Dictionary of Occult, Hermetic and Alchemical Sigils
Contents

Introduction 7
Dictionary of Sigils 39
Bibliography 293
Appendices 313
Index of Sigils 323
Antiquissimi Sapientes, quos Graeco sermone Philosophos appellamus, si quae naturae vel artis reperissent arcanæ, ne in pravorum notitiam devenirent, variis modis atque figuris occultabant.

When the wise men of old (whom we call in the Greek tongue 'Philosophers') found any arcanæ, any hidden things, either of a natural kind, or resulting from the activities of man, they were accustomed to hide these in various ways and with the aid of figures. They did this in order that these might not be understood by the wrong kind of people.

CROLLIUS, De Signaturis, seu vera et viva Anatomia Majoris et Minoris Mundi, 1612.
THE TEXT OF THIS DICTIONARY has been designed as a reference, guide and source-book for those involved in general occult studies. Towards this end it presents, under 1,500 headings, the meanings of over 9,000 sigils which appear in European alchemical, astrological, geomantic and related hermetic sources, along with a unique graphic index by means of which the majority of such sigils may be identified.

Before setting out the scope, plan and practical considerations relating to this dictionary, it might be as well for me to explain why I have chosen the relatively rare word sigil to designate the graphic forms dealt with in the text, when the layman might well be tempted to use such words as symbols, signs or even glyphs.

The word symbol is not sufficiently specialised for my purpose, since it carries a literary as well as an iconographic connotation. In a sense, anything may be a symbol of anything else, provided that an analogy is drawn, or some explanation for the symbolising given. Thus, the mediaeval bestiary could take the apparently absurd symbol of the vulture as representative of the Virgin Mary, simply because it was currently believed that a vulture brought forth its young parthenogenetically. Without a literary explanation, tacit or otherwise, alongside such a symbol, then the meaning would be obscure, and in the example given if not heretical, then at least obscene. Only very rarely does a literary explanation stand between the sigils and their 'meanings', and even then only in the various 'graphic systems' (see for example the entry under ORIGIN), for which adequate bibliographic reference is given.
within the entry. For example, the curious sigil \( \mathcal{M} \) is one of the forms for VIRGO, and has been accorded a certain literary tradition which links it with the Virgin Mary: in the entry I have made reference to this possible graphic etymology, from the initials MV (Maria Virgo). even though in my opinion this etymology is entirely fanciful. The point here is that the 'vulture' symbol requires literary explanation, the sigil for Virgo does not, though such an explanation may throw light on its origin or purpose as a sigil.

The word sign has a very wide application, ranging from gestures and tokens made by the body, to a whole battery of devices designed for the purpose of communication. As a word, therefore, it has connotation far beyond the special sense of 'occult' or 'graphic' which I certainly wish to imply within this dictionary. Additionally, the word sign in this general sense may be easily confused with the word in its special astrological application: the sign of the zodiac is one of the twelve divisions of the ecliptic band, and not, as is sometimes erroneously supposed, the 'graphic symbol' used to denote one of these zodiacal divisions. Thus, the arc of thirty degrees (tropical) between Cancer and Virgo is the sign of the zodiac LEO: a picture of a lion may well be intended to be a symbol of this zodiacal Leo, but the graphic form \( \star \) is actually the sigil for Leo.

The word glyph is sometimes used in occult contexts, but in its proper application it should be restricted to sculpture and architecture, for it is supposed to refer to symbols appearing in relief work. In the nineteenth century a number of words were derived from 'glyph' relating to the relief processes in the printing industry; perhaps this alone should provide grounds for rejecting the word from the present context. There is no doubt that certain glyphs have become sigils - this is true of many occult sigils derived from the Egyptian hieroglyphics. For example, the hieroglyph ANKH and its component RU, undoubtedly both glyphic in origin, are now frequently used as sigils in their common forms \( \dagger \) and \( \circ \).

These general observations may indicate why I have felt compelled to adopt the word sigil in the face of apparent competition from other words.
INTRODUCTION

In fact, its very derivation, from the late Latin sigillum, encourages its use within an occult context, for this word appears frequently in mediaeval magical contexts, and has even been used specifically for certain astrological symbols and devices which were supposed to be amuletic in power. Further, the word in the eighteenth century did carry the specialised meaning of 'a small image'. Since most of the graphic forms in this dictionary are to some extent amuletic - that is, charged with power - and many are 'small images' of cosmic processes, and in almost every case linked with the occult, then the word sigil connotes very well the field to which I have restricted myself here.

Having explained the key word of the title for this dictionary, I must now deal with its intended readership. I have designed the text in such a way that it will be valuable to both specialists and general workers in fields directly or peripherally related to occultism. In particular, it is intended for those whose research brings them into contact with occult or hermetic texts, ancient or modern - for historians of the occult, for astrologers, for those interested in the 'history of ideas', for art students and art historians.

The book needs no justification so far as historians of the occult are concerned: without doubt there is a great need for such a work as this. I cannot pretend that the specialist will meet with many sigils from his own field with which he is not already familiar, but one may be certain that he will find in the dictionary some indication of how the sigils familiar to him were seen and interpreted in related fields outside his own specialisation. This much is guaranteed simply because I have endeavoured to use the sigils recorded by specialists in a wide range of occult and hermetic areas. A specialist in alchemical fields cannot avoid having some passing acquaintance with astrological sigils, for example, but it is unlikely that the full wealth of astrological sigils will have been appreciated by such a specialist. Again, a specialist in astrology, or the history of astrology, may well be surprised to discover the extent to which the development of astrological sigils has been bound up with the prevailing religious and occult notions concerning the nature of symbolism. Such ideas as these are intimated in the bibliographic
sources given alongside the presentation of the sigils.

Practical astrologers are, by the very nature of their subject, required to have some knowledge of the history of their art, and to be aware of something of the 'graphic theory' underlying the sigils they use. This dictionary will be of great value to such individuals, for it will reveal something of the variety and wealth of astrological sigils and of related graphic theories of symbolism. At the same time, this text may offer a serious challenge to the superficial 'histories of astrology' and 'histories of the occult' which, under different authorship and title, but with much the same moribund content, appear each year with depressing regularity. These sigils, and the sources from which they are abstracted, indicate that the history of astrology and the occult is not at all what the superficial historians suppose. Those who would wish to combat this nonsense could do no better than commence with a study of certain of the source-book material given in support of the sigil forms presented here. I know from experience that it is difficult to be a practical astrologer, or interested in the history of the subject, without becoming fascinated by the inner meanings of the sigils, which speak a language at once arcane and cosmic, reminding one of the definition of a symbol given by Haase 1975 as 'essentially purposive... it points to some Higher Order for whose characteristics it is a kind of abbreviation'. The bibliographic sources give more often than not hints and guesses at the 'Higher Order', at the inner meaning, though in this field, perhaps more than any other, one must have the eyes to see, and the mind to understand.

Those individuals who find themselves interested in what is nowadays called 'the history of ideas', but which in earlier days was called merely 'history' (on the fair assumption that men were motivated precisely by ideas, and not merely by 'social' or 'economic' pressures), cannot fail to find this dictionary useful, for underlying many of the sigils one finds traces of an ancient wisdom, expressed in a graphic precision which is surprising. Additionally, the lines of thought expressed in the combinations of sigils and bibliographic reference will provide a fertile ground for further research into the history of ideas,
albeit ideas in graphic forms. A useful history of the influence of
graphic expression has still to be written, and it would be encouraging
to think that the indications set out in this dictionary might contribute
to such a work. The study of occult sigils often has the effect of
pulling together certain literary themes with the artistic expression
associated with them. For example, the influence of John Dee's curious
MONAD on subsequent graphic theory is considerable, and a grasp of the
Englishman's influence on Boehme's use of sigils, so ably studied by
PREHER, 1717, and introduced to modern scholarship by MUSES 1951, might
indicate to the historian lines of thought by which the ideas and
painterly expression of William Blake might be approached in a new and
valid way. Several of the ideas relating to secret and heretical
influences in the history of art set out in GETTINGS 1976 took their
origin from a study of sigils—notably the discoveries relating to
the Taurean-Piscean symbolism in that remarkable basilican church of
San Miniato al Monte, in Florence, and the curious use of the dual
sigils \( \Omega \) and \( \mathcal{C} \) in the Rosicrucian symbolism of St. Pierre, in
Geneva. Such examples could easily be multiplied—especially in
regard to mediaeval and Renaissance works of art.

Such an observation reminds us that art students, and especially those
fine art students who find themselves interested in arcane matters—a
most common thing in the modern climate—will find this collection of
sigils a stimulating source for research and experiment. I need hardly
say that students of graphics have for a long time been in need of such a
book in order that they might grasp something of the rich graphic
tradition which underlies the history of their subject, and even modern
symbolism. Not only the sigils themselves, but also the supporting
bibliography—especially those titles which deal with graphic theories—
will provide stimulus for further research, and perhaps contribute further
to the development of a graphic theory of forms.

The general historian requires a dictionary such as this for reasons
which scarcely require discussion—the book is designed precisely to aid
in the deciphering and amplification of obscure historical documents.
The art historian is, perhaps unwittingly, desperately in need of a book
of this nature, for many of the apparently meaningless scrawls, symbols and decorative motives in mediaeval works of art, costume decorations and so on are in fact occult sigils, intended to encapsulate meaning, and now require precise identification. The structure of this dictionary provides at least a preliminary statement of the kind of systematic work which may be done in this and related fields. It is becoming increasingly obvious to some historians that the development of art is itself the history of the injection of powerful ideas from hidden and sometimes unidentifiable sources at important moments in history. For example, at the one extreme of our European culture, we see the dependence of art not only on the banking systems developed by the Medici, but also on the occult ideas which this family encouraged in secret, and which fed the development of Renaissance art to a freedom of human expression rooted in an occultism which only the Council of Trent was able to deflect. PANOFSKY 1967 has hinted at such roots of occultism in our culture, in much the same vein as WIND 1958; in a more occult setting, COLLIN 1954 has touched upon the similar occult influences in other contexts. At the other extreme, in modern times we find RINGBOM 1970 indicating the dependence of modern art on the works of such esoteric and occult lines of thought as Theosophy and Anthroposophy. My own study of related themes, in GETTINGS 1978, presents a bird's eye view of this relationship between certain occult themes and heretical praxes and the history of art. With such a historical situation revealing itself, we need no justification for attempting a preliminary survey of the occult sigils used by secret schools and individual occultists.

