

Ripley
(George)

Designer

SPECTRODRAMA, (2018—2023)

About

Ripley is an interrogation about optimized legibility on-screen environment that develops the idea of transposing the legibility rules of a body text from print to the new media. The typeface is a mix of historical and contemporary shapes in this new serif design. This process was initiated before any drawing. The desire to make a typeface optimized for the screen, with great performance at small sizes, it created a drawing with standard measurements of heights and proportions. And so, what took shape eschews usual historical categorizations. Instead, the design takes useful elements from a variety of sources and combines them to a new whole.

Despite many typography influences as much as historical to contemporary, the main inspiration came from the Times NR Seven (1932). A redesigned version of the iconic Times New Roman. Seven was used for the Oxford journals, it distinguished itself by its proportions made for smaller text, its characters are wider and the hairlines are stronger than its ancestor.

Using it as a primary base, Ripley's stands out by completing its background by bringing identity and contemporary approach in form and execution. Its wide range of weights makes it a comfortable choice in both formal and informal contexts.

File Format

Variable (.ttf), Opentype (.otf), TrueType (.ttf),
Web Open Font Format 1 & 2 (.woff, .woff2)

Contact

office@spectrodrama.com

Credits

SPECTRODRAMA, (2018—2023)

PDF Guide

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Uppercase

Ripley Thin

Ripley Thin Italic

Ripley Extra Light

Ripley Extra Light Italic

Ripley Light

Ripley Light Italic

Ripley Regular

Ripley Regular Italic

Ripley Medium

Ripley Medium Italic

Ripley Semi Bold

Ripley Semi Bold Italic

Ripley Bold

Ripley Bold Italic

Uppercase

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z

Lowercase

a b c d e f g h i j k l m n o p q r s t u
v w x y z

Numeral

0 1 2 3 4 5 6 7 8 9

Ligatures

fi fl ff ffl ffi ft fh f ft st ct www TT

Punctuation

(. , : ; ? ! ; i ...) [& @ # ¶] { - - — } « »
< > „ “ ” ‘ ’ _ / \ ' " ° † ‡ * . • § © ® ™ e ℓ

Case Sensitive Forms

-- — • • () [] { } : ; @ » « > < ← → ↔
↻ ↷ ↶ ↸ ↹ ↺

Mathematical Operator

+ - × ÷ = ≠ > < ≥ ≤ ± ¬ ≈ ~ ^ ◇ ∞ √ / | |
π μ Ω Δ Π Σ ∂ ∫ % ‰

Fractions

1/4 1/2 3/4 1/7 1/9 1/10 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8 5/8
7/8 1/0/3 2/3 1/3

26 Diacritics

378

Á á Ă ă Ā ā Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą
Ã ã Ä ä Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą
26 Ā ā Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą Ą ą
Đ đ É é Ě ě Ě ě Ê ê Ě ě Ě ě Ě ě Ě ě Ě ě Ě ě
È è Ě ě Ě ě Ě ě Ě ě Ě ě Ě ě Ě ě Ě ě Ě ě Ě ě
10 Ĝ ĝ Ĥ ĥ Ħ ħ Ĩ ĩ Ħ ħ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ
13 Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ Ĩ ĩ
L l L l M m M m M m N n N n N n N n N n N n N n
49 Ŋ ŋ Ń ń Ó ó Ő ő Ô ô Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő
Ö ö Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő
ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő
28 ʀ ʀ ʀ ʀ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ ʂ
ʂ
31 Ŵ ŵ Ŷ ŷ Ÿ Ź ź Ź ź Ź ź Ź ź Ź ź Ź ź Ź ź Ź ź Ź ź Ź ź
Ÿ ŷ Ÿ ŷ Ÿ ŷ Ÿ ŷ Ÿ ŷ Ÿ ŷ Ÿ ŷ Ÿ ŷ Ÿ ŷ Ÿ ŷ Ÿ ŷ Ÿ ŷ

20 Circular Numerals

20

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Currency

€ £ ₪ ₴ Ᵽ \$ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹ ₺ ₻ ₼ ₽ ₾ ₿

Tabular Glyphs

· , - ~ ≠ ≤ ≥ + < = > ~ ¬ ±
× ÷ ° / 0 0 1 2 3 4 5 6 7 8
9 0 0 1 2 3 4 5 6 7 8 9 € £
₪ ₴ Ᵽ \$ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹ ₺ ₻ ₼ ₽ ₾ ₿

Superscripts/Subscripts

1⁰1²3⁴5⁶7⁸9⁰ / 0₁2₃4₅6₇8₉0

Numerators/Denominators

1⁰1²3⁴5⁶7⁸9⁰ / 0₁2₃4₅6₇8₉0

Superscripts (Lowercase)

H^ab^bc^cd^de^ef^fg^gh^hiⁱj^jk^kl^lm^mnⁿ
o^op^pq^qr^rs^st^tu^uv^vw^wx^xy^yz^z

Subscripts (Lowercase)

H_ab_bc_cd_de_ef_fg_gh_hi_ij_jk_kl_lm_mn_n
o_op_pq_qr_rs_st_tu_uv_vw_wx_xy_yz_z

Roman Numerals

I II III IV V VI VII VIII IX X XI XII

L C D M

I II III IV V VI VII VIII IX X XI XII

l c d m

24 Ordinals

02

a o

62 Arrows

18

← ↑ → ↓ ↔ ↕ ↗ ↘ ↙ ↚ ↻ ↷ ↸ ↙ ↘ ↚ ↻ ↷ ↸

Small Caps

28

A B C D E F G G H I J K L M N O P Q R S
T T U V W X Y Z

Oldstyle Numerals

10

22 0 1 2 3 4 5 6 7 8 9

Slashed Zero

10

22 0 0 0 0 0 0 0 0 0 0 0 0 0

Symbols

12

27 ● ○ ■ □ ▲ △ ▼ ◀ ▶ ▽ ▹ ▸ ▹ ▸

Stylistic Set 01 / Alternate ‘G’

07

27 G / G Ĝ Ğ Ģ Ģ Ģ Ģ Ģ Ģ Ģ Ģ Ģ Ģ Ģ Ģ Ģ Ģ

Stylistic Set 02 / Alternate ‘g’

08

32 g / g ĝ ğ ģ ģ ģ ģ ģ ģ ģ ģ

Stylistic Set 03 / Alternate ‘\$’

02

\$ / \$ \$

Stylistic Set 04 / Alternate ‘T’

09

T / T Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ Ṭ

Swashes

38

A A B C D E F G G H I J K K
L M M N N O P Q R R S T T
T U V W X Y h k m n s

OFF

Ligature (Standard)

Protoscientific

Case Sensitive Forms

{[(MAXIMUM)]}

¿¡Cómo estás!?

