewpoints of the time, predominantly in England but also reflect the growing ambivalence and skepticism towards witchcraft cases by the mid-17th century.

Witchcraft is a subject of considerable scholarly attention as well as enthusiastic popular interest. Belief in witchcraft was part of the late medieval world view that accepted magic as an everyday reality. It is useful to draw a distinction when discussing witchcraft as a phenomenon in European history. Observers in 1600, for instance, generally distinguished between the witch, normally female, illiterate, and lower class, and the magician, often learned, sometimes a member of the social elite, and nearly always male. Yet the village witch always existed in the intellectual context of a culture that enjoyed much wider beliefs in the magical, the occult, and the supernatural. Throughout the medieval and early modern period categories such as witchcraft, sorcery, or magic tended to be used interchangeably.

During the period 1450 to 1750, witchcraft as an historical phenomenon was at its zenith. It was an era of mass persecutions or the so-called European witch craze. Scholarship of the 1980s and 1990s has suggested that during this time period perhaps 100,000 people were accused of witchcraft and 40,000 executed. Study of the witch persecutions suggest that they were an outcome of the meeting of elite and popular concerns, religion (specifically the Reformation of the 16th century), economics and politics—in other words the rise and fall of the phenomenon was complex and multifaceted. This formative phase of demonological theorizing was evident with the publication of the *Malleus Maleficarum* (1487). While theologians developed a number of positions on witchcraft, judges and legal writers also demonstrated ambivalent attitudes toward the phenomenon. Some judges dropped standard rules for evidence while others were more cautious. In England, there was a high acquittal rate in witchcraft cases, a comparative lack of large-scale hunts, and convictions were rare after the 1650s. Examples of the ambivalence as well as reassessments of the witch trials are present in the Fairweather collection.

Signs of elite skepticism about witchcraft led to the decline of the belief in witches and witchcraft. By about 1700, senior judges, senior ecclesiastics, senior bureaucrats, and learned and polite society in general were likely to deride witchcraft beliefs and witchcraft accusations as evidence of peasant ignorance and popular superstition. By 1750, except for a few isolated burnings, the persecutions had ended. In France, England, and much of Germany the executions had been reduced to a trickle by 1650.

The works in the exhibition on spells and magic represent element of the resurgence of the occult in the nineteenth century. Barrett's *Magus* (see in the exhibition), published in 1801, for example, is a compendium of ceremonial magic and lore that facilitated the modern revival of magic by making information from otherwise rare books more readily available. While it sparked interest in many, the Hermetic Order of the Golden Dawn and Elphas Levi are even more significant. Several

grimoires in the exhibition by "Hortensius Flamel" are actually thought to have been the works of Levi, a primary figure in the revival of magic. The popularity and widespread growth of interest in witches and witchcraft may also be emblematic of a new 19th century view of the witch as a Romantic rebel or outlaw. Writers such as Sir Walter Scott, Thomas Hardy, and Jules Michelet connected romanticism with medieval life and rural 19th century life and, in the case of Michelet, also added a proto-feminist and pro-working class element to the romantic view of witches.

Francis Barrett, *The magus, or, Celestial intelligencer : being a complete system of occult philosophy : in three books ... : to which is added Biographia antiqua, or, The lives of the most eminent philosophers, magi & c. : the whole illustrated with a great variety of curious engravings, magical and cabalistical figures.* (1801, Facsimile, 1970)

British author Francis Barrett claimed to be a student of chemistry, metaphysics, and natural occult philosophy. He was known to be an extreme eccentric who gave lessons in the magical arts in his apartment and fastidiously translated Kabbalistic and other ancient texts into English.

Enthusiastic about reviving interest in the occult he published a magical textbook called *The Magus* (1801), a compilation, significant portions of which consisted of works by Cornelius Agrippa and *The Heptameron* of Peter of Abano. Barrett made a few modifications and modernized the spelling and syntax. Apart from possibly influencing the English occult novelist Edward Bulwer-Lytton, the book gained little notice until it was discovered by the French magician and occultist Eliphas Levi, who is credited to be a major figure in the occult revival in Europe in the 19th century.