So far as I am aware, this is the first attempt to collect together under one heading, and with an index guide, so large a number of occult sigils. The two books which have to some extent served a similar function as the present one are altogether limited in scope, and do not even pretend to the advantages of this dictionary. The work of SOMMERHOFF 1701, which so obviously influenced profoundly the more easily available GESSMANN 1906, is restricted to alchemical sigils, and in this realm is indispensable, not merely in the very number of sigils which are presented, but also in the breadth of definition offered.
Excellent as it is, the book is largely unavailable, and is in any case intended for specialist alchemists and for a medical profession which is defunct. The work of SHEPHERD 1971 touches upon the occult field only in the most perfunctory manner, the intention being to provide a worthwhile reference within a modern context of signs and symbols; the occulta which he does record from cabbalistic and hermetic sources are sparse, and give no useful source. For example, SHEPHERD 1971 gives the sigil \( \sqrt{\phi} \) for the zodiacal sign Capricorn, which is all well and good so far as it goes: my own entry under CAPRICORN lists no fewer than eighty different sigils, alongside bibliographic sources.

Perhaps it would be appropriate to give some indication of how this dictionary was compiled, and an idea of its underlying structure. The work was constructed by the relatively simple, if somewhat tedious and laborious, process of examining and collating a large number of previous compilations which relate occult sigils to particular meanings. The work was rounded off by a thorough survey of the most important texts in which occult theories of symbolism and graphic forms were discussed. The resultant collection of sigils, and their simplified meanings, were then collated, assorted, creamed for utility, and then arranged in alphabetical order, according to meaning, and set out in the form presented in this dictionary. With a vast consumption of index cards, a special graphic index was evolved to facilitate the identification of individual sigils. This important contribution to the dictionary is explained on page 323.

The structure of the main body of the dictionary is that of an alphabetical listing, in which the greater number of some 9,000 sigils have been classified under about 1,500 headings. Each entry is accorded a heading, a hanging indent in capitals, followed by an abbreviated class list, and a reference which contains at least one bibliographic source from just over 300 titles, indicating the provenance of the sigil recorded in the entry. In many cases, the entry includes also a brief note intended as a guide towards a deeper insight into the meaning of the sigil.

Within the dictionary I have included a selection of the more important secret alphabets. All of these are probably too well known to any
longer merit the title 'secret', yet their presence in all standard occult works, and their virtually unrecognized survival in certain paintings of an esoteric intent, requires that they at least be touched upon as pertinent to the theme. My aim has been to record the best known of the scripts, and, by virtue of the explicit bibliography of sources, to point the reader to other alphabets, should his interest lead him on to further study. Although I include only about 50 actual alphabets within the body of this work, I accumulated in my researches over 300 which I originally considered worthy of inclusion, and yet, when it came to the business of setting these down, it seemed merely an offence to the patience of the reader, and carried too far into a relatively obscure specialisation. The short account of the two basic classes of European scripts - the HEBRAIC SCRIPT and SECRET SCRIPTS - will at least serve as a sort of introduction to this fascinating field, and obviates any elaboration here.

Not only was it not advisable for me to deal with all known secret alphabets, but also it proved impossible to deal thoroughly with each individual script. Generally I have chosen one sample alphabet, even though in almost every case several variants are known to exist. For example, the entry on RUNES is as long and thorough as space permits, yet I did not even touch upon the derivative secret scripts, or the cryptographic use of runes - hence, I make no mention of the tent runes or the branch runes, which a thorough treatment would have to include. Equally, I have not included the numerous 'code' or Temuric alphabets, such as the athbash, in which the first letter of the alphabet is substituted for the last letter, the second for the penultimate, and so on, or the common Alham or Avgad, based on letter substitutions. Such systems, whilst quite certainly used in secret writings, and on magical amulets, are only distantly related to occult symbolism. On similar grounds I have not included any of the cryptic writings connected with Gematria, a system of word exchange based on numerical values, nor the traditional Notarikon, based on the abbreviation of words to the initials of those words (and sometimes to the final letters of those words) giving rise to puzzling secret scripts.
The main body of this dictionary, comprising the alphabetical entries, is designed to compress a large amount of useful information into a small space, and towards this end each entry follows a schema designed to classify and explain the individual sigils.

The hanging catchword in capitals is a heading, which generally indicates the object symbolised by the sigil, rather than the name of the sigil itself. Wherever possible this heading is the traditional name attached to the object symbolised within the hermetic source from which it was derived. In some cases, however, it has obviously been necessary for me to select or invent a name for identification, even though no indication of the precise name appeared in the source. In such cases I have simply used my own discretion. For example, the choice of the word WRATH for the sigil given by Boehme ☩ might be reasonably questioned by those unfamiliar with Boehme's cosmology, yet this word catches more precisely the thecosophist's high anthropomorphic vision, than would a word such as DARK or NEGATIVE, which might well be used to contrast with his sigil for that Outpouring which he calls LIGHT, and to which he gives the mirror-image sigil ☩.

I have wherever possible used one word for the heading, but this should not blind one to the fact that all occult sigils are multilayer in meaning: for once BLAVATSKY 1877 was not being obscure when she claimed that many occult sigils are intended to be read on seven levels! It is probably this undoubted septenary nature of sigillic meaning which to some extent explains why I feel somewhat frustrated in the definitions I have given many of these sigils, for virtually every sigil could be the subject of at least a paragraph of explanation, and in some cases, indeed, as with such sigils as the ankh ☩ the sphragis ☩ or the monad ☩ a whole book might well be usefully written. The format of the book has determined that the meaning of each sigil be dealt with mainly by providing a reference - by setting the sigil in an available context - with the result that many of the multilayer connotations and dynamic speculations implicit within the sigillic form have been ignored. In some cases I have even had to ignore some of the more important bibliographic sources for such ideas, in order to avoid perplexing the
reader with too much complexity of supportive explanation. For example, it would have been possible to present a deeply esoteric explanation for the analysis in STEINER 1906 for the sigil for CANCER \[\text{\textbullet}\] relating it to the activity of the soul, and revealing the duality of the sigil as expressive of a corresponding duality within the soul, involved with the power of the soul to construct the physical body. No justice may be done in brief to STEINER 1906, and indeed a thorough treatment of the idea behind his explanation would take us into a literature as ancient as Porphyry, as modern as Goethe. In such cases I have restrained myself, and have substituted in the place of prolix explanation and bibliographic reference a set of more 'accessible' explanations, in the hope that the more bibliographic reference will induce the reader to further research. This does not mean, of course, that the deeply esoteric has been entirely expunged but it does mean that the esoteric is merely hinted at, in order to avoid obfuscation. The attendant limitations of explanation are to be experienced especially in connexion with the sigils from the hermetic Rosicrucian stream, and in the explanation of sigils derived from such authors as Boehme and Blavatsky, in which cases my entries are in almost every case virtually apologetic thumb-nail sketches of profoundly significant occult visions.

Arising from this endemic complexity of the occult tradition has been my doubt, in some cases, as to how the sigils should be named. This is a problem which is especially prevalent in the alchemical sections, for it is in this field that the nomenclature is especially rich. For example, the encyclopaedic work of SOMMERHOFF 1701 lists no fewer than 40 different names for SAL AMMONIAC, and even more for SULPHUR, and yet I was reduced to presenting such material under one heading. The impossibility of doing this sensibly in every case has resulted in a degree of duplication of sigils, and the provision of entries which might be taken - by those involved in exoteric studies, at least - as the same substance or conception. Needless to say, I have attempted to avoid the complex cross-referencing to which this 'endemic complexity' leads, and wherever possible I have used the most well-known traditional name.

Immediately after each heading, the entry is prefaced by an
abbreviation for the class list, the group of hermetic studies in which the sigil is most commonly found. These abbreviations are:

- Alc. Alchemical
- Ast. Astrological
- Geo. Geomantic
- Mag. Magical
- Occ. Occult
- Pal. Palmistic
- Rel. Religious

Naturally, it will be found that there is considerable overlapping of boundaries, especially among the sigils used in the astrological and alchemical contexts. I have tried to avoid confusion, and yet have attempted at the same time to be fairly comprehensive, by using a system of cross-reference. For example, the astrological JUPITER is referred to the alchemical TIN, and the two entries constructed separately, even though it is understood that the two groups of sigils are frequently interchangeable.

The Alchemical group includes by far the greatest number of sigils, mainly because for almost two thousand years there has been a tradition of listing sigils and their names, and many such lists have survived. In order to avoid prolixity, and the mere recording of sigils for the sake of recording, I have restricted myself largely to compiling these entries from some twenty or so books and manuscripts which I myself regard as the best keys to the sigils. Additionally, I have exercised my own discretion as to which sigils to include, rejecting all the dubious ones, and those without clear or agreed meanings. This explains why I have in some cases suppressed certain of the meanings from the sigils given in such sources as THESAURUS 14C, for example, since a few of these are illegible or dubious as copies; it explains also why I have not recorded some of the sigils in the invaluable GEISSMANN 1906, since certain of the meanings recorded - and indeed, certain of the sigils - are questionable. I have in almost every case restricted myself to reproducing the sigils which have entered in the Western tradition, which has of course meant that many useful lists have been rejected. This explains why the lists of Greek sigils preserved so thoroughly by ZURETTI 1932 have not been
incorporated to any extent into my text, whilst the other, less
generous lists, from such sources as BERTHELOT 1885 have been included.
Equally, the vast numbers of Arabic, Egyptian and Syrian sigils which
may be found in manuscripts and in specialist articles, have not been
included, save those which are (perhaps) interesting from the point of
view of graphic etymology, and the forms relating to astrology, given
by such authors as LUEDY 1928, within a larger study of symbolism. In
view of this it might surprise the reader to find so many sigils
which have been preserved from the Hebraic tradition, yet here I would
argue that many of these sigillic forms have found their way - albeit
unrecognized - into the mainstream symbolism of mediaeval and
Renaissance art. Many of the 'decorations' and apparently meaningless
'doodles' on the hems of the Saints' clothing in such works of art
are in fact derived from the orient and from the Hebraic, in an
'arabism' which would have shocked many mediaeval artists, had they
recognised their sources! Many of these sigils are obviously
derived from secret alphabets (which is one reason why I have included
such textual scripts within the present work), other are more
perplexing, being both difficult to track down and interpret, even when
found alongside forms more easily identifiable - as for example along
the Madonna's hem in Raphael's Ansidei Madonna in the National Gallery,
London, only one of which is immediately recognisable as being from the
astrological or alchemical tradition: \[\text{SIGIL}\] the standard
sigil for PISCES \[\text{SIGIL}\] which is of course extremely significant within the
context of the secret structure and symbolism of this painting. On the
other hand, fascinating sigils for which I was able to determine a
meaning from a separate text which was not itself a Western form,
led to difficulties.