«MINIMUM»

May-August

Slashed Zero

1000000₹

Automatic Fractions

16 79/35 × 16 19/35

Superscript/Subscript

1North, South2

3East, West4

Numerator/Denominator

78Platinum, Iron26

10Neon, Silver47

Localized Forms (Moldavian-Romanian)

Munți

Small Caps

FLAMEL

ON

Ligature (Standard)

Protoscientific

Case Sensitive Forms

{[(MAXIMUM)]}

¿¡CÓMO ESTÁS!?

«MINIMUM»

MAY-AUGUST

Slashed Zero

1000000₹

Automatic Fractions

16 ⁷⁹/₃₅ × 16 ¹⁹/₃₅

Superscript/Subscript

¹North, South²

₃East, West₄

Superior/Inferior

⁷⁸Platinum, Iron²⁶

₁₀Neon, Silver₄₇

Localized Forms (Moldavian-Romanian)

Munți

Small Caps

FLAMEL

OFF

Ordinals Indicator

1o Primo/1a Prima

1st Run/2nd Place

Tabular Figures

12+175.5=¥187.5

Historical Forms

Possess

Oldstyle Figures

1234567890

Ligatures (Discretionary Ligatures)

stratification

Stylistic Set 01 / Alternate 'G'

Goerge Ripley

Stylistic Set 02 / Alternate 'g'

Egypt

Stylistic Set 03 / Alternate '\$'

The \$\$60,000, Man

Stylistic Set 04 / Alternate 'T'

Tabula Smaragdina

Swashes

Rebellious

ON

Ordinals Indicator

1º Primo/1ª Prima

1st Run/2nd Place

Tabular Figures

12+175.5=¥187.5

Historical Forms

Pofsefs

Oldstyle Figures

1234567890

Ligatures (Discretionary Ligatures)

stratification

Stylistic Set 01 / Alternate 'G'

Goerge Ripley

Stylistic Set 02 / Alternate 'g'

Egypt

Stylistic Set 03 / Alternate '\$'

The \$\$60,000, Man

Stylistic Set 04 / Alternate 'T'

Tabula Smaragdina

Swashes

Rebellious

75 Pts

Stylistic Set 02 / Alternate 'g'
+ Stylistic Set 04 / Alternate 'T'
+ OT Feature / Swashes

Hieroglyphic Figures
Magnum Opus
Ceremonial Magic
Moon, Tree & Bird
Celestial Speech

70 Pts

Small
Human
Being

50 Pts

Paracelsus
De Natura Rerum
16TH CENTURY
1529–1532

40 Pts

Goethe's Faust II
Johann Wolfgang
1808 & 1832

30 Pts

Egon Schiele
Woman with Homunculus
Expressionist gouache
55.6×36.5 cm, 1910

23 Pts

Chymische Hochzeit Christiani
Rosencreutz anno 1459
Allegoric Romance (Seven Days)
Johann Valentin Andreae
Artificial generation of humans.

18Pts

Would you like to make a Mandragora, as powerful as the homunculus (little man in a bottle) so praised by Paracelsus? Then find a root of the plant called bryony. Take it from the ground on a Monday (the day of the moon), a little time after the vernal equinox. Cut the ends of the root and bury it in some country churchyard in a dead man's grave. For 30 days, water it with cow's milk in which 5 bats have been drowned. When the 31st day arrives, take out the root...

16Pts

The homunculus is used today in scientific disciplines such as psychology as a teaching or memory tool to describe the distorted scale model of a human drawn or sculpted to reflect the relative space human body parts occupy on the somatosensory cortex and the motor cortex. Both the motor and sensory homunculi usually appear as small men superimposed over the top of precentral or postcentral gyri for motor and sensory cortices, respectively. The homunculus is placed with feet medial and shoulders lateral on top of both the precentral and the postcentral gyrus.

12Pts

The fable of the alchemically-created homunculus may have been central in Mary Shelley's novel *Frankenstein* (1818). Professor Radu Florescu suggests that Johann Konrad Dippel, an alchemist born in Castle Frankenstein, might have been the inspiration for Victor Frankenstein. German playwright Johann Wolfgang von Goethe's *Faust, Part Two* (1832) famously features an alchemically-created homunculus. Here, the character of Homunculus embodies the quest of a pure spirit to be born into a mortal form, contrasting Faust's desire to shed his mortal body to become pure spirit. The alchemical idea that the soul is not imprisoned...

8.5Pts

Preformationism is the formerly popular theory that animals developed from miniature versions of themselves. Sperm were believed to contain complete preformed individuals called "animalcules". Development was therefore a matter of enlarging this into a fully formed being. The term homunculus was later used in the discussion of conception and birth.

explanation for many of the mysteries of conception. It was later pointed out that if the sperm was a homunculus, identical in all but size to an adult, then the homunculus may have sperm of its own. This led to a *reductio ad absurdum* with a chain of homunculi "all the way down".

Nicolas Hartsoeker postulated the existence of animalcules in the semen of humans and other animals. This was the beginning of spermists' theory, which held that the sperm was in fact a "little man" that was placed inside a woman for growth into a child, a neat

This was not necessarily considered by spermists a fatal objection, however, as it neatly explained how it was that "in Adam" all had sinned: the whole of humanity was already contained in his loins. The spermists' theory also failed to explain why children tend to resemble their mothers as well as...

6Pts

Comparisons have been made with several similar concepts in the writings of earlier alchemists. Although the actual word "homunculus" was never used, Carl Jung believed that the concept first appeared in the *Visions of Zosimos*, written in the third century AD.

In the visions, Zosimos encounters a priest who changes into "the opposite of himself, into a mutilated anthroparion." The Greek word "anthroparion" is similar to "homunculus" – a diminutive form of "person." Zosimos subsequently encounters other anthroparia in his dream but there is no mention of the creation of artificial life. In his commentary, Jung equates the homunculus with the

Philosopher's Stone, and the "inner person" in parallel with Christ. In Islamic alchemy, *takwin* was a goal of certain Muslim alchemists, and is frequently found in writings of the Jabirian corpus. In the alchemical context, *takwin* refers to the artificial creation of life, spanning the full range of the chain of being, from minerals to prophets, imitating the function of the demiurge.

One set of instructions for creating animal life found within the Jabirian *Kitab al-Tajmi* involves finding a vessel shaped like the animal and combining the animal's bodily fluids within it, then placing the vessel at the center of a model of a celestial sphere as heat is applied to it. Some of the alchemists

believed that these methods originated somewhere in India or Southeast Asia. The homunculus continued to appear in alchemical writings after Paracelsus' time. The *Chymical Wedding of Christian Rosenkreutz* (1616) for example, concludes with the creation of a male and female form identified as *Homunculi duo*.

The allegorical text suggests to the reader that the ultimate goal of alchemy is not *chrysopeia*, but it is instead the artificial generation of humans. Here, the creation of homunculi symbolically represents spiritual regeneration and Christian soteriology. In 1775, Count Johann Ferdinand von Kufstein, together with Abbé Geloni, an Italian cleric, is reputed to...