The Magus is one of the primary sources for the study of ceremonial magic, and was one of the rarest and most sought after of the 19th-century grimoires. Barretts' work reflects knowledge of Alchemy, Astrology, and the Kabbalah, and has been cited by the Hermetic Order of the Golden Dawn and other occult and esoteric movements as source material. Barrett's book was not reprinted until 1875. The first edition of the *Magus* played an important part in the English and European revival of magic during the first decades of the 1800s.

Francis Hutchinson, *An historical essay concerning witchcraft : with observations upon matters of fact, tending to clear the texts of the Sacred Scriptures, and to confute the vulgar errors about that point :and also two sermons, one in proof of the Christian religion, the other concerning the good and evil angels...* (London, 1718)

Francis Hutchinson (1660–1739) was Bishop of Down and Connor and an opponent of witch-hunting. He graduated from St. Catharine's College, Cambridge with a B.A. in 1681 and M.A. in 1684, a year after he was ordained by the Bishop of London and was appointed Lecturer at the rectory of Widdington, Essex.

Hutchinson wrote *An Historical Essay Concerning Witchcraft*, the second edition of which appeared

in 1720 with a chapter attacking the witch-hunting in Salem, Massachusetts. He studied several cases of witchcraft and witch trials, criticizing procedures and overall charges of witchcraft. For example, he opposed the idea that children and young teenagers should act as accusers in cases of witchcraft after having reached the conclusion that they feigned demon possession and several innocents had died for that reason.

Hortensius Flamel, *Le livre rouge : résumé du magisme, des sciences occultes et de la philosophie hermétique, d'après Hermès Trismégiste, Pythagore, Cléopâtre, Artéphijs, Marie-l'Égyptienne ...* (Paris, 1842)

Eliphas Levi, born Alphonse Louis Constant (1810–1875), was a French occult author and ceremonial magician. He was a primary figure in the 19th century French occult revival. His early works appeared under a variety of pseudonyms including Hortensius Flamel, Une Sybille, Frederic de la Frange, Lusides, and finally Paul Christian.

Le Livre Rouge is a book of charms and spells (grimoire) with numerous occult diagrams and sigils. While many consider this title to be an early work on magic by Eliphas Levi, other scholars argue that the writing style is unlike Levi's and instead attribute the book to the French Freemason and occultist J. M. Ragon. *Le Livre Rouge* contains brief notices of the chief magicians, chapters on goldmaking, a chronology of the principal adepts, the influences of the stars, secrets from Albertus Magnus, from the book of Cleopatra, Pliny, and others. It also includes spells, among them how to drive away ants, how to cure the toothache, how to make a woman beautiful forever, how to take a long walk without being tired, how to create a ring of invisibility, how to know the future, and how to appear after death.

Hortensius Flamel, *El libro negro, ó La magia : las ciencias ocultas, la alquimia y astrología, con secretos y recetas admirables, sacados de los mas célebres autores cabalísticos, tanto antiguos como modernos : y el arte de adivinar por los naipes...* (Navarete, 1844)

A book of spells that includes how to protect a house from the plague and lightning, how to cure feet that are worn out from too much walking, how to cure piles or hemorrhoids, how to repel flies from the house, how to relieve night visions, how to have happy dreams, how to be lucky in one's endeavors, how to make a man impotent, how to make a barren woman fertile, how to conserve a woman's beauty, and how make it so a woman is happy with her spouse.

Joseph Glanville, *A blow at modern sadducism in some philosophical considerations about witchcraft. And the relation of the famed disturbance at the house of M. Mompesson. With reflections on drollery, and atheisme [!].* (London, 1668)

Joseph Glanvill, *Saducismus triumphatus, or, Full and plain evidence concerning witches and apparitions : in two parts, the first treating of their possibility, the second of their real existence...* (London, 1682)

A Blow at Modern Sadducism promoted the view that the judicial procedures such as Hunt's court should be taken as adequate tests of evidence, because to argue otherwise was to undermine society at its legal roots.

He is known also for *Sadducismus Triumphatus* (1681), which attacked scepticism about the existence and supernatural power of witchcraft and contained a collection of seventeenth-century folklore about witches, including one of the earliest descriptions of a witch bottle. It developed as a compendium (with multiple authorship) from *Philosophical Considerations Touching the Being of Witches and Witchcraft* (1666), addressed to Robert Hunt, a Justice of the Peace active from the 1650s against witches in Somerset, England.