The Astrological entries have received a more thorough 'graphic
etymological' treatment than the others. This has been possible simply
because extant documentation permits a clearer picture of the development
of these sigils to be constructed. Surprisingly, these astrological
sigils reveal graphic etymologies which confound the more popular theories
concerning their forms. I have avoided recording the more irresponsible
INTRODUCTION

and imaginative 'graphic etymologies' which have been accorded many of the astrological sigils, yet at the same time I have attempted to give some indication of the common idea underlying a particular form by recording the popular etymology, even in those cases where I know this not to be accurate. Thus, I have avoided mentioning the imaginative interpretations of SUCHER 1971, and yet have recorded the antiquated suggestions of AGRIPPA 1510, and even the modern 'rationales' by such astrologers as HONE 1951. Inevitably, in view of the close tie which used to exist between astrology and astronomy, one or two of the sigils recorded for astrology are still in use in astronomical circles. I have tried, however, to avoid recording the large number of abbreviations, symbols and short-forms which are used in modern astronomy, except of course when these are found also in hermetic sources. Needless to say, I have refrained from including the astrological sigils accorded highly specialist meanings in the various sequences of the secret alphabets which include astrological forms; even so, in one or two cases I have found it necessary to refer to certain of these, for the sake of clarity, as for example in the entry for ASCENDANT. In a few cases, especially where the astrological bordered on the purely occult areas, a number of sigils are known to me which I have not been able to include in the present work simply because they are not drawn or reproduced alongside literary explanations. One of the most interesting of such sigils is that found on the sword blade in the hand of Michael in Piero della Francesca's famous painting in the National Gallery, London: So far as I know, this sigil has no attestation, yet it is extremely important as a symbol in that it is found frequently in Michaelic imagery. Now, whilst this sigil is not (so far as I am aware) discussed in any of the books on symbolism, it is quite clearly linked with the concept of Michael as the leader of the seven so-called Archangels (in fact, in Trithemian lore, the Secundadeis) which came into Western occultism from the Arabs, by way of Peter of Abano. It is, furthermore, a sigil actually described in extant literature, for the SOHAR SHEMOTH refers to 'Six luminosities (which) form a circle, surrounding a seventh Luminosity in the centre', a description which is precisely reflected in the Michaelic sigil. This
sigil is linked with many occult ideas - with the concept of the QUINTESSENCE (in that the outer circle is the basis for the hexagrammic sigil of the ELEMENTS: ☧) and it would be no difficult matter to link the sigil, via TRITHEMIUS 1522, with the 'Seven Ages' or periodicities, and indeed with many other septenaries. Such sigils I could not properly include within this Dictionary, in spite of their intrinsic interest to me, and their undoubted importance within the esoteric tradition.

The Geomantic section refers exclusively to the correct use of the word, and not to anything suggested by the modern popular misuse. Geomancy properly relates to the art of contacting spirits by means of earths, stones and minerals, usually in order to predict the future. The so-called 'geomancy' associated with ley-line studies, which are so popular, and so misunderstood, today, is merely an example of the wrongful annexing of an ancient word which had already a specific connotation and denotation. The misuse, which is daily on the increase, very probably arose because those who developed the various ley-line theories were unfamiliar with the deeper occult tradition, and certainly unfamiliar with spiritoid prediction. The misuse was thoroughly compounded by a common failing among nineteenth-century sinologists in translating the Chinese term feng shui, a system distantly related to the modern telluric studies of ley-lines, quite wrongly as 'geomancy'. The traditional geomancy of Western occultism is a predictive art, involved with contacting spirit agencies, and it is in this sense that the entries are included in this text.

The Magical entries are limited almost exclusively to the more common of the numerous sigils apportioned to the vast hordes of demons. This list is short within the present text because I have felt it necessary to limit demonic activity, for fear it would possess entirely the book. My aim has been to record only the most interesting sigils, and then only those for the more infamous demons. I have limited the choice strictly to those which are simple in form. A glance through the hundreds of demon sigils in any common grimoire or specialist text - for example, SCHEIBLE 1848 - will indicate something of the temptations of complexity and inutility which I have managed to resist:
are two examples of sigils for MEPHISTOPHIEL which I did not record from the many supplied by SCHEIBLE 1848. Within this magical section I have avoided also recording protective sigils, such as talismans used to ward off the evil eye, and those designed to attract beneficent forces or spirits. The majority of these sigils are the equivalent of emotional doodles, with none of the cosmic significance of true occult sigils. They are best left in oblivion, and in any case usually legitimately exclude themselves from the present context simply because they do not express a clear meaning. An exception to this veto is the inclusion of many early Christian sigils (especially those presented so ably by TESTA 1962) which were originally either occult or esoteric, and were later quietly appropriated for magical and talismanic use.

The Occult entries include those sigils which do not fall easily into any of the other categories, and which still express occult ideas, if only by virtue of being involved with a graphic system of occult thought or symbolism. Such consideration underlies the reason why the entry under CROSS is marked Occ. rather than Rel., for it is precisely the occult context which is of interest to us, rather than the traditional religious view. It may be found that within this general Occult series I have had to exercise more fully than in other sections my prerogative to provide verbal equivalents for sigils which were not given names by their originators or recorders. I have tried to mitigate the effects of this by providing useful cross-reference.

The Palmistry section is admittedly the shortest, and the sigils within it might well have been swallowed up by the Occult heading, save for the fact that Palmistry is not strictly speaking an occult study, even though the symbols and sigils used in the chiromonogical and chiromantic traditions are derived from occult sources.

The Religious entries are restricted exclusively to those sigils which are linked with the occult stream in general, or with the hermetic stream of esoteric Christianity in particular. In making choice of sigils from
the vast number available, I have had to exercise my own judgement, without giving specific reasons for particular inclusions. For example, when I record the ancient sigil given by BOCK 1931 as symbolic of CHRIST, from a glyph recorded in the tomb of Domitilla, I chose the sigil because of its connexion with the Piscean imagery attached to Christ (see GETTINGS 1978), and because it combines solar imagery, as well as the cross, integrated within the more obvious image of an anchor. The neighbouring glyphs in this same source could hardly be taken as symbolic of Christ in that there is no supporting evidence - they are no doubt esoteric glyphs, and whilst one may make an informed guess at their meaning, one does not actually know what they mean. It would not have been possible to discuss in detail all such choices and rejections in the construction of this book. One may take it that if a common symbol which has found its way into a sigil form is not included in the text, then there may be serious doubts as to the meaning ascribed to it. This certainly explains why I have rejected so many of the sigils in such a work as VERARDI 1972, for many of these, in spite of being accorded an esoteric meaning in connexion with the trulli art of Alberobello, really belong to the exoteric tradition, and in most cases permit quite other interpretations to those given by VERARDI 1972.

Following the class abbreviation is the actual entry which, without exception, gives a bibliographic reference to the list of literary sources set out on page 293ff. This reference consists of a word and date. The word is either the name of the author or a keyword taken from the title of the work, chosen in order to provide a distinctive reference; the date is the date of publication (not always the first edition), or the century of compilation. This date is not in itself intended to indicate the antiquity of the sigil given in the reference, but merely designates an accessible source as a starting point for further research. This explains why certain of the astrological forms, though Graeco-Byzantine, are recorded by the modern references such as BERTHELOT 1885 or NEUGEBAUER 1959.

This bibliographic reference is provided also as a source-list for those who wish to pursue more deeply the levels of meaning ascribed to
particular sigils, or revealed in various graphic etymologies. This of course means that the bibliography has been limited to those texts which record specifically the sigils, as well as give an explanation or account of their denotation or meaning. This explains why, for example, I have chosen to quote BLAVATSKY 1888 in connexion with the CROSS symbolism without mention of the important RAGON 1853 (the source upon which BLAVATSKY 1888 leaned), simply because no sigils are given by RAGON 1853. For similar reasons neither BURCKHARDT 1958 nor GUENON 1975, both of whom deal excellently with the symbolism of the cross, are mentioned in the entry.

Since I have determined to include material from texts which give both a sigil and an explanation for the sigil, I have in some cases omitted some sigils simply because no graphic form was recorded in the sources where the sigils themselves were described, and their meanings given. For example, if merely the literary traditions had been my concern, then it would have been possible to give the sigil under the entry for ETHERIC, for there exist descriptions of such a sigil (as a 'five-pointed star') in, for example, BLAVATSKY 1888, associated with the glyph which I have seen many times on ancient remains in Egypt. In its glyph form the sigil is sometimes shown with the sigil for the Sun and it would of course have been useful to record this solar-centred figure, for within the traditional occult cosmogenesis the etheric forces are linked directly with the sun itself (see for example WACHSMUTH 1923).

Occultists are aware that this sigil symbolises the etheric body - is indeed a vestigial drawing of the human etheric body itself - and in this connexion had a profound influence on early Christian art. For example, the so-called orantes in catacomb paintings are not in fact intended to show figures in prayer, as most art historians assume, but as BOCK 1931 says, are 'representatives of the departed', being schematic drawings of the liberated etheric body. However, whilst several good occult sources do give descriptions (and indeed diagrams) of this symbolic form, I have not been able to find a graphic representation alongside a name or a meaning. For this reason I have had to omit the sigil from the text.

With all these bibliographic references there is the danger that in
simply abstracting a sigil from its context much of the complexity, and certainly its multi-layer structure, will be lost. An example of this may be found in the simple entry under SWASTIKA, the sigil said to be the oldest of all graphic symbols. The entry deals only briefly with the meaning of the sigil, yet as BLAVATSKY 1877 says, 'It is not too much to say that the compound symbolism of this universal and most suggestive of signs contains the key to the seven great mysteries of the Kosmos' - a daunting enough thought for any compiler of sigils. Thus, my bibliographic reference after SWASTIKA is intended to point to some of the occult depth within BLAVATSKY 1877, and in turn to the various bibliographic references which this author herself adduces.

The inclusion of references under the conditions set out above has of course led to the use of certain titles which might - and with good reason - be sneered at by the academic purist. For example, the highly personalised symbolism of KOCH 1930, who in fact reveals little knowledge of occult symbolism, has been included because his sigils and meanings, whatever their merit, have already entered into the bloodstream of occult symbolism. The same might be said concerning the work of CIRLOT 1962, who demonstrates little real familiarity with graphic symbolism, yet through his writings has influenced a whole generation towards a particular method of interpretation. Naturally, such imaginative constructions, whatever their intrinsic value, must be recorded in such a work as this: no good lexicographer could afford to reject a word from his dictionary simply because it is sometimes spelled wrongly, or given a silly definition! It follows from this procedure that the scholarship underlying my own researches has had to encompass all levels of academicism, ranging from the brilliance of NEUGEBAUER 1943, who has put the study of the ancient sigils on an entirely new footing, to the embarrassment of ALBERTUS 1974, who cannot spell even the English names attached to the sigils he lists, let alone the Latin.