70 Pts

*Small
Human
Being*

50 Pts

*Paracelsus
De Natura Rerum
16TH CENTURY
1529–1532*

40 Pts

*Goethe's Faust II
Johann Wolfgang
1808 & 1832*

30 Pts

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23 Pts

*Chymische Hochzeit Christiani
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16Pts

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Nicolas Hartsoeker postulated the existence of animalcules in the semen of humans and other animals. This was the beginning of spermists' theory, which held that the sperm was in fact a "little man" that was placed inside a woman for growth into a child, a neat explanation for many of the mysteries of conception. It was later pointed out that if the sperm was a homunculus, identical in all but size to an adult, then the homunculus may have sperm of its own. This led to a reductio ad absurdum with a chain of homunculi "all the way down".

This was not necessarily considered by spermists a fatal objection, however, as it neatly explained how it was that "in Adam" all had sinned: the whole of humanity was already contained in his loins. The spermists' theory also failed to explain why children tend to resemble their mothers as well as their fathers, though some spermists believed that the growing homunculus assimilated...

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In 1775, Count Johann Ferdinand von Kufstein, together with Abbé Geloni, an Italian cleric, is reputed to have created ten homunculi with the ability to foresee the future, which von Kufstein kept in glass containers at his Masonic lodge...

Religio ① ⑥
④ ③ *Medici*

70 Pts

Wilfrid
Michał
Voynich

50 Pts

The Voynich
MANUSCRIPT
World's Most
Myterious Book

40 Pts

Astronomical
Biological
Cosmological

30 Pts

Yale University
Manuscript Library
240 Vellum Pages
Beinecke Rare Book

23 Pts

Illustrated Medieval Folio
Undeciphered Script.
170,000 Glyphs (35,000 Words)
Divided Into Six Sections
Features of the Human Figures

18Pts

The Voynich manuscript is an illustrated codex hand-written in an unknown script, referred to as “Voynichese.” The vellum on which it is written has been carbon-dated to the early 15th century (1404–1438), and stylistic analysis indicates it may have been composed in Italy during the Italian Renaissance. The origins, authorship, and purpose of the manuscript are debated. Various hypotheses have been suggested, including that it is an otherwise...

16Pts

The manuscript currently consists of around 240 pages, but there is evidence that additional pages are missing. Some pages are foldable sheets of varying sizes. Most of the pages have fantastical illustrations or diagrams, some crudely coloured, with sections of the manuscript showing people, fictitious plants, astrological symbols, etc. The text is written from left to right. The manuscript is named after Wilfrid Voynich, a Polish-Lithuanian book dealer who purchased it in 1912. Since 1969, it has been held in Yale University’s Beinecke Rare Book and Manuscript...

12Pts

The Voynich manuscript has been studied by many professional and amateur cryptographers, including American and British codebreakers from both World War I and World War II; with codebreakers Prescott Currier, William Friedman, Elizabeth Friedman and John Tiltman having been unsuccessful. The manuscript has never been demonstrably deciphered, and none of the many hypotheses proposed over the last hundred years have been independently verified. The mystery of its meaning and origin has excited the popular imagination, making it the subject of study and speculation.

8.5Pts

Samples from various parts of the manuscript were radiocarbon dated at the University of Arizona in 2009. The results were consistent for all samples tested and indicated a date for the parchment between 1404 and 1438. Protein testing in 2014 revealed that the parchment was made from calf skin, and multispectral analysis showed that it had not been written on before the manuscript was created (i.e., it is not a palimpsest). The quality of the parchment is average and has deficiencies, such as holes and tears, common in parchment codices, but was also prepared with so much care that the skin side is largely indistinguishable from the flesh side.

The parchment is prepared from “at least fourteen or fifteen entire calfskins.” The goat skin binding and covers are not original to the book, but date to its possession by the Collegio Romano. Insect holes are present on the first and last folios of the manuscript in the current order and suggest that a wooden cover was present before the later covers.

Discolouring on the edges points to a tanned-leather inside cover. Many pages contain substantial drawings or charts which are colored with paint. Based on modern analysis using polarized light microscopy (PLM), it has been determined that a...

6Pts

The “Dr. Raphael” is believed to be Raphael Sobiehrd-Mnishovsky, and the sum would be about 2 kg of gold. The only matching transaction in Rudolph’s records is the 1599 purchase of “a couple of remarkable/rare books” from Karl Widemann for the sum of 600 florins. Widemann was a prolific collector of esoteric and alchemical manuscripts, so his ownership of the manuscript is plausible, but unproven.

While Wilfrid Voynich took Raphael’s claims at face value, the Bacon authorship theory has been discredited. However, a piece of evidence supporting Rudolph’s ownership is the now almost invisible name or signature, on the first page of the book, of Jacobus

Horcicky de Tepenez, the head of Rudolph’s botanical gardens in Prague. Rudolph died still owing money to de Tepenez, and it is possible that de Tepenez may have been given the book (or simply taken it) in partial payment of that debt.

No records of the book for the next 200 years have been found, but in all likelihood, it was stored with the rest of Kircher’s correspondence in the library of the Collegio Romano. It probably remained there until the troops of Victor Emmanuel II of Italy captured the city in 1870 and annexed the Papal States. The new Italian government decided to confiscate many properties of the Church, including the library of the Collegio.

Many books of the university’s library were hastily transferred to the personal libraries of its faculty just before this happened, according to investigations by Xavier Ceccaldi and others, and those books were exempt from confiscation. Kircher’s correspondence was among those books, and so, apparently, was the Voynich manuscript, as it still bears the ex libris of Petrus Beckx, head of the Jesuit order and the university’s rector at the time.

Beckx’s private library was moved to the Villa Mondragone, Frascati, a large country palace near Rome that had been bought by the Society of Jesus in 1866 and housed the headquarters of the Jesuits’ Ghislieri College. In 1903, the Society of Jesus...

70 Pts

*Wilfrid
Michał
Voynich*

50 Pts

*The Voynich
MANUSCRIPT
World's Most
Myterious Book*

40 Pts

*Astronomical
Biological
Cosmological*

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Features of the Human Figures*

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The Voynich manuscript has been studied by many professional and amateur cryptographers, including American and British codebreakers from both World War I and World War II; with codebreakers Prescott Currier, William Friedman, Elizabeth Friedman and John Tiltman having been unsuccessful. The manuscript has never been demonstrably deciphered, and none of the many hypotheses proposed over the last hundred years have been independently verified. The mystery of its meaning and origin has excited the popular imagination, making it the subject of study and speculation. In 2020, Yale University published the manuscript online in its entirety.

8.5Pts

Samples from various parts of the manuscript were radiocarbon dated at the University of Arizona in 2009. The results were consistent for all samples tested and indicated a date for the parchment between 1404 and 1438. Protein testing in 2014 revealed that the parchment was made from calf skin, and multispectral analysis showed that it had not been written on before the manuscript was created (i.e., it is not a palimpsest). The quality of the parchment is average and has deficiencies, such as holes and tears, common in parchment codices, but was also prepared with so much care that the skin side is largely indistinguishable from the flesh side. The parchment is prepared from “at least

fourteen or fifteen entire calfskins.” The goat skin binding and covers are not original to the book, but date to its possession by the Collegio Romano. Insect holes are present on the first and last folios of the manuscript in the current order and suggest that a wooden cover was present before the later covers.