Sadducismus Triumphatus deeply influenced Cotton Mather's *Wonders of the Invisible World* (1693), written to justify the Salem witch trials in the following year. Glanville and others (Richard Baxter, Meric Casaubon, George Sinclair) believed that the tide of scepticism towards witchcraft, setting in strongly by about 1670, could be turned back by research and sifting of the evidence. Glanvill also believed that the existence of spirits was well documented in the Bible, and that the denial of spirits and demons was the first step towards atheism.

Matthew Hale, *A short treatise touching sheriffs accompts.... To which is added, A tryal of witches, at the assizes held at Bury St. Edmonds, for the county of Suffolk, on the 10th of March 1664, before the said Sir Matthew Hale...* (London, 1683)

Sir Matthew Hale (1609–1676) was an influential English barrister, judge, and lawyer of Cromwellian and Restoration England most noted for his treatise *Historia Placitorum Coronæ*, or *The History of the Pleas of the Crown*. Hale's writings on witchcraft and marital rape were extremely influential. In 1662, he was involved in "one of the most notorious of the seventeenth century English witchcraft trials," where he sentenced two women (Amy Duny and Rose Callender) to death for witchcraft, sorcery and "unnatural love." The account here is of the notorious witchcraft trial at Bury St. Edmonds presided over by Sir Matthew Hale.

Hale was a firm believer in witchcraft and encouraged the persecution of witches by allowing false and perjured testimony to secure convictions in witch trials. In his statement to the jury, Hale made no doubt at all of the reality of witchcraft, citing the Scriptures and the laws enacted against witchcraft as proof of its existence. Among those testifying at the trial was Thomas Browne, chosen as an expert witness because of his *Pseudoxica epidemica*, a compilation and exposé of popular superstitions. Browne's testimony in support of the reality of witchcraft may be the first documented example of expert testimony by a physician in reference to a psychiatric issue. Browne's testimony also played a role in the Salem witch trials, as Cotton Mather quoted it to allay the doubts of those who challenged the reality of witchcraft.

Meric Casaubon, *Of credulity and incredulity, in things natural, civil, and divine*. Wherein, among other things, the sadducism of these times, in denying spirits, witches, and supernatural operations, by

pregnant instances, and evidences, is fully confuted... (London, 1668)

Meric Casaubon (1599–1671), was a French-English classical scholar. Son of Isaac Casaubon, one of Renaissance Europe's great scholars, Meric was himself a scholar whose criticisms of the new science inspired Sprat's *History of the Royal Society*. In his work on witchcraft, *Credulity and Incredulity* (1668), Casaubon examines arguments for and against a belief in witches and other occult phenomena, siding with the view that Christians must believe in them or else jettison all beliefs in the supernatural. It also contains a vigorous assertion of demonology and witch-lore, and was republished in 1672 under the title, *A treatise proving spirit, witches, and supernatural operations by pregnant instances and evidences*.

William Perkins, *A cloud of faithfull witnesses*, leading to the heavenly Canaan; or a commentarie upon the eleventh chapter to the Hebrewes, preached in Cambridge by that godly and judicious Divine, Mr. W. Perkins... (London, 1631)

William Perkins (1558–1602) was a clergyman and Cambridge theologian who was one of the foremost leaders of the Puritan movement in the Church of England during the Elizabethan era. In *A cloud of Faithfull witnesses* he describes the nature of Satan and chronicles Jesus' battles with him.

Sir Walter Scott, *Letters on Demonology and Witchcraft, Addressed to J.G. Lockhart, Esq.* (London, 1830)

Sir Walter Scott, 1st Baronet, FRSE (1771–1832) was a Scottish historical novelist, playwright, and poet, popular throughout much of the world in the 19th century. Many of his works remain classics of both English-language and Scottish literature. Famous titles include *Ivanhoe*, *Rob Roy*, *The Lady of the Lake*, *Waverley*, *The Heart of Midlothian*, and *The Bride of Lammermoor*.