The sigils themselves are listed chronologically by date of bibliographic reference, and then alphabetically within the same chronological period. In a few cases, as for example in the entry PLANETARY SYMBOLS, I have treated the entry alphabetically throughout, in order to avoid
confusion. It is evident that the date attached to the reference does not always indicate the earliest known use of a particular sigil, even though in many cases it does give some indication of the period during which the sigil was being used with a particular meaning. It is worth pointing out here that the dating of sigils - particularly occult sigils - is generally a most difficult exercise. Even in those cases where it is possible to track down the provenance in a general way, a precise date is generally elusive. For example, it is possible to indicate the provenance of the modern sigil for the Sun ☀ as being Italy (perhaps Florence) round about 1480; yet one cannot determine from available sources whence this sigil was derived for occult use. My article under SOLAR 1978 sets out some of the problems regarding this particular sigil, and this may be taken as representative of the general problem of dating sigils. The problems which arise in regard to the dating of alchemical sigils is even more pronounced than with the astrological ones, for these have been copied and re-copied with more or less care from late mediaeval sources, many of which are now lost. Generally I have followed in the footsteps of GESSMANN 1906, and have merely indicated that they are 'mediaeval', even when informed guesswork would suggest that they are much older.

It may surprise the layman that even the relatively modern sigils for the signs of the zodiac and the planets are difficult to date. Whilst one may survey the development of their forms from Graeco-Byzantine sources, in most cases the modern forms did not appear until relatively late. My own view is that they were promulgated by esoteric schools - perhaps indeed by the School of Chartres and its subsidiaries - but there is, so far as I know, no certain historical records which show by whom or when such work was done. Certainly, the introduction of printing to the West had a profoundly settling effect on the forms of the sigils, if only by virtue of the fact that typefaces generally included the range of specially cut founts of astrological sigils.

This might have been a convenient point to present a commentary on the history of the theory underlying occult symbolism, which has a considerable bearing on the development of the sigils: however, the sigils themselves have left little space here for such a study, and
I must content myself with augmenting the bibliography with certain relevant works which themselves deal with the history, even though within specific and somewhat specialised scholastic areas. The development of alchemical sigillic forms has been treated with reasonable thoroughness - for example in the excellent works of CROSLAND 1962, CARBONELLI 1925 and ZURETTI 1932. On the other hand, virtually everything written around the theory of astrological symbolism does not stand the test of even the most elementary scholastic investigation - though such authors as Brouault 1664, Kriegsmann 1665, HUET 1679 (whose ideas appear to have influenced most modern writers on the subject) are worth study. The theory of occultist symbolism fares only a little better, simply because those who did know (as opposed to those who pretended to know) wrote little, and usually about only a few of the sigils. Thus, the excellent work of BLAVATSKY 1888, whilst worth close study, yields few sigils, yet the relatively imaginative work of WIRTH 1927, in which he attempts to reconcile the tradition of the Hebraic and neo-Platonic Cabbalistic tradition with the alchemical tradition, with a view to throwing light on the 22 major arcana of the Tarot pack, produces many sigils, most of which are of little real value within the esoteric setting of the sigillic tradition. In the comparison evinced here, the numerates are perhaps less important than the qualities of the work involved: BLAVATSKY 1888 did know what she was writing about, whereas WIRTH 1927 did not, yet (such is the development of such things in popular occultism) it is the sigillic forms of Wirth which are now more widely spread in our culture, and even used by those who should know better.

An entry which gives more information than a mere bibliographic reference is generally intended either to throw more light on a particular sigil, or to suggest ideas for further research: in no way is such an entry designed to give a full account of the derivation or meaning of a sigil. One of the main problems in the approach to occult sigils is that the majority of them mean very many things, and in some cases the precise meaning may be gathered only from a given context. For example, in the single manuscript I list as ALCHEMY 1650, the sigil Θ is accorded three different meanings - REVERBERATIO, EARTH and SALT - and it is only from a
particular context that one may decide which of these three meanings is intended by the sigil.

This problem is further complicated by the undisguised intention of many alchemical texts to speak in riddles, presumably to the initiated few. A good example may be found in the alchemical term AIR, for which the most common sigil is a variant on $\bigtriangleup$. The uninitiated might quite reasonably assume that the name and the sigil refer to the mixture of gases in which we are immersed, but a survey of the SHORT LEXICON of WAITE 1894 will rapidly disenchant him, for this records that 'Eugenius Philalethes says that the air is not an element, but a certain miraculous hermaphrodite, the cement of two worlds, and a medley of extremes. It is the sea of things invisible, and retains the species of all things whatsoever. It is also the envelope of the life of our sensitive spirit. The First Matter of the philosophers is compared to air because of its restlessness.'

Such considerations should rightly lead those interested in matters of scholarship to exercise caution when consulting this Dictionary, for there may be no doubt whatsoever that the terms used by the early occultists do not always correspond to the meanings we take for granted in our modern usage. A perusal of the encyclopaedic SOMMERHOFF 1701 will quickly demonstrate the absurdity of assuming that the meanings are even remotely the same - indeed, a glance at the notes on Venus microcosmi in the entry under VENUS should indicate some of the difficulties here. Again, a reading of the entry under PHLEGMA in the text is also relevant, for it might be reasonable to assume that the phlegma of the alchemists was that sputm to which we refer when we use the derivative term, or perhaps linked with the theory of the humours, and hence tied up with the rich theories of the TEMPERAMENTS - however, as SOMMERHOFF 1701 reveals, this phlegma is an especially important distilled liquid used in the alchemical search for the Philosopher's Stone, and presumably the sigils given alongside the name would refer to the alchemical meaning, rather than to anything merely modern. Thus, in specialist work, where a precision of meaning is required, it would be as well to consult such a specialist as SOMMERHOFF 1701, or a similar reliable Lexicon, in order to
ascertain the real meaning contained within the sigil, as intended by those who used the sigil. Specialist requirements apart, however, the present Dictionary has been designed so that it corresponds to modern denotations and connotations (the frequent use of the Latin names is intended as a mute reminder that a strict translation does not always carry one to the sense intended in a modern usage), though naturally within a field where it is taken for granted that things are rarely what they seem to be. It is probably because so many of the ancient sigils were intended for levels of understanding which are no longer generally accessible that the complicated diagrams and co-ordinations of sigils in such a text as GEHEIME 1788 are, for all their apparent aim of setting out Rosicrucian lore, largely incomprehensible save to a few specialists. No dictionary may take into account such refinements and complications, and the result is that certain of the explanations of the sigils are on a level somewhat removed from the levels intended by the early occultists. A fine example of this loss of meaning may be seen in the sigil for SULPHUR which may in one context refer precisely to the element, in another to the fixed principle underlying natural phenomena, in another to the alchemical union of Earth and Fire, and on another level simply to 'Spirit'. On each of these different levels, the materiality of sulphur itself (and consequently its sigil) may be related to one of the Three Principles, the sigils for which are the potentialities emanating from the Chaos of Materia Prima. Such considerations as these indicate how, in the field of hermetic symbolism at least, a linear thinking is almost a hindrance to right understanding; yet the fact is that all classification systems - especially those of a dictionary - are in themselves linear in form and intention.

It is clear therefore that, the nature of hermetic symbolism being what it is, the need to be usefully simple has led to the sacrifice of a certain quality of 'inner' meaning. For example, in the alchemical text GABELLA 1615, which is in some respects a model of occult graphic symbolising, it is difficult to root out the many subtle explanations of the sigil which is termed Nuntius, and which I have listed quite simply as MERCURY, in a wild injustice to both Mercury and GABELLA 1615.
In this seventeenth-century text the sigil is treated in the manner of the best alchemical texts, which is to say with apparent confusion. The author's hints and guesses are obviously designed to discourage linear thinking, and if followed expertly do indeed lead to a series of multidimensional meanings which are very impressive in themselves, though hard to resolve into a few explanatory words such as would be required of a dictionary of this kind. The meaning is indeed to be eased out of this hermetic text, in the process beloved by the tortuous, highly spiritual, sentient-thinking of the late-mediaeval alchemists. In regard to his sigil Nuntius GABELLA 1615 points out that this is the Mercurial Nuncio, suggesting that it is both a mediator between the solar and lunar forces, as well as between the solar and the elemental. By subtle choice of words he indicates that Mercury must contain a dangerous element itself, in that it mediates between the volatile Sulphur and the inert Salt of the Philosophers, the former being an especially difficult substance to handle. Since Mercury does partake of danger, it is linked with the planet Mars, the idea being a visual throwback to a previous sigil which shows 'Mystical Mars' as a sigil composed of Sun, Moon and the four Elements (a form related to the MONAD of DEE 1564). The word chosen by GABELLA 1615 for Mars is a corrupt form of the Latinised Greek Pyroesisis, obviously intended to suggest the burning nature - a quality which one would not immediately associate with Mercury, even though its volatility is well recognised. Here then, in one paragraph, two or three diagrams, and a few literary allusions, one has nuances which link the 'planet' Mercury with cosmic forces, with the Sun and the Earth, with the alchemical processes, with the danger of such processes, with inner fire, and indeed with the whole cosmic question of Martian forces, along with its well-known undertones of degeneration and regeneration (through its planetary rulership over the zodiacal Scorpio and Aries). There is no obvious way in which even an indication of such subtle 'sentient-thinking' - almost Chinese in its literary and pictographic allusion - may be expressed briefly, as would befit a dictionary entry. I have, therefore, stripped merely one idea from this multi-layer structure, and have left only the bibliographic reference as crutch for the reader. This is
unfortunately the case for many of the entries, but the very nature of occultism appears to demand such treatment.

In certain cases I may appear to have exceeded my brief, for I have felt it appropriate to give meanings for sigils which have not been allocated a precise meaning by an author, but which have been 'explained' by a further image, sigil or symbolic design. This happens rarely in the text, but a notable example is from MICHAELSPACHER 1616, who gives twelve intriguing sigils alongside his images for the constellations or zodiacal signs. For example, the sigil $\alpha\gamma\delta\chi$ is given beneath the image for Taurus. These sigils are not explained within the text, but are in fact meaningful when the zodiacal associations with either certain alchemical processes or certain materials are taken into account. In this particular case, it is true that my entries give three alternative 'meanings' - a zodiacal, a materiality and a process - which may even be considered conjectural, but I feel that this is better than offering no explanation at all for this well-known group of sigils.