Discolouring on the edges points to a tanned-leather inside cover. Many pages contain substantial drawings or charts which are colored with paint. Based on modern analysis using polarized light microscopy (PLM), it has been determined that a quill pen and iron gall ink were used for the text and figure outlines.

6Pts

The “Dr. Raphael” is believed to be Raphael Sobiehrd-Mnischovsky, and the sum would be about 2 kg of gold. The only matching transaction in Rudolph’s records is the 1599 purchase of “a couple of remarkable/rare books”, from Karl Widemann for the sum of 600 florins. Widemann was a prolific collector of esoteric and alchemical manuscripts, so his ownership of the manuscript is plausible, but unproven.

While Wilfrid Voynich took Raphael’s claims at face value, the Bacon authorship theory has been discredited. However, a piece of evidence supporting Rudolph’s ownership is the now almost invisible name or signature, on the first page of the book, of Jacobus Horcicky de Tepenez, the head of Rudolph’s botanical

gardens in Prague. Rudolph died still owing money to de Tepenez, and it is possible that de Tepenez may have been given the book (or simply taken it) in partial payment of that debt.

No records of the book for the next 200 years have been found, but in all likelihood, it was stored with the rest of Kircher’s correspondence in the library of the Collegio Romano. It probably remained there until the troops of Victor Emmanuel II of Italy captured the city in 1870 and annexed the Papal States. The new Italian government decided to confiscate many properties of the Church, including the library of the Collegio. Many books of the university’s library were hastily transferred to the personal libraries of its faculty just before this happened.

according to investigations by Xavier Ceccaldi and others, and those books were exempt from confiscation. Kircher’s correspondence was among those books, and so, apparently, was the Voynich manuscript, as it still bears the ex libris of Petrus Beckx, head of the Jesuit order and the university’s rector at the time.

Beckx’s private library was moved to the Villa Mondragone, Frascati, a large country palace near Rome that had been bought by the Society of Jesus in 1866 and housed the headquarters of the Jesuits’ Ghislieri College. In 1903, the Society of Jesus was short of money and decided to sell some of its holdings discreetly to the Vatican Library. The sale took place in 1912, but not all of the manuscripts listed for sale...

95 Pts

Pope Gregory XII
Villa Mondragone
Frascati, Italia

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John Dee
1527–1608
Mortlake

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Alchemist
Mathematician
OCCULTIST
Hermetician

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Elizabeth I, The Virgin Queen
Tudors of Penmynydd.
Palace of Placentia, Greenwich.
“Darnley Portrait” (c.1575)
Richmond Palace, Surrey.

18Pts

John Dee was an mathematician, astronomer, astrologer, teacher, occultist, and alchemist. He was the court astronomer for, and advisor to, Elizabeth I, and spent much of his time on alchemy, divination, and Hermetic philosophy. As an antiquarian, he had one of the largest libraries in England at the time. As a political advisor, he advocated the foundation of English colonies in the New World to form a “British Empire,” a term he is credited with...

16Pts

Dee eventually left Elizabeth’s service and went on a quest for additional knowledge in the deeper realms of the occult and supernatural. He aligned himself with individuals who may have been charlatans, travelled through Europe and was accused of spying for the English crown. Upon his return, he found his home and library vandalised. He eventually returned to the Queen’s service, but was turned away when she was succeeded by James I. He died in poverty in London around December 1608 or March 1609 and his gravesite is unknown.

12Pts

Dee was born in Tower Ward, London, to Rowland Dee, of Welsh descent, and Johanna, daughter of William Wild. His surname “Dee” reflects the Welsh *du* (black). His grandfather was Bedo Ddu of Nant-y-groes, Pilleth, Radnorshire; John retained his connection with the locality. His father Roland was a mercer and gentleman courtier to Henry VIII. John Dee claimed descent from Rhodri the Great, 9th century ruler of Gwynedd, and constructed a pedigree accordingly. His family had arrived in London with Henry Tudor’s coronation as Henry VII. Dee attended Chelmsford Chantry School.

8.5Pts

His abilities recognised, he became an original fellow of Trinity College, Cambridge on its foundation by Henry VIII in 1546. At Trinity, the clever stage effects he produced for a production of Aristophanes’ *Peace* earned him lasting repute as a magician. In the late 1540s and early 1550s, he travelled around Europe, studying at Louvain and Brussels lecturing in Paris on Euclid.

He studied under Gemma Frisius and became friends with the cartographers Gerardus Mercator and Abraham Ortelius. John Dee met, worked and learnt from other mathematicians, such as

Federico Commandino in Sassocorvaro, Italy. He returned to England with a major collection of mathematical and astronomical instruments. In 1552, he met Gerolamo Cardano in London, with whom he investigated a purported perpetual motion machine and a gem supposed to have magical properties.

Rector at Upton-upon-Severn from 1553, Dee was offered a readership in mathematics at Oxford University in 1554, which he declined, citing as offensive English universities’ emphasis on rhetoric and grammar, which, together with logic...

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He subsequently began to turn energetically towards the supernatural as a means to acquire knowledge. He sought to contact spirits through the use of a “scryer” or crystal-gazer, which he thought would act as an intermediary between himself and the angels. Dee’s first attempts with several

scryers were unsatisfactory, but in 1582 he met Edward Kelley who impressed him greatly with his abilities. Dee took Kelley into his service and began to devote all his energies to his supernatural pursuits. These “spiritual conferences” or “actions” were conducted with intense Christian piety, always after periods of purification, prayer and fasting. Dee was convinced of the benefits they could bring to mankind.

The character of Kelley is harder to assess: some conclude that he acted with cynicism, but delusion or self-deception cannot be ruled out. Kelley’s “output” is remarkable for its volume, intricacy and vividness. Dee records in his journals that angels

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With some prompting by the “angels” (again through Kelley) and by dint of his worsening status at court, Dee decided to do so. He, Kelley and their families left in September 1583, but Łaski proved to be bankrupt and out of favour in his own country. Dee and Kelley began a nomadic life in Central Europe, meanwhile continuing their spiritual conferences, which Dee...

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80 Pts

We may doubt
whether *Angels*, or
Demons, since they
are of pure *spirits*,
use *vocal* speech.

70 Pts

Hermes
the Thrice
Greatest

50 Pts

TABULA
SMARAGDINA
AS ABOVE,
SO BELOW

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Kitāb al-Iṣṭamākhīs
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The First Stage of the Great Work
Hans Vredeman de Vries
Alchemist's Laboratory (1527–1604)
Dr. Henricus Khunrath
Amphitheatrum sapientiæ æternæ

18Pts

Hermes Trismegistus is a legendary figure that originated as a syncretic combination of the Greek god Hermes and the Egyptian god Thoth. He is the purported author of the Hermetica, a widely diverse series of ancient and medieval pseudepigraphical texts that lay the basis of various philosophical systems known as Hermeticism. The wisdom attributed to this figure in antiquity combined a knowledge of both the material and the...