Letters on Demonology takes the form of ten letters addressed to J. G. Lockhart. In these, Scott surveys opinions respecting demonology and witchcraft from the Old Testament period to his own day. As advances in science and the spread of rational philosophy during the 18th century eventually undermined the belief in supernatural phenomena, pockets of superstition remained, but as a child of the Enlightenment, Scott adopts a rigorously rational approach to his subject. His account is amply illustrated with anecdotes and traditional tales including local Scottish folklore such as faeries, brownies, and banshees, and may be read as an anthology of uncanny stories as much as a philosophical treatise.

Checklist of Prints and Artwork

Special Collections and University Archives Gallery

J. F. C. Fuller. *Untitled* [The Portal of the Outer Order of the A.'.A.'. (The Building of the Pyramid)]. Ca. 1909. Watercolor, colored ink and gold leaf on board. 14 7/8" x 8 3.8"

Courtesy: Ordo Templi Orientis

J. F. C. Fuller. *Untitled* [The Portal of the Second Order of the A.'.A.'. (The Knowledge and Conversation of the Holy Guardian Angel)]. Ca. 1909. Watercolor, colored ink and gold leaf on board. 14 7/8" x 8 3.8"

Courtesy: Ordo Templi Orientis

Two Portraits of Clement W. Fairweather Junior

Mars from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Venus from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Hydra from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Sagittarius from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Delphin from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Draco from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

De Saturno (Saturn on a Chariot Eating Children) from *Arati Solensis Phaenomena et prognostica* [1569, 1570].

Leo from *Arati Solensis Phaenomena et prognostica* [1569, 1570].

Sagittarius from *Arati Solensis Phoenomena et prognostica* [1569, 1570].

Perseus from *Arati Solensis Phoenomena et prognostica* [1569, 1570].

Capricorn from *Arati Solensis Phoenomena et prognostica* [1569, 1570].

Pegasus from *Arati Solensis Phoenomena et prognostica* [1569, 1570].

Taurus from *Arati Solensis Phoenomena et prognostica* [1569, 1570].

Sagittarius from *Speculum Astrologiae* [1583].

Mercury from *C. Iulii Hygini Augusti liberti Fabularum* [1535].

Bootes from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

The Mandrake and the Mimosa from *A key to physic, and the occult sciences* [1810].

Various Faces from *A treatise on zodiacal physiognomy* [1828].

Portrait of Nicholas Culpeper from *A new and complete illustration of the occult sciences* [1804].

Moon's dominion of Man's Body Almanac from *Collection of English almanacs for the year 1687* [1687]

Portrait of William Lilly from *A new and complete illustration of the occult sciences* [1804].

Portrait of Nostradamus from *Les vrays centuries de Me. Michel Nostradamus* [1652].

The Alchemical Arcana from *The familiar astrologer* [1841]

Portrait of Merlin from *The life of Merlin, sirnamed Ambrosius* [1641].

Celestial Alphabet from *Unheard-of Curiosities* [1650].

Votive Illustration from *Mensa Isiaca* [1670].

Title Page and Frontspiece from *Mensa Isiaca* [1670].

Tabula IV from *Mensa Isiaca* [1670].

Symbols from *The history of the heavens* [1741]

Anubis from *The history of the heavens* [1741]

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Masonic Altar Bookplate from *Mensa Isiaca* [1670].

Fallen Angels from *The magus* [1970].

The Devil at Home from *The political history of the devil* [1726].

Heads of Evil Daemons from *The magus* [1970].

Necromancy from *The astrologer of the nineteenth century* [1825].

Luna from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Scorpio and Aries from *A treatise on zodiacal physiognomy* [1828].

The Moon from **The Moon and Stars Series** by Alphonse Mucha [1902].

Saturn from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Jupiter from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Andromeda from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Lepus from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

Ara from *C. Iulii Hygini Augusti liberti Fabularum liber* [1535].

A Table Showing the Names of the Angels and the Book of Spirits from Barret's *Magus* [1970].

Crucified Serpent from *Les sept nuances de l'oeuvre philosophique-hermétique* [1786].

Symbol of the Universal Spirit of Nature from *A key to physic, and the occult sciences* [1810].

Animal Magnetism from *A key to physic, and the occult sciences* [1810].

Awful Appearance of a Spirit from *The astrologer of the nineteenth century* [1825].

Portrait of Alexander Crowley from *AHA!* [1910].

Awful Invocation of a Spirit from *The astrologer of the nineteenth century* [1825].