I have felt little compulsion to include the graphically interesting sigils given by such sources as HASSENFRAZT 1787, for whilst these do have the appearance of being 'occult sigils', and are in many respects derived from the tradition of alchemical symbolising, the system is designed to serve the new spirit of scientific inquiry, and may therefore not be considered occult in the sense understood within this present context. In a sense, it has been difficult to determine at what point one should draw a line between the 'occult' and what is merely exotic or exoteric symbolism; no doubt my choices and exclusions will not please every reader. In this sense, then, save within the obvious occulta of literature, especially in those fields relating to Theosophy or Anthroposophy, and to some of the 'inventions' of KOCH 1930 or CIRLOT 1962, my study of the sigilla may be said to terminate with the work of DALTON 1808, or with the like-minded HASSENFRAZT 1787. If we seek a 'symbol' of the influence of eighteenth-century rationalism on the development of sigillic forms, then we may see it in the proposal of the latter author - authors, indeed - who sought to distinguish the 'earths' by the Aristotelian form $\nabla$ and the alkalis, potash and sodas, with
thereby, in the innocent use of a sigil marking a profound break with an ancient tradition. This is by no means the place to make a study of the modern symbolism which has attached itself to modern Chemistry since those days - CROSLAND 1962 has sketched a useful outline of this development - but the fact that I end more or less with DALTON 1808 in the alchemical realm should not lead the reader to suppose that this is the end of the matter for other occult areas. It is worth observing, indeed, that whilst the alchemical tradition appears wholly swallowed in the modern Chemistry, until this latter once more discovers or recalls its original purpose, the sister arts of astrology and its embracing occultism have survived relatively intact, and are both spawning new sigils and symbols, though admittedly of less validity and vitality than those promulgated by the ancient mystery centres.

The very nature of the subject has required that I exercise a controlled personal discrimination, especially in those cases where the precise meanings of sigils are not known - for example, only a few of the sigils used on the embroideries of his figures by Raphael are still known to us, and therefore I have included only those which are understood (without entering into the refined areas of academic polemics). In the case of the majority of the sigils for spirits I have been especially careful to record only the most frequent. For example, I think that there would be little purpose in listing the numerous sigils given in TRITHEMIUS 1650, ranging from the relatively decorative \( \Delta \) for the spirit Gamam, to the laconic forms such as \( \bowtie \) for Camiel, \( \frac{\pi}{2} \) for Malgaras, or \( \forall \) for Cabariel. In regard to the secret scripts which abound in occult manuscripts, I have resisted the temptation to include certain of the forms, alphabets and sigils which are not strictly occult, even when these have obviously been designed for purposes involved with what would nowadays be termed 'black magic'. Most of the demonological secret scripts are virtually the equivalent of private shorthand.

Above all, I have chosen to be limited in the choice of which sigils to include by size and complexity. It would have been aesthetically pleasing to give the large sigils for the demons which appear in certain of the more extensive demonological manuscripts, as for example the
seventy-two spirit sigils from LEMEGETON 17C, of which the following are three:

Equally exciting would have been the record of the lovely sigils from the thirty-six decans recorded in LAMBECEUS 1500:

Unfortunately, the very complexity of their forms render it impossible to copy them out on the scale envisaged within the present format and scope. Exclusion is partly justified in any case simply because the majority of these are not so much sigils as decorative motifs or designs. One feels that in such exclusions due to size it is the Rosicrucian sigils which have suffered especially, as a glance through such a text as GEHEIME 1788 will confirm. Thus, even the ROSY CROSS itself was almost rejected as a sigil, for even the most simple form of the rose at the centre of the cross is graphically complicated. Reluctantly, I have also excluded the occult images in FREHER 1717, for these are highly pregnant symbols, verging almost on the domain of symbolic devices, rather than sigils, and whilst it would have been useful to give a record of this worthy summary of Boehme's cosmoconception, the present format precluded this. Naturally a sigil may range in size from a mere dot to the elaborate design of the LAMBECEUS 1500 decanates just reproduced, and this has meant that there has had to be some fine borderline at which a sigil is included or rejected because of size. I have been somewhat eccentric in regard to this borderline, and have not felt it necessary to explain myself, except in terms of what I consider to be useful within the expressed aims of this dictionary. For example, whilst the very sizes of the sigils given by
BERTHELOT 1887 for the so-called 'mystic drawings' from Greek sources, which no doubt were intended to represent alchemical operations (perhaps analogous to our own atomic equations) has led to rejection

I have none the less included the large and relatively complex sigil for SCORPIO from the mediaeval Italian source given as LUCCA 17C and many variants of the sigils for fixed stars, such as those listed in Appendix 2, page 316, from AGRIPPAPA 1531.

Another factor I have had to bear in mind in regard to the question of inclusion and rejection is that of utility. Had I recorded sigils merely because they are 'occult', without reference to modern needs, then there would have been no end to the volumes of this book. I have been very selective in terms of what I feel is needed by a fairly specialist reading public. For example, following what I imagine to be the needs of a modern reader, I have rejected almost all the fascinating sigils in KIRCHER 1655, quaint and imaginative as they are - these sigils would be of value only to a specialist in seventeenth-century transcriptions of foreign alphabets, ideas and occulta, far removed from the traditions with which we are dealing here. In any case, such a specialist would be sufficiently familiar with KIRCHER 1655 not to require the aid of a dictionary, save in the questions of minutiae. In view of such an important exclusion, it might be argued that I have included some material which is dubious. For example, an alert reader might argue that the sigils for the lunar mansions which I do include are not in fact sigils, but merely visual guides or mnemonics, for those who sought to locate the areas along the ecliptic. They might argue, for example, that the form I give for VENTER ARIETIS, the second mediaeval lunar mansion, is not in fact a sigil, but three stars along the ecliptic, delta Arietis (sometimes called Butein), epsilon and zeta Arietis. Such an argument would be supported by an examination of the night sky, and also by the fact that the twenty-first mansion, called Desertum (by a delicate twist
of irony, *Al Baldah, 'the City', is the Arabian manzil equivalent*, is given no sigil by the source *Mansiones 14C*, and is merely located between the mansions PASTOR and TREBS. No doubt the origin of these curious sigils - if indeed they are sigils - must be sought in the distribution of the fixed stars which mark the entrances to the twenty eight mansions - in marked contrast to the sigils for the signs and constellations. However, certain lists, as for example that given by *ABANO 1303*, show that early attempts were made to originate or preserve sigils for the lunar mansions, as though for magical purposes probably involving simple amulet construction.

It is especially in regard to sigils known to be derived from ancient texts that I have exercised discretion, since many of these have now little value, and in the majority of cases their precise meaning and application have been lost. Thus, many of the Greek sigils listed in such sources as *Fresne 1688* or *OMONT 1894* have been rejected. Not only have many of the ancient sigils names which are obscure in application, and even the subject of remote academic argument, but also the names have frequently no known application within occult contexts. For example, the sigil $\mathcal{O}$ given under the name 'Ἀπόκλιψις' which may mean 'a firebrand', 'a blister', or 'a chilblain', which may be a mistake for the 'Ἀποκλίψις' which is an astrological term for a sign preceding a nodal centre, may as a sigil be taken as a close relation to the Greek form of DAIMON - such considerations would lead more to confusion than clarification in an encyclopaedic entry. On the other hand, certain sigils which have survived, but which refer to ideas no longer used or understood in occult contexts, have an antiquarian or palaeoglyphic interest. For example, the sigil recorded by *OMONT 1894* for the *pars* called Δὲλτα, for which the sigil is $\mathcal{O}$ had a wide application as one of the important Ψαλτηριον in Greek astrology: this sigil has been recorded for its antiquarian interest even though it refers to an idea long fallen out of use by astrologers.

The problem of 'meaning' is especially acute in the ancient texts, and in some cases it is possible to form an approximate idea of the particular occult significance of a sigil only from the form of that sigil itself.
For example, the Greek term Ξυγδος recorded by OMONT 1894, has itself a very wide application, meaning in general 'an assembly' or 'meeting', and it has specialised use within grammatical, fiscal and even sexual contexts. The Greek sigil attached to this name is a compound of Greek forms for Moon and Sun, and these leave one in no doubt that a syzygy is implied, even though this could relate to the astrological aspect of conjunction or opposition, and even though it is possible that the sigil was intended to express a synodic relationship between the two luminaries, as these periods were of great importance to the Greek astrologers, and relate to certain 'mystic numbers' attached to the planets. More specifically, the sigil could refer to the metonic cycle of 19 solar years, 235 lunar months, or to the 25 so-called 'Egyptian years' of 409 lunar months. An attempt to arrive at a true understanding of the original meaning of the sigil is beset with difficulties beyond the capability of the merely academic mind, and such a sigil may be recorded for purely antiquarian reasons. At times, however, specialist knowledge may unravel the meaning of certain sigils otherwise lost to us so far as meaning is concerned. For example, the word κληρος for which the sigil (more precisely, abbreviation) Κυ has been given, has a meaning both within a magical connotation, involved with cleromancy, and within a specialised astrological meaning, relating to the modern conception of pars (for example, the κληρος τυχης is the equivalent of the Arabian pars fortunae), and it is from the astrological contexts recorded by scholars such as FRESNE 1688 that one is led to ascribe an astrological meaning to the sigil. More generally, however, it is impossible, without extensive palaeographic study, to determine the particular application, and only a general hint of meaning is possible, with the result that it would be quite fatuous to include the sigil in a dictionary of this kind. Against this, it must be admitted that certain sigils with distinctive names have not been considered worthy of inclusion simply because their definitions are unknown, and their application within an occult context unclarified.

In relation to the Greek and Latin texts in particular, I have tried to avoid recording mere abbreviations, on the principle that this is supposed to be a dictionary of sigils. Naturally, this does not mean
that I have excluded those abbreviations which are clearly intended to rank as sigilla (as for example the Greek sigil \(\Upsilon\) just mentioned), and those sigils which are clearly derived from abbreviations, as for example the forms recorded under ASCENDANT. This rule has led to the exclusion of certain forms which historians might regard as sigils, and the inclusion of others which other historians might regard as being merely abbreviations. For example, from the Greek collection recorded in BERTHELOT 1885 I have included both \(\Upsilon\) and \(\Phi\) which in my opinion are sigils, even though derived from the the Greek terms \(\text{Μαγγικά}\) and \(\text{Αστροσ}\). Such exclusions and inclusions have been determined ultimately by my own personal opinions.

It goes without saying that I have not thought it necessary to insert sigils which have been preserved in erroneous form. It is unfortunately no rare thing for sigils, and indeed whole batches of sigils, to be printed in reverse from copperplate, or to be given upside-down by careless printers. For example, the second line of Divine Letters in AGRIPPA 1531 was printed upside-down in WHITEHEAD 1897, producing a series of magical formulae with which no ancient occultist was ever familiar. BARRETT 1801, an indefatigable and extremely careless recorder of occult lore, managed to get a line or so of his geomantic figures upside-down, and inevitably these have been recorded by certain later dubious 'historians', who have never bothered to examine primal sources, or are unaware of the graphic theory underlying the construction of such sigils.