16Pts

Hermes may be associated with the Greek god Hermes and the Egyptian god Thoth. Greeks in the Ptolemaic Kingdom of Egypt recognized the equivalence of Hermes and Thoth through the interpretatio graeca. Consequently, the two gods were worshiped as one, in what had been the Temple of Thoth in Khemenu, which was known in the Hellenistic period as Hermopolis. Hermes, the Greek god of interpretive communication, was combined with Thoth, the Egyptian god of wisdom. The Egyptian priest and polymath Imhotep had...

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During the Middle Ages and the Renaissance the Hermetica enjoyed great prestige and were popular among alchemists. Hermes was also strongly associated with astrology, for example by the influential Islamic astrologer Abu Ma'shar al-Balkhi (787–886). The “Hermetic tradition” consequently refers to alchemy, magic, astrology, and related subjects. The texts are usually divided into two categories: the philosophical and the technical hermetica. The former deals mainly with philosophy, and the latter with practical magic, potions, and alchemy. The expression “hermetically sealed” comes from the...

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Antoine Faivre, in *The Eternal Hermes* (1995), has pointed out that Hermes Trismegistus has a place in the Islamic tradition, although the name Hermes does not appear in the Qur'an. Hagiographers and chroniclers of the first centuries of the Islamic Hijrah quickly identified Hermes Trismegistus with Idris, the Islamic prophet of surahs 19.57 and 21.85, whom Muslims also identified with Enoch (cf. Genesis 5.18–24). According to the account of the Persian astrologer Abu Ma'shar al-Balkhi (787–886), Idris/Hermes was termed “Thrice-Wise” Hermes Trismegistus because he had a threefold origin. The first

Hermes, comparable to Thoth, was a “civilizing hero”, an initiator into the mysteries of the divine science and wisdom that animate the world; he carved the principles of this sacred science in hieroglyphs. The second Hermes, in Babylon, was the initiator of Pythagoras. The third Hermes was the first teacher of alchemy. “A faceless prophet,” writes the Islamicist Pierre Lory, “Hermes possesses no concrete or salient characteristics, differing in this regard from most of the major figures of the Bible and the Quran.” The star-worshipping sect known as the Sabians of Harran also believed that their doctrine descended...

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The tablet states its author as Hermes Trismegistus, a legendary Hellenistic combination of the Greek god Hermes and the ancient Egyptian god Thoth. Like most other works attributed to Hermes Trismegistus, the *Emerald Tablet* is very hard to date with any precision, but generally belongs to the late antique period (between c. 200 and c. 800). The oldest known source of the text is the *Sirr al-khalīqa wa-san'at al-tabi'a* (*The Secret of Creation and the Art of Nature*, also known as the *Kitāb al-īlal* or *The Book of Causes*), an encyclopedic work on natural philosophy falsely attributed to Apollonius of Tyana (c. 15–100, Arabic: Balinūs or Balinās.) This book was compiled in Arabic

in the late eighth or early ninth century, but it was most likely based on (much) older Greek and/or Syriac sources. In the frame story of the *Sirr al-khalīqa*, Balinūs tells his readers that he discovered the text in a vault below a statue of Hermes in Tyana, and that, inside the vault, an old corpse on a golden throne held the emerald tablet

Slightly different versions of the *Emerald Tablet* also appear in the *Kitāb Uṣṭuq al-uss al-thāni* (*The Second Book of the Element of the Foundation*, c. 850–950) attributed to Jabir ibn Hayyan, in the longer version of the *Sirr al-asrār* (*The Secret of Secrets*, a tenth century

compilation of earlier works that was falsely attributed to Aristotle), and in the Egyptian alchemist Ibn Umayl's (ca. 900–960) *Kitāb al-mā' al-waraq wa-l-ard al-najmiyya* (*Book of the Silvery Water and the Starry Earth*).

The *Emerald Tablet* was first translated into Latin in the twelfth century by Hugo of Santalla as part of his translation of the *Sirr al-khalīqa*. It was again translated into Latin along with the thirteenth century translation of the longer version of the pseudo-Aristotelian *Sirr al-asrār*. However, the Latin translation which formed the basis for all later versions was originally part of an anonymous compilation of...

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Truth! Certainty! That in
which there is *no doubt!*
That which is above is from
that which is below, and
that which is below is from
that which is above,

70 Pts

THE MAGNUM OPUS

50 Pts

Nicolas Flamel
LEGENDARY
ALCHEMIST
22 March 1418

40 Pts

The Squared Circle
Four Elements
Philosophers' Stone

30 Pts

The Alchymist, Search of
the Philosopher's Stone.
Joseph Wright of Derby,
127×101.6 cm, (1771).

23 Pts

Adriaen van de Venne,
RICH POVERTY, 1632,
Philip Galle, 32.54×44.61 cm
(After Pieter Bruegel the Elder),
The Alchemist, c.1558,

18Pts

The Great Work is an alchemical term for the process of working with the prima materia to create the philosopher's stone. It has been used to describe personal and spiritual transmutation in the Hermetic tradition, attached to laboratory processes and chemical color changes, used as a model for the individuation process, and as a device in art and literature. The magnum opus has been carried forward in New Age and neo-Hermetic...

16Pts

The historical Flamel lived in Paris in the 14th and 15th centuries, and his life is one of the best documented in the history of medieval alchemy. He ran two shops as a scribe and married Perenelle in 1368. She brought the wealth of two previous husbands to the marriage. The French Catholic couple owned several properties and contributed financially to churches, sometimes by commissioning sculptures. Later in life, they were noted for their wealth and philanthropy. Flamel lived into his 70s, and in 1410 designed his own tombstone,

12Pts

The earliest known written mention of the philosopher's stone is in the Cheirokmeta by Zosimos of Panopolis, described as a mythic alchemical substance capable of turning base metals such as mercury into gold or silver. It is also called the elixir of life, useful for rejuvenation and for achieving immortality; for many centuries, it was the most sought-after goal in alchemy. The philosopher's stone was the central symbol of the mystical terminology of alchemy, symbolizing perfection at its finest, enlightenment, and heavenly bliss. Efforts to discover the philosopher's stone were known as...

8.5Pts

Descriptions of the stone are various. According to alchemical texts, the stone of the philosophers came in two varieties, prepared by an almost identical method: white and red, the white stone being a less matured version of the red stone. Some ancient and medieval alchemical texts leave clues to the physical appearance of the stone of the philosophers, specifically the red stone. It is often said to be orange or red when ground to powder. Or in a solid form, an intermediate between red and purple, transparent and glass-like. The weight is spoken of as being heavier than gold, and it is soluble in any liquid.