Thomas Perks, Raising a Spirit to His Own Destruction from *The familiar astrologer* [1841].

Hand Prints and Burn Made by a Ghost from *Bibliotheca, acta et scripta magic* [1738]

Witches and Cats from *The strange and wonderful history of Mother Shipton* [1870].

The Sage Nostradamus in his Lab from *The complete fortune-teller, being The magic mirror of Michael Nostradamus* [1899].

Celestial Magic from *The familiar astrologer* [1841]

Pages 98 and 99 from El Libro Negro from *El libro negro* [1844]

El Diabolo from Libro Negro from *El libro negro* [1844]

Title page from *The Starry Messenger* [1645].

Marginalia from *Blagraves astrological practice of physic* [1671]

Title Page from *Blagraves astrological practice of physic* [1671]

Title Page from *Culpeper's semeiotica uranica* [1671]

Frontispiece from *A tutor to astronomy and geography* [1674]

Title Page from *A tutor to astronomy and geography* [1674]

Title Page from *Lilly's Strange and Wonderful Prophecy* [1681].

Frontispiece from *Les souvenirs prophétiques d'une sibylle* [1814].

Ghost of a Flea from *A treatise on zodiacal physiognomy* [1828].

Millions of Spiritual Creatures from *The familiar astrologer* [1841]

Ring and Spell from Livre Rouge from *Le livre rouge* [1842]

The Hieroglyphic for the Awful Year 1832 from *The Herald of astrology* [1832]

Checklist of Objects and Artifacts

Tarot deck in velvet pouch.

Courtesy: Lila Fredenburg

James Bond "Live and Let Die" movie-inspired tarot deck.

Courtesy: Stephanie Bartz

Buffy the Vampire Slayer lunchbox

Courtesy: Stephanie Bartz

Magic 8 balls

Courtesy: Roberta Bronson-Fitzpatrick and Robin Pastorio Newman

Statues of Egyptian Gods, Anubis and Thoth

Museum reproductions, painted.

Courtesy: David J. Fowler

Egyptian Stele (3rd Century BCE)

Grey sandstone tomb relief, or stela, acquired in Egypt from an unknown source and donated to the Rutgers Libraries by James Neilson (Rutgers College, Class of 1866). This “document in stone” is a tombstone that shows the deceased worshipping the mortuary deities. It features the owner represented on the far right, facing left, worshipping Osiris, Horus, Isis and Nephthys. The name of the owner is Pe-dy-khonsu-iy (a priest) and the stele most likely came from Akhmim where this name, as well as this type of stele, were common in the beginning of the Ptolemaic reign.

Relief scene carved in limestone depicting the deceased and Osiris (Late Period, 1100–300 BCE)

Courtesy: Rutgers Geology Museum

Faience statuette of Sekhmet (Ptolemaic Period, 332–30 BCE)

Courtesy: Rutgers Geology Museum

Faience Shawabti (Late Period, 1100–300 BCE)

Courtesy: Rutgers Geology Museum

Fragment of a Faience relief depicting Nephthys and Horus (Late Period, 1100–300 BCE)

Courtesy: Rutgers Geology Museum

Copper Specimen with verdigris (Michigan, USA)

Courtesy: Rutgers Geology Museum

Pyrite

Courtesy: Rutgers Geology Museum

Silver (Ontario, Canada)

Courtesy: Rutgers Geology Museum

Stibnite (Romania)

Courtesy: Rutgers Geology Museum

Sulfur (Italy, George Rowe Collection)

Courtesy: Rutgers Geology Museum

Apothecary mortar and pestle (Bar Harbor Region, 1750)

Wood

Courtesy: Special Collections, George F. Smith Library of the Health Sciences, Rutgers Biomedical and Health Sciences.

Brass Dutch Gregorian Telescope signed by "J. Van Der Bildt, Franeker" (Late 18th Century)

Courtesy: Tesseract – Early Scientific Instruments

Celestial Globe, Newton and Son (1842)

Wood, brass, paper, board and ink

Courtesy: Hudson River Museum, Gift of Mrs. E.M.J. Ryder

Octant and case (1790)

Wood, metal, and glass

Courtesy: Hudson River Museum, Gift of Mr. Eugene D. Alexander