I have made one or two important and necessary exceptions to this general rule. For example, I have recorded the mistakes made by HEYDON 1664 concerning certain of the geomantic spirit sigils, which he copied wrongly from AGRIPPA 1531 (see for example AMNIXTEL or SORATH), and in turn I have recorded the mistake of AGRIPPA 1531 in regard to HIRCUS. Such inclusions, against the general rule, were required because these widely published mistakes have themselves been adopted as the correct forms as a result of the industry and ignorance of later copyists.

The few appendices commencing at page 314 have been included in order to present the general reader with a synoptical view of the development
of the more frequently used sigils. Especially interesting is the development of the astrological sigils for the zodiacal signs and planets, which may be studied from the selection given from four mediaeval manuscripts in comparison with the 'modern' forms preserved by AGRIPPA 1531, and given an apparently accidental imprimatur by the printing press. Of antiquarian interest is the comparison which may be made between the alchemical sigils taken from WORLIDGE 1651 with the neo-alchemical forms presented by BERGMANN 1785.

Occultism being what it is - a personal, if not to say heretical, approach to life - I have taken for granted that the reader will be either specialist enough, or interested enough, to make this dictionary his own by extending it. Towards this end, a number of blank sheets have been bound into the text, after the INDEX OF SIGILS, at page 410. I hope that the personal efforts of the reader will be such as to remedy the omissions and defects which the book doubtless promulgates. The very manner in which this text was constructed has determined that mistakes should occur. For technical reasons I was required to type out the text personally and then insert by hand the sigils which I had collected: it is inevitable that in such laborious transcribing of forms - in some cases, three or four times, between manuscript or book, and the final entry within this text - errors should have crept in. The trials and tedium of the index system - which in its very extent makes this Dictionary unique - must also have led to unobserved errors which will be far from unobservable to those who use the text frequently. If I may excuse such errors in advance, and perhaps deflect the darts of criticism, let me say that all the deficiencies are due merely to lack of scholarship, and in no way arise from lack of love for the subject. If this truth is held in mind, then my intentions will be misinterpreted only by what Crollius termed 'the wrong kind of people', from whom the ancients in any case sought to hide the true meanings of their sigils, ne in pravorum notitiam devenirent. A more important truth is expressed in the words of Carlyle which BLAVATSKY 1888 chose to head her chapter on 'Symbolism and Ideographs': A symbol is ever, to him who has eyes for it, some dimmer or clearer revelation of the God-like.
ABSORBENT EARTH  Alc.  GEOFFROY 1718 and DIDEROT 1763

ABSTRACT  See DISTILLATION and SEPARATE

ABYSS  Occ.  Sigil given by HOMER 1723 with ☯ as alternative, indicating chaos confusum, the first of the ten links in the so-called Golden Chain, presumed to be linked with the three elements within Boehme's first Divine Outpouring (see GRAY 1952).  
HOMER 1757  ☯  LAW 1772  ☯
See also CHAOS, and HOLY DEITY.

ACETUM  See VINEGAR

ACHIMER  Ast.  Mediaeval sigils for the binary alpha Virginis, sometimes called Arista or Spica, given by HERMETIS 13C and EVANS 1922  in a form adopted as a variant for the modern sigil SPICA.

ACID  Alc.  LUEDY 1928
DIDEROT 1763 gives the sigil ☯ for 'marine acid', which is probably derived from that given by GEOFFROY 1718 for 'acid of sea salt': ☯ GEOFFROY 1718 gives the sigil for acidic.  SCHIEFFERS 1775 gives the sigil ☺ for Acidum Salis; ☺ for Acidum fluors mineralis; ☺ for Acidum Arsenici; ☺ Acidum
sacchari; + Acidum urinae or Phosphori; + Acidum formicarum and the sigil □ for Acidum aereum (but see CARBON DIOXIDE).
The sigil for Lavoisier's Acide Nitreux is recorded by CROSLAND 1962 @+.
See also ACIDUS and AQUA FORTIS.

ACIDUS Occ. Sigil given by HOMER 1723 for 'corporeal acidic aspect of the Spirit of the World (Anima Mundi)'; ☐ the third of the ten links in the so-called Golden Chain, presumably linked with the three elements within Boehme's first Divine Outpouring (see GRAY 1952).

ACIEL Mag. SCHEIBLE 1848 gives two simple variants (among several complex sigils) for this demon: ☐ ☐

ACQUISITIO See AQUISITIO

ACTIVE Occ. CIRLOT 1962 gives the sigil / to represent 'the active, dynamic principle'. KOCH 1930 gives ||| for 'active intellect'.

ADAMAS Mag. A sigil given by SIGNA 17C among a list of precious stones, to be interpreted as diamond or adamantine □ Almost certainly it is the quality of 'hardness' which is intended.

ONOMASTICUM 1574 ☐

ADAMIC SCRIPT Occ. One of the numerous SECRET SCRIPTS derived from the Hebraic tradition of alphabets (see HEbraic SCRIPT), but adapted for the Roman alphabet. The version below is that recorded by CHRISTIAN 1870, with variant characters by RIVIERE 1938:

\[
\begin{array}{cccc}
\text{a} & \text{b} & \text{c} & \text{d} \\
\text{e} & \text{f} & \text{g} & \text{h} \\
\text{i} & \text{j} & \text{k} & \text{l} \\
\text{m} & \text{n} & \text{o} & \text{p} \\
\text{q} & \text{r} & \text{s} & \text{t} \\
\text{u} & \text{v} & \text{w} & \text{x} \\
\text{y} & \text{z} & \text{0} & \text{1}
\end{array}
\]
This script is almost identical with the Raphaelic script.

ADATIEL Mag. Two of the more simple sigil forms for this demon are recorded by SCHEIBLE 1848:  

ADNACHIEL Mag. Mediaeval variants for the 'angel' of Sagittarius, given by BRAHE 1582:  
See SPIRIT OF SAGITTARIUS

AERUGO Alc. Verdigris 'specifically from copper' is given the four sigils  by SCHNEIDER 1962, but these are almost certainly a confusion with traditional sigillic forms for AIR.

AES See BRASS, COPPER and CRUDE METAL

AESTAS See SUMMER

AES USTUM Alc. Sigils are given under a variety of alchemical names, such as Burned Brass, Burned Copper or Crocus Veneris.

ONOMASTICUM 1574  WORLIDGE 1651  
CROLLIUS 1612  CROLLIUS 1670  
ALCHEMICAL 1671  VALENTINE 1671  
PRESNE 1688  ALCHEMICAL 17C  
SIGNA 17C  
SOMMERHOFF 1701  
DIDEROT 1763  POISSON 1891  
GESSMANN 1906  
CARBONELLI 1925  LIJEDY 1928  
SCHNEIDER 1962  See also CROCUS MARTIS.

AES VIRIDE See VERDIGRIS

AGATE Mag. Mediaeval sigil for the semi-precious stone, sometimes called Achases or Achates, recorded by SIGNA 17C:  

41
AGIEL  Mag.  This is the presiding intelligence of Saturn (along with the spirit ZAZEL), but the sigil given under this name by HEYDON 1664 is intended to represent the letter A in the secret 'Alphabet of Angels and Genii':  上

AGNI  See TEJAS

AHENUM  Alc.  SOMMERHOFF 1701  ⊗  ☉  LUEDY 1928  ⊗  ☉  SCHNEIDER 1962  ⊗  ☉  ☉

AIR  Alc.  The most common sigil for this 'second element' is △ but this is by no means representative of the mixture of gases we know to today under the name 'Air':  in the esoteric tradition, Air is, as WELLING 1735 puts it, 'The Spiritual and Invisible Air which existed before the descent of Lucifer': the Occult Air.  A modern sigil is given by DE VORE 1947, within an astrological context:  =  whilst a 'cabbalistic' form is recorded by SHEPHERD 1971:  ¥  There are very many mediaeval variants, of which the following are the most common:

ALCHEMY 1650  ♀  →  KIRCHER 1655  L L L L

TABLE 1676  ×

FRESNE 1688  △

SHELTON 17C  ♀

SOMMERHOFF 1701  △ △ △ △ △ △

DIDEROT 1763  η  GESMANN 1906  ♀

GEHEIME 1785  △

WALTER 1970  △

See also ELEMENTS

AIR HAND  Pal.  Sigil originated to serve modern chiromancy, intended to denote the male Air hand form, given in GETTINGS 1965:  ♂

The female Air hand form is represented by the sigil:  ♀

AIR TRIPLECTY  Alc.  Whilst in practical terms any of the sigils in the forms intended to denote AIR may be used to represent the astrological
Air triplicity (Gemini, Libra & Aquarius), AGRIPPA 1510 gives a composite sigil derived from the sigillic forms most frequently used for these zodiacal signs: 

AKASHA  See AKASHYA

AKASHYA  Occ. Sometimes called Asasha or Akasa, this is without doubt the oriental equivalent of the European invisible 'fifth' element, the QUINTESSENCE (see BLAVATSKY 1888): ⊙ The sigil is described as 'a transparent white circle with dots', the latter representing chhidra, holes or spaces in substance. A sigil is given by AVALON 1919 ⊙ and is associated with the Visuddha or throat chakra.

PERSONAL 1980 ⊙
See ETHERIC and QUINTESSENCE

ALABROTH  ALC. Sigil given in ONOMASTICUM 1574, the substance being described as a 'sweet salt': ☔

ALA CORVI  AST. Mediaeval sigil for the double star delta Corvi sometimes called Algorab, given in HERMETIS 13C ☐ A variant of this sigil was given by AGRIPPA 1510 and printed in AGRIPPA 1531, with slight variations in a form which is now regarded as standard in European occultism: ☐

ALAYOCH  AST. Mediaeval sigil for the fixed star alpha Aurigae, sometimes called HIRCUS, Amalthea and CAPELLA, given by HERMETIS 13C ☐ which records also a related variant: ☐

ALBUM  ALC. Sigils for 'whiteness' or 'paleeness', sometimes also used for 'white of egg'.

ALCHEMICAL 17C ☐

SIGNA 17C ¬¬

See also ALBUMEN

ALBUMEN  ALC. Generally this sigil was restricted to 'white of egg' or 'glair'.

43
ALBUS  Geo. Sigil for one of the sixteen geomantic figures, for which a multitude of variants (dots, stars, floral devices, etc.) is used in the same four-fold arrangement. Albus is linked by AGRIPPA 1531 with the element Water, the planet Mercury, and the zodiacal sign Cancer. The following sigils are derived from late-mediaeval sources, and are sometimes used to denote the planet MERCURY, as for example in TRITHEMIUS 1503.