Alchemical authors sometimes suggest that the stone's descriptors are metaphorical. The appearance is expressed geometrically in Michael Maier's *Atalanta Fugiens* Emblem XXI: "Make of a man and woman a circle; then a quadrangle; out of this a triangle; make again a circle, and you will have the Stone of the Wise. Thus is made the stone, which thou canst not discover, unless you, through diligence, learn to understand this geometrical teaching." He further describes in greater detail the metaphysical nature of the meaning of the emblem as a divine union of feminine and masculine principles: In like manner...

6Pts

Legendary accounts of Flamel's life are based on 17th century works, primarily *Livre des figures hiéroglyphiques*. The essence of his reputation are claims that he succeeded at the two goals of alchemy: that he made the philosopher's stone, which turns base metals into gold, and that he and his wife, Perenelle, achieved immortality through the "Elixir of Life."

An alchemical book, published in Paris in 1612 as *Livre des figures hiéroglyphiques* and in London in 1624 as *Exposition of the Hieroglyphical Figures* was attributed to Flamel. It is a collection of designs purportedly commissioned by Flamel for a tympanum at the Cimetière des Innocents

in Paris, long disappeared at the time the work was published. In the publisher's introduction, Flamel's search for the philosopher's stone was described. According to that introduction, Flamel had made it his life's work to understand the text of a mysterious 21-page book he had purchased in 1357, at the cost of two florins.

The introduction claims that, around 1378, he traveled to Spain for assistance with translation. On the way back, he reported that he met a sage, who identified Flamel's book as being a copy of the original *Book of Abramelin the Mage*. With this knowledge, over the next few years, Flamel and his wife allegedly decoded enough of the

book to successfully replicate its recipe for the philosopher's stone, producing first silver in 1382 and then gold. Also, Flamel is said to have studied some texts in Hebrew.

The validity of this story was questioned in 1761 by Etienne Villain. He claimed that the source of the Flamel legend was P. Arnauld de la Chevalerie, publisher of *Exposition of the Hieroglyphical Figures*, who wrote the book under the pseudonym Eiranaeus Orandus. Other writers have defended the legendary account of Flamel's life, which has been embellished by stories of sightings in the 17th and 18th centuries and expanded in fictitious works ever since. Flamel had achieved...

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12Pts

The earliest known written mention of the philosopher's stone is in the Cheirokmeta by Zosimos of Panopolis, described as a mythic alchemical substance capable of turning base metals such as mercury into gold or silver. It is also called the elixir of life, useful for rejuvenation and for achieving immortality; for many centuries, it was the most sought-after goal in alchemy. The philosopher's stone was the central symbol of the mystical terminology of alchemy, symbolizing perfection at its finest, enlightenment, and heavenly bliss. Efforts to discover the philosopher's stone were known as the Magnum Opus.

8.5Pts

Descriptions of the stone are various. According to alchemical texts, the stone of the philosophers came in two varieties, prepared by an almost identical method: white and red, the white stone being a less matured version of the red stone. Some ancient and medieval alchemical texts leave clues to the physical appearance of the stone of the philosophers, specifically the red stone. It is often said to be orange or red when ground to powder. Or in a solid form, an intermediate between red and purple, transparent and glass-like. The weight is spoken of as being heavier than gold, and it is soluble in any liquid.

Alchemical authors sometimes suggest that the stone's descriptors are metaphorical. The appearance is expressed geometrically in Michael Maier's Atalanta Fugiens Emblem XXI: "Make of a man and woman a circle; then a quadrangle; out of this a triangle; make again a circle, and you will have the Stone of the Wise. Thus is made the stone, which thou canst not discover, unless you, through diligence, learn to understand this geometrical teaching." He further describes in greater detail the metaphysical nature of the meaning of the emblem as a divine union of feminine and masculine principles: In like manner the Philosophers...

6Pts

Legendary accounts of Flamel's life are based on 17th century works, primarily Livre des figures hiéroglyphiques. The essence of his reputation are claims that he succeeded at the two goals of alchemy: that he made the philosopher's stone, which turns base metals into gold, and that he and his wife, Perenelle, achieved immortality through the "Elixir of Life."

An alchemical book, published in Paris in 1612 as Livre des figures hiéroglyphiques and in London in 1624 as Exposition of the Hieroglyphical Figures was attributed to Flamel. It is a collection of designs purportedly commissioned by Flamel for a tympanum at the Cimetière des Innocents in Paris,

long disappeared at the time the work was published. In the publisher's introduction, Flamel's search for the philosopher's stone was described. According to that introduction, Flamel had made it his life's work to understand the text of a mysterious 21-page book he had purchased in 1357, at the cost of two florins.

The introduction claims that, around 1378, he traveled to Spain for assistance with translation. On the way back, he reported that he met a sage, who identified Flamel's book as being a copy of the original Book of Abramelin the Mage. With this knowledge, over the next few years, Flamel and his wife allegedly decoded enough of the book

to successfully replicate its recipe for the philosopher's stone, producing first silver in 1382 and then gold. Also, Flamel is said to have studied some texts in Hebrew.

The validity of this story was questioned in 1761 by Etienne Villain. He claimed that the source of the Flamel legend was P. Arnauld de la Chevalerie, publisher of Exposition of the Hieroglyphical Figures, who wrote the book under the pseudonym Eiranaeus Orandus. Other writers have defended the legendary account of Flamel's life, which has been embellished by stories of sightings in the 17th and 18th centuries and expanded in fictitious works ever since. Flamel had achieved legendary status within...

INFERNO

Canon's Yeoman's Tale

1610: The Alchemist

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Ouroboros
THE ALL
IS ONE

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Jörmungand
Kundalini

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18Pts

The ouroboros is an symbol depicting a serpent or dragon eating its own tail. The ouroboros entered Western tradition via ancient Egyptian iconography and the Greek magical tradition. It was a symbol in Gnosticism and Hermeticism and most notably in alchemy. The ouroboros is often interpreted as a symbol for eternal cyclic renewal or a cycle of life, death, and rebirth; the snake's skin-sloughing symbolises the transmigration...

16Pts

The earliest known ouroboros motifs is found in the Enigmatic Book of the Netherworld, an ancient Egyptian funerary text in KV62, the tomb of Tutankhamun, in the 14th century BCE. The text concerns the actions of the Ra and his union with Osiris in the underworld. The ouroboros is depicted twice on the figure: holding their tails in their mouths, one encircling the head and upper chest, the other surrounding the feet of a large figure, which may represent the unified Ra-Osiris. Both serpents are manifestations of the of the deity...

12Pts

In Norse mythology, Jörmungandr, also known as the Midgard Serpent or World Serpent (Old Norse: Miðgarðsormr), is an unfathomably large sea serpent or worm who dwells in the world sea, encircling the Earth (Midgard) and biting his own tail, an example of an ouroboros. As a result of it surrounding Midgard it is referred to as the World Serpent. When it releases its tail, Ragnarök will begin. Jörmungandr is said to be the middle child of the trickster god Loki and the giantess Angrboða. According to the *Prose Edda*, Odin took Loki's three children by Angrboða—the wolf Fenrir,

8.5Pts

Jörmungandr and Thor meet again when Thor goes fishing with the giant Hymir. When Hymir refuses to provide Thor with bait, Thor strikes the head off Hymir's largest ox to use it. They row to a point where Hymir often sat and caught flatfish and where he drew up two whales. Thor demands to go further out to sea and does so despite Hymir's protest. Thor then prepares a strong line and a large hook and baits it with the ox head, which Jörmungandr bites. Thor pulls the serpent from the water, and the two face one another, Jörmungandr blowing poison. Hymir goes pale with fear. As Thor grabs his hammer to

kill the serpent, the giant cuts the line, leaving the serpent to sink beneath the waves and return to its original position encircling the earth. The Eddic poem *Hymiskviða* has a similar ending to the story, but in earlier Scandinavian versions of the myth in skaldic poetry, Thor successfully captures and kills the serpent by striking it on the head.

Thor's fishing for Jörmungandr was one of the most popular motifs in Norse art. Four picture stones that are believed to depict the myth are the Altuna Runestone and the Andre VIII...

6Pts

The Book of Kells is one of the finest and most famous, and also one of the latest, of a group of manuscripts in what is known as the *Insular Style*, produced from the late 6th through the early 9th centuries in monasteries in Ireland, Scotland and England and in continental monasteries with Hiberno-Scottish or Anglo-Saxon foundations.

These manuscripts include the Cathach of St. Columba, the Ambrosiana Orosius, fragmentary Gospel in the Durham Dean and Chapter Library, and the Book of Durrow. From the early 8th century come the Durham Gospels, the Echternach Gospels, the Lindisfarne Gospels, and

the Lichfield Gospels. Among others, the St. Gall Gospel Book belongs to the late 8th century and the Book of Armagh to the early 9th century.

Scholars place these manuscripts together based on similarities in artistic style, script, and textual traditions. The fully developed style of the ornamentation of the Book of Kells places it late in this series, either from the late 8th or early 9th century. The Book of Kells follows many of the iconographic and stylistic traditions found in these earlier manuscripts. For example, the form of the decorated letters found in the incipit pages for the Gospels is surprisingly consistent in

Insular Gospels. Compare, for example, the incipit pages of the Gospel of Matthew in the Lindisfarne Gospels and in the Book of Kells, both of which feature intricate decorative knotwork patterns inside the outlines formed by the enlarged initial letters of the text.

The Abbey of Kells in Kells, County Meath had been founded, or refounded, from Iona Abbey, construction taking from 807 until the consecration of the church in 814. The manuscript's date and place of production have been subjects of considerable debate. Traditionally, the book was thought to have been created in the time of Columba, possibly even as...

70 Pts

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THE ALL
IS ONE

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Death &
(REBIRTH)

70 Pts

**Comte de
Saint
GERMAIN**

50 Pts

**FRANCIS II
RÁKÓCZI of
Transylvania
27 March 1676**

40 Pts

**One of the Greatest
Philosophers who
Ever Lived**

30 Pts

**Marquis de Montferrat
Comte Bellamarre
Chevalier Schoening
Count Weldon**

23 Pts

**Già, già che moria deggio
Dille che l'amor mio
Piango, è ver; ma non procede
Senza pietà mi credi
Guadarlo, guaralo in volto**

18Pts

The Comte de Saint Germain was a European adventurer, with interest in science, alchemy and the arts. He achieved fame in European high society of the mid-18th century. Charles of Hesse-Kassel considered him to be “one of the greatest philosophers who ever lived.” St. Germain used a variety of appellation and titles, an accepted practice amongst royalty and nobility at the time. These include the Marquis de Montferrat, Comte Bellamarre,

16Pts

The count claimed to be a son of Francis II Rákóczi, the Prince of Transylvania, which could possibly be unfounded. However, this would account for his wealth and fine education. The will of Francis II Rákóczi mentions his eldest son, Leopold George, who was believed to have died at the age of four. The speculation is that his identity was preserved as a protective measure from the persecutions against the Habsburg dynasty. At the time of his arrival in Schleswig in 1779, St. Germain told Prince Charles of Hesse-Kassel that he was...

12Pts

March 1760, at the height of the Seven Years' War, St. Germain travelled to The Hague. In Amsterdam, he stayed at the bankers Adrian and Thomas Hope and pretended he came to borrow money for Louis XV with diamonds as collateral. He assisted Bertrand Philip, Count of Gronsveld starting a porcelain factory in Weesp as furnace and colour specialist. St. Germain tried to open peace negotiations between Britain and France with the help of Duke Louis Ernest of Brunswick-Lüneburg. British diplomats concluded that St. Germain had the backing of the Duc de Belle-Isle and possibly...

8.5Pts

According to David Hunter, the count contributed some of the songs to *L'incostanza delusa*, an opera performed at the Haymarket Theatre in London on all but one of the Saturdays from 9 February to 20 April 1745. Later, in a letter of December of that same year, Horace Walpole mentions Count St. Germain as being arrested in London on suspicion of espionage, but released without charge.

The other day they seized an odd man, who goes by the name of Count St. Germain. He has been here these two years, and will not tell who he is,

or whence, but professes that he does not go by his right name; and the second that he never had any dealings with any woman—nay, nor with any succedaneum. He sings, plays on the violin wonderfully, composes, is mad, and not very sensible. He is called an Italian, a Spaniard, a Pole; somebody that married a great fortune in Mexico, and ran away with her jewels to Constantinople; a priest, a fiddler, a vast nobleman. The Prince of Wales has had an unsatiated curiosity about him, but in vain. However, nothing has been made out against him; he is released; and, what convinces me that he is not a gentleman, stays here, and...

6Pts

In 1779, St. Germain arrived in Altona in Schleswig, where he made an acquaintance with Prince Charles of Hesse-Kassel, who also had an interest in mysticism and was a member of several secret societies. The count showed the Prince several of his gems and he convinced the latter that he had invented a new method of colouring cloth. The Prince was impressed and installed the Count in an abandoned factory at Eckernförde he had acquired especially for the Count, and supplied him with the materials and cloths that St. Germain needed to proceed with the project. The two met frequently in the following years, and the Prince outfitted a laboratory for alchemical experi-

ments in his nearby summer residence Louisenlund, where they, among other things, cooperated in creating gemstones and jewelry. The prince later recounts in a letter that he was the only person in whom the count confided. He told the prince that he was the son of the Prince Francis II Rákóczi, and that he had been 88 years of age when he arrived in Schleswig.

The count died in his residence in the factory on 27 February 1784, while the prince was staying in Kassel, and the death was recorded in the register of the St. Nicolai Church in Eckernförde. He was buried 2 March and the cost of the burial was listed in the accounting books of the church.