AGRIPPA 1531 𓁄𓁄𓁄𓁄
HEYDON 1664 𓁄
See also ALBUM

ALCALI  See ALKALI

ALCALICUS  Occ. Sigil given by HOMER 1723 as 'corporeal alkali' of the eternal becoming of God, the fourth in the ten links of the so-called Golden Chain, associated with the second (female, creative, expansive) of Boehme's Divine Outpourings (see GRAY 1952):

ALCHEMIST SCRIPT  Occ. A large number of apparently unrelated secret scripts called 'Alchemical alphabets' have been preserved in occult and alchemical texts, the general idea being that sigils normally used to denote substances or processes are substituted for the letters of the alphabet. VIGNERE 1586 records a fairly typical example, which is given here, along with a number of variants to it from SELENUS 1624:

```
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
```
The following three, all preserved by SOMMERROFF 1701, are again fairly typical of these scripts, combining astrological and alchemical sigils apparently without any real feeling for 'meaning' or secret symbolism:

See also SECRET SCRIPTS.

**ALCOHOL**  
A sigil is given by KOCH 1930, though without a stated source:  
SCHNEIDER 1962 gives the sigils $\aleph, \aleph$ for spiritus vini rectificatissimus, but see SPIRIT OF WINE.

**ALDEBARAN**  
Ast. HERMETIS 13C gives the sigil for alpha Tauri: $\chi$
ALEMBIC Alc. In esoteric alchemy, the symbol is used for the human physical body, in which the Great Work of transmutation takes place; in exoteric alchemy, the term refers to the vessel used for the process of distillation. The latter meaning is probably intended by the following mediaeval sigils:

ALEMBIC 1650
SIGNA 17C  
GESSMANN 1906

ALEPH Occ. The first letter of the Hebrew alphabet, for which very many derivatives have been compounded within the tradition of SECRET SCRIPTS, amongst which a selection from BARTOLOZZI 1675 may be regarded as the most well known:

The letter and its sigil derivatives have been used generally to suggest the idea of 'beginning'. WIRTH 1927 equates aleph with the first arcanum of the Tarot pack, the JUGGLER, and thus with zodiacal Taurus, the constellation Orion, and with the Mercury of the Alchemists. He traces a graphic etymology with the forms which demonstrate a vestigial bull's head, or that of an Ox:

ALKALI Alc. ONOMASTICUM 1574

ALKANET Alc. Sigils recorded from Greek manuscript by BERTHELLOT 1885, for 'dyer's bugloss': The same source gives a related sigil for Laodician Alkanet:

ALL THINGS See HOLY DEITY

ALPHA Occ. A variety of sigils used from early Christian times, and based on the first letter of the Greek alphabet, generally intended to convey the idea of 'creative beginning' and frequently used conjointly with OMEGA, 'the end of all things':

Many related sigils have been adopted for Christian use, with graphic
etymological roots which go back to pre-Christian traditions. TESTA 1962 records a series of sigils from such early Christian sources, all of which are related to the alpha \( \alpha \alpha \alpha \alpha \) a series which culminates in the form of the triple alpha, symbolic of the Holy Trinity: \( \alpha \alpha \alpha \)

See also MORTAL ADAM

ALPHABETS  See SECRET SCRIPTS

ALPHECCA  Ast. Mediaeval sigil for the fixed star alpha Coronae Borealis, sometimes called Alfeca and ELPHEIA, given by HERMETIS 13C:

A variant from mediaeval sources is recorded by EVANS 1922 under the (erroneous) name Lucia corona Scorpionis:

From such sources AGrippa 1531 derived his sigil which has entered the European occult stream:

ALTAMECH  Ast. Mediaeval sigil for the fixed star alpha Bootis, sometimes called Arcturus and Alchameth, given by HERMETIS 13C:

EVANS 1922 records a mediaeval version:

From such sources AGrippa 1531 derived his sigil which has entered the European occult stream:

ALUM  Alc. An enormous number of sigils for this mineral salt has survived from mediaeval times, of which those reproduced from a mediaeval manuscript by CARBONELLI 1925 are the most widely used in the alchemical tradition:

WORLIDGE 1651

ALCHEMY 1650

VALENTINE 1671

ALCHEMICAL 17C

SIGNA 17C

SOMMERHOFF 1701

DIDEROT 1763

GESEMMANN 1906
See also ALUMEN PLUMEUM, CALCINATED ALUM and POTASH

ALUMEN CALCINATUM See CALCINATED ALUM and POTASH

ALUMEN PLUMEUM Auc. SOMMERHOFF 1701

AMALGAM Auc. A large number of variations exist, mainly related to the
four sigils recorded by SHELTON 17C and DIDEROT 1763. The following sigils are mediaeval variants:
ALCHYMIA 1563 ALCHEMICAL 17C SOMMERHOFF 1701 GESSMANN 1906
VALENTINE 1671 E SIGMA 17C SOMMERHOFF 1701 DIDEROT 1763 SCHNEIDER 1962

AMBER Auc. ALCHEMY 1650 gives two sigils but see WHITE AMBER
and YELLOW AMBER.

AMBRIEL Mag. The most common mediaeval characters for the 'angel' of
Gemini are given by BRAHE 1582: However, the name is used also for one of the geomantic spirits for
which AGRIPPA 1531 gives the sigil and HEYDON 1664: TRITHEMIUS 1503 gives a variant:

AMEN Rel. Mediaeval sigil recorded by CAPPELLI 1949: It is very
likely that the cross which is so commonly found on magical invocations
and large-scale sigils was intended to evoke the power of Amen:

AMETHYST Mag. SIGMA 17C gives the sigil

AMISSIO Geo. Sigil for one of the sixteen geomantic figures, for which
a multitude of variants (stars, dots, floral devices, etc.) is used in
the same four-fold arrangement: Amissio is linked by AGrippa 1531 with the element of Fire, the planet Venus and the zodiacal sign Libra. The following sigils are derived from late-mediaeval sources, and are sometimes used to denote the planet Venus, as for example in TRITHEMIUS 1503.

AGrippa 1531

HEYDON 1664 gives but this is probably wrongly copied from the source above.

AMMONIA Alc. Sometimes referred to as volatile alcali, the mediaeval sigil is recorded by GESSMANN 1906: Two common sigils are also used, though these are so ubiquitous, and are intended to cover so many other denotations and connotations, that they render most texts obscure. PORTA 1593 gives the triangle for example, whilst the star is also quite common, as for example recorded by CARBONELLI 1925 for SAL AMMONIAC:

AMNIXIEL Mag. Supposed by HEYDON 1664 to be a geomantic spirit, for which he gives the sigil but this is wrongly copied from the Hebrew of AGrippa 1531, who gives the sigil for the genius of LOETITIA and of zodiacal Pisces.

AMPHORA Alc. Mediaeval sigil recorded by GESSMANN 1906

ANAEL Mag. The most common mediaeval sigil for the angel of Venus is given by TRITHEMIUS 1503: though in theory any of the common sigils for VENUS may be used, as for example in SHEPHERD 1971. BARRETT 1801 confuses this sigil with that for the Archangel Michael: SCHEIBLE 1848 gives several other variants, including:

ANGEL Occ. A Greek sigil is recorded by BERTHELOT 1885: whilst a common mediaeval sigil (an abbreviation, in fact) is given by CHASSANT 1884 for angelis: KIRCHER 1655 gives the form
whilst OLIVER 1826 gives the sigil \( \underline{\square} \) as 'an ancient Egyptian symbol for the angel'. SUCHER 1975 appears to link the sigil for LEO with the sphere of the Angels, which is traditionally the SPHERE OF THE MOON: \( \odot \)

ANGELIC SCRIPT See CELESTIAL SCRIPT

ANGER See WRATH

ANGULAR Ast. A modern sigil for this astrological concept is given by DE VORE 1947, for both 'angular houses' and 'angular signs': \( \square \)

ANIMA See SOUL and ANIMALIA

ANIMALIA Occ. Sigil given by HOMER 1723 as the sixth of the ten links in the so-called Golden Chain: \( \odot \) In the Theosophic tradition (see BOHME 1730) the term animalia does not imply brutish, as derived from 'animal', but rather soul-engilled, as from the Latin anima: in later theosophy the term would refer to a being possessed of an astral body. GEISSMANN 1906 \( \square \) \( \square \) WIRTH 1931 \( \odot \)

ANIMATE WORLD Occ. Sigil given by KIRCHER 1655 under this heading, but probably the author had in mind the idea of the ASTRAL WORLD: \( \odot \)

ANIMUS Rel. A mediaeval contraction is given by CAPPELLI 1949: \( \odot \)

ANISE Alc. Mediaeval sigil recorded by SHELTON 17C: \( \odot \)

ANKH Occ. Sometimes called ank and ansated cross, it is one of the sigils used from earliest times against barrenness (see BUDGE 1930): \( \odot \) BLAVATSKY 1888 sees it as a form of VENUS (\( \odot \)), and claims that it symbolises 'that mankind and all animal life had stepped out of the divine spiritual circle and fallen into physical male and female generation'. Additionally, BLAVATSKY 1888 claims that it is the
'sign of life, the living, an oath, the covenant... It is the hieroglyphic RU (()' set upright on the Tau-cross'. The same source gives as the earliest Ankh-cross, a loop which combines both a circle and a cross in one image, and which is called the Ankh-tie, the pasa of Siva. TESTA 1962 gives several forms of the Ankh-cross, of which the following three are representative: STEINER 1906 calls the ankh the Tao, the 'I am' which streamed through the whole world in early days. See also CROSS, ORIGIN and RU.

ANNEAL ALC. In the early alchemical sense, this word was intended to mean calcinate, to 'burn' or 'set on fire', and it is in this sense that the mediaeval sigils recorded by GESSMANN 1906 must be taken, for they almost certainly do not relate to the enamelling or encaustic processes as such: See also CALCINATE.

ANNULOS See PLANETARY SYMBOLS.

ANNUS See YEAR.

ANNUS PHILOSOPHICUS ALC. SOMMERHOFF 1701 records that the 'Philosophic year' is actually an ordinary month - a 'mensis vulgaris', for which he records the sigils: See MONTH and YEAR.

ANTARES See COR SCORPIONIS.