The official burial site for the count is at Nicolai Church in Eckernförde. He was buried in a private grave. On 3 April the same year, the mayor and the city council of Eckernförde issued an official proclamation about the auctioning off of the count's remaining effects in case no living relative would appear within a designated time period to lay claim on them. Prince Charles donated the factory to the crown and it was converted into a hospital.

Jean Overton Fuller found, during her research, that the count's estate upon his death was a packet of paid and receipted bills and quittances, 82 Reichsthalers and 13 shillings, 29 various groups of items...

70 Pts

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Saint
GERMAIN*

50 Pts

*Francis II
RÁKÓCZI of
Transylvania
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St.

80 Pts

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Immortal **N**icholas*

80 Pts

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Immortal Nicholas*

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+ Slashed '0'

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Tabular Old-Style / ON
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K24.570

BOTTICELLI
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K24.670

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30 Pts

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Magnificent
Dragonfly
Lovecraft
Last Victory

Magnificent
Dragonfly
Lovecraft
Last Victory

30 Pts

Roman Numeral / OFF

30 Pts

Roman Numeral / ON

MLCD
St. Alexander II
St. Felix IV
St. John XII

MLCD
St. Alexander II
St. Felix IV
St. John XII

30 Pts

Contextual Alternates / OFF

30 Pts

Contextual Alternates / ON

^ \ - NorthWest
- / ^ NorthEast
^ / - SouthWest
- \ ^ SouthEast

↖ NorthWest
↗ SouthWest
↙ SouthWest
↘ SouthEast

100 Pts

Stylistic Set 05 / Alternate '\$'
+ Slahed '0'

The \$\$60,000,
000,000 Man

50 Pts

Small Caps / OFF 50 Pts

Small Caps / ON
+ Stylistic Set 01 / Alternate 'G'

POPULAR
ADMIRATION
FOR GREAT
THIEVES

POPULAR
ADMIRATION
FOR GREAT
THIEVES

Languages Compability

A	Afrikaans	J	Javanese	K	Kalendjin	L	Latvian	M	Makonde	N	Nigerian Pidgin	O	Occitan	P	Polish	Q	Quechua	R	Romansh	S	Samburu
	Albanian		Jju		Kamba (Kenya)		Lithuanian		Makua		Ndenebele (Northern)		Oromo		Portuguese		Rombo		Sami (Inari)		
	Asturian				Kikuyu		Lojban		Malay		Nenebele (Southern)						Roundi		Sami (Northern)		
	Asu (Tanzania)				Kinyarwanda		Luo		Maltese		Norwegian Bokmål						Rwa		Sango		
B	Basque	K	Kölsch	L	Latvian	M	Malay	N	Nigerian Pidgin	O	Occitan	P	Polish	Q	Quechua	R	Romansh	S	Samburu		
	Bemba (Zambia)				Kurdish		Lithuanian		Makua		Ndenebele (Northern)		Oromo		Portuguese		Rombo		Sami (Inari)		
	Bena (Tanzania)						Lojban		Malay		Nenebele (Southern)						Roundi		Sami (Northern)		
	Breton						Luo		Maltese		Norwegian Bokmål						Rwa		Sango		
C	Cape Verdean	L	Luxembourgish	M	Makonde	N	Nigerian Pidgin	O	Occitan	P	Polish	Q	Quechua	R	Romansh	S	Samburu				
	Catalan				Swedish		Makua		Ndenebele (Northern)		Oromo		Portuguese		Rombo		Sami (Inari)				
	Cebuano				Swiss German		Malay		Nenebele (Southern)						Roundi		Sami (Northern)				
	Chewa				Swahili		Maltese		Norwegian Bokmål						Rwa		Sango				
D	Chiga	T	Taita	V	Vietnamese	W	Walloon	X	Xhosa	Z	Zulu										
	Cisena				Taroko		Vunjo														
	Cornish				Teso																
	Creole (Mauritian)				Tsonga																
E	Embú	V	Turkish	W	Walloon	X	Xhosa	Z	Zulu												
	English				Turkmen																
	Esperanto																				
	Estonian																				
F	Faroese	Z	Zulu	Z	Zulu																
	Filipino																				
	Finnishw																				
	French																				
G	Friulian	Z	Zulu	Z	Zulu																
	Frisian (West)																				
	Gaelic																				
	Gaelic (Scottish)																				
H	Galician	Z	Zulu	Z	Zulu																
	Ganda																				
	German																				
	Greenlandic																				
I	Guarani	Z	Zulu	Z	Zulu																
	Gusii																				
	Hungarian																				
	Indonesian																				
J	Interlingua	Z	Zulu	Z	Zulu																
	Irish																				
	Isangu																				
	Icelandic																				
K	Italian	Z	Zulu	Z	Zulu																

Vertical Metrics

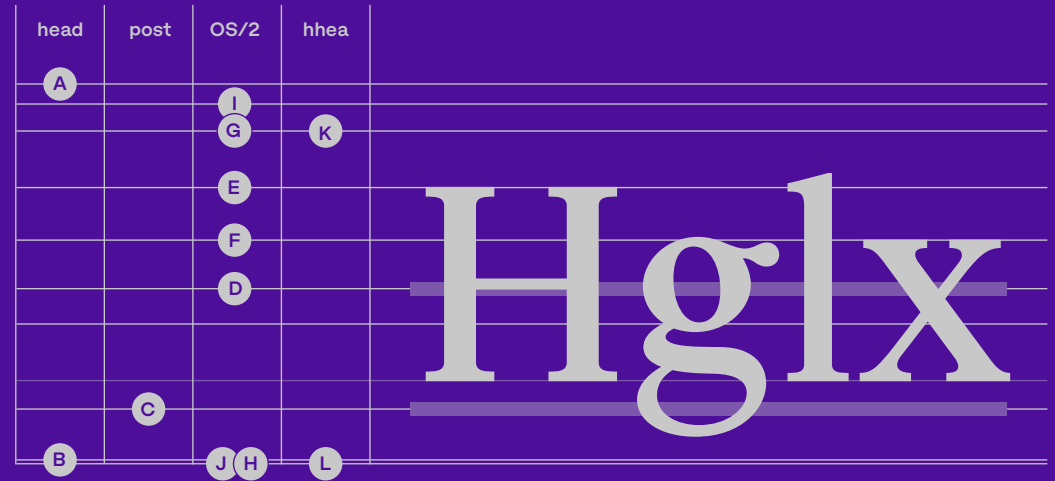


	Table	Description	Value
	head	Units perEM	1000
A	head	yMax	1060
B	head	yMin	-294
C	post	Underline Position	-100
	post	Underline Size	50
D	OS/2	Strikeout Position	306
	OS/2	Strikeout Size	50
E	OS/2	Caps Height	700
F	OS/2	X Height	510
G	OS/2	Typo Ascender	900
H	OS/2	Typo Descender	-300
	OS/2	Typo Linegap	0
I	OS/2	Win Ascender	1000
J	OS/2	Win Descender	300
K	hhea	Ascender	900
L	hhea	Descender	-300
	hhea	Linegap	0