ANTIMONY ALC. A large number of sigils for the stibium of the early alchemists has survived, and a list of frequently used forms is reproduced by CARBONELLI 1925: WORLIDGE 1651

ALCHYMIA 1563
ALCHEMY 1650
ALCHEMICAL 17C
SIGNA 17C DIDEROT 1763
GESSMANN 1906
LUEDY 1928

SCHNEIDER 1962 gives the sigils for antimonium spagyricum praeparatum—a specialist alchemical form, perhaps—for which SOMMERHOFF 1701 records a large number of forms, not very different from those used for simple 'antimony':

A Greek sigil is given by BERTHELOT 1885:

ANTIMONY FLOWERS AIC. GESSMANN 1906

ANTIMONY GLASS See ANTIMONY VITRUM

ANTIMONY HEPAR AIC. SCHNEIDER 1962

ANTIMONY REGULUS AIC. FRANCKLYN 1627
SOMMERHOFF 1701
GESSMANN 1906
SCHNEIDER 1962

ANTIMONY VITRUM AIC. SOMMERHOFF 1701
GESSMANN 1906

APADIEL Mag. Mediaeval sigil for the demon, given by SCHEIBLE 1848

APAS Occ. Sigil for the tattva which forms the manifestation of the Third Logos on the Astral Plane (see HOULT 1910): AVALON 1919, who records the sigil, says that it is white in colour: This is the oriental equivalent of the esoteric water element, and is associated with the svadhishthana or Spleen chakra.

APOLLO Ast. A sigil given by THIERENS 1931 for the esoteric planet, which he distinguishes from the common sigil for the SUN (Helios):
APOLLONIAN SCRIPT Occ. A late-mediaeval secret alphabet which has been recorded in a number of versions, as for example that given by VIGNERE 1586 to a Greek alphabet (the claim that it was the script of Apollonius of Tyana is of course entirely suppositional):

A version constructed to the Roman alphabet by RIVIERE 1938 is worth recording for it shows the dependence upon the earlier form:

AQUA See WATER

AQUA FOETIDA See AQUA MERCURII

AQUA FORTIS Alc. A large number of mediaeval sigils have survived, but usually these consist of a graphic play with either A or F, or with the single letter F and the common sigil for WATER (▽).

ONOMASTICUM 1574 ▽
ALCHEMY 1650 ☄ /Authentic/
ALCHEMY 17C ▽ frat ☐
SIGNA 17C ▽ ☐
SCHNEIDER 1962 ☐
SOMMERHOFF 1701 records a number of sigils for a formula for aqua
fortis simplex: \[ \text{\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{fortis_simplex.png}
\caption{Fortis simplex symbol.}
\end{figure}} \]
GEISSMANN 1906

AQUA MERCURII  Aic.  SOMMERHOFF 1701 records the following sigils for aqua foetida:

AQUA PLUVIALIS  See RAIN WATER

AQUA REGIS  Aic.  A large number of mediaeval sigils has survived, but the majority of these consist of a graphic play with the letter R and the most common sigil for WATER (\[ \text{\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{aquar Sigil.png}
\caption{Aqua Regis sigil.}
\end{figure}} \]).

ALCHYMIA 1563

VALENTINE 1671

SOMMERHOFF 1701

GEISSMANN 1906

ALCHEMY 1650

SHELTON 17C

SOMMERHOFF 1701

AQUARIUS  Ast.  Sigils for zodiacal sign of the Waterbearer, also used indiscriminately for the constellation of the same name. The printed version is based on the most common mediaeval version, given by HYGINUS 1482: \[ \text{\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{aquarius.png}
\caption{Aquarius sigil.}
\end{figure}} \] and derived ultimately from Egyptian forms (see NEUGEBAUER 1959). Said by AGrippa 1510 to be based on the shape of waves, though this is not a water sign. The graphic form is also, rather foolishly, traced by certain modern astrologers to the idea of 'electric waves'.

Ancient Egyptian (demotic): \[ \text{\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{anecdotic.png}
\caption{Ancient Egyptian demotic symbol.}
\end{figure}} \]

BERLIN 42AD 3

STOBART 2C

Graeco-Byzantine, c.500AD:

DIGBY 12C

JANUA 14C

ASTROLOGICAL 15C

QUADRANTIS 15C

SPIEGELBERG 1911 3

NEUGEBAUER 1959

ASTRONOMICAL 1400

LEUPOLDI 14C

TABLES 15C
SIGILLIS 17C  ▪ ▪ ▪ ▪  WELLING 1735  ▲ ▲ ▲ ▲
CARRICHTERUS 18C  ▲ ▲ ▲ ▲  MAGIE 18C  ▲ ▲ ▲ ▲
LUEDY 1928 records a related sigil from the Syrian alchemical-
astrological tradition: ☼ ☼ ☼ ☼  DEUTSCHE 1980  ▲ ▲
A sigil for the constellation Aquarius is given by LEUPOLDI 14C: ☼
See also SPIRIT OF AQUARIUS

AQUA VITAE  See WATER OF LIFE

AQUISITIO  Geo.  Sigil for one of the sixteen geomantic figures, for
which a multitude of variants (dots, stars, floral devices, etc.)
is used to denote the same four-fold arrangement: ☼ ☼ ☼ ☼  Aquisitio is
linked by AGrippa 1531 with the element of Air, the planet Jupiter and
the zodiacal sign Aries. The following sigils are derived from the
late mediaeval sources, and are sometimes used to denote the planet
JUPITER, as for example in TRITHEMIUS 1503.
AGrippa 1531 ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼

ARATRON  Mag.  Mediaeval sigil for the planetary spirit of Saturn, given
by TRITHEMIUS 1503: ☼ ☼ ☼ ☼ ☼
SCHEIBLE 1848 gives a variant: ☼ ☼ ☼

ARCHAI  See SPHERE OF VENUS

ARCHANGEL  Occ.  These spiritual beings are traditionally linked with
the sphere of Mercury (in the more ancient cosmologies), but SUCHER
1975 appears to link these beings with the sigil for CANCER: ☼
See ANGEL and SPHERE OF MERCURY.

ARCHETYPES  Occ.  In her complex numerological study, BLAVATSKY 1888
lists a number of graphic archetypes which combine in various ways to
express occult or hermetic ideas - in this she was following a
tradition perhaps introduced by AGrippa 1510 and developed by GABELLA
1615. The most important of these archetypes are the central point
( • ), the three ( △ ), the five ( ★ ) and the seven ( [▲] ), which may
be symbolised by (△). A further set of four archetypal sigils are explained at length by WIRTH 1927: ○ + △ □ See in this connexion HERMETIC TETRAD.

The basic archetypes give rise to such symbolism as is found expressed in the sigils for BODY ERECT, CROSS, DECADE, DEITY, ETHERIC, OGDOAD, ONE, SEPTENARY MAN, and so on.

ARCTURUS See ALTAMECH

ARENA See SAND

ARGENTUM See SILVER

ARGENTUM MUSICUM See SILVER PAINT

ARGENTUM PICTORIUM See SILVER PAINT

ARGENTUM VIVUM See QUICKSILVER

ARIEL Mag. Several mediaeval sigils have been preserved for this demon (or spirit), the more simple of those recorded by SCHEIBLE 1848 being the following: 

ARIES Ast. Sigils for the zodiacal sign of the Ram, also used indiscriminately for the constellation of the same name. The printed sigil is derived from the manuscript tradition, such as LAMBECIUS 1500 Γ and AGRIPPA 1510 ✓. The sigil is said by AGRIPPA 1510 to be based on the shape of the Ram's horns, but this is unlikely. SUCHER 1971 suggests that it is a pictograph of exploding and imploding spirit, whilst GABELLA 1615 explains its form as a graphic expression of the equinox, and gives it a curious sigil (∩ ∩) which is linked with one of the sigils for FIRE.

Ancient Egyptian (demotic):

STOBART 2C

Graeco-Byzantine c.500AD: NEUGEBAUER 1959
DIGBY 12C
JANUA 14C
ASTROLOGICAL 15C
QUADRANTIS 15C
BLUNDEVILLE 1602
SIGILLIS 17C
SIBLY 1790
MODERN ASTROLOGY 1899
WILCZKOWSKY 1947
LEUPOLDI 14C gives a sigil for the constellation for which
AGrippa 1510 gives a variant:
LUEDY 1928 records a related sigil from the Syrian alchemical-
estrological tradition:

See also MYSTERIOUS PLANETS and SPIRIT OF ARIES

ARISTA See ACHIMER

ARMENIAN BOLE ALC. SHELTON 17C
SOMMERHOFF 1701
GESSMANN 1906

ARSENIC ALC. A multitude of sigils and variants exist, of which the
most common are the mediaeval ones reproduced by CARBONELLI 1925:

ALCHYMIA 1563
PORTA 1593
WORLIDGE 1651
VALENTINE 1671
SHELTON 17C
SHEPHERD 1971

A number of sigils are recorded by BERTHELOT 1885 from ancient Greek
manuscripts:

See also ARSENIC SUBLIMATE, ARSENIC SULPHURUM, RED ORPIMENT,
RED SULPHURET OF ARSENIC, WHITE ARSENIC and YELLOW ARSENIC.
ARSENIC SUBLIMATE  Airc.  SOMMERHOFF 1701
GESSMANN 1906
SCHNEIDER 1962

ARSENICUM ALBUM  See WHITE ARSENIC

ARSENICUM CITRINUM  See YELLOW ARSENIC

ARSENICUM RUBRUM  See RED ORPIMENT

ARSENICUM SULPHURUM  Airc.  Mediaeval sigils given by GESSMANN 1906

ASBESTOS  Airc.  Two ancient Greek sigils recorded by BERTELOT 1885:

ASCENDANT  Ast.  Three variant sigils of circa 500AD, graphically derived from the word horoscopos, the name originally given in the Greek astrological tradition to the degree of ecliptic ascending in a given chart, are listed by NEUGEBAUER 1959:

Sometimes an abbreviation for the word Ascendant, and even for 'first house' prima domus, is also used:

SCHEMA 15C  MARY 16C  AS
SMITH 16C  ASTROLOGY 17C  EBERTIN 1970  
GETTINGS 1977  

The sigil recorded for oriens in MANSIONIBUS 1482 appears to be part of a secret alphabet (since the letter 'd' is named septentrio, yet is a letter never used for the Imum Coeli).

ASCENDING NODE  Ast.  The north NODE of astrology has from ancient times been signified by the sigil  but the following form is copied from an ancient Greek text by OMONT 1894  This is said to be the kephali or anabibazon, the equivalent of the modern CAPUT of modern astrology, but the sigil is probably a mistake, the correct form being given in the same manuscript for the CAUDA, the
Greek oura or katababazon:

ASHES Aic. VALENTINE 1671 C
ASHES OF HARTS EASE Aic. CROLLIUS 1670
ASHES OF LEAD Aic. Mediaeval sigils given by GESSMANN 1906: ☞
ASHES OF TIN Aic. SOMMERHOFF 1701
ASHES OF WOOD Aic. Mediaeval sigil given by GESSMANN 1906: ☐

ASMODEL Mag. Three of the most common mediaeval sigils for the 'angel' of Taurus, recorded by BRAHE 1582: ☞

ASTEROID Ast. Modern sigil given by NEROMAN 1937: ☐

ASTRAL WORLD Occ. Mediaeval sigils given by KIRCHER 1655 for the sidereum, by which he probably meant the 'astral world', rather than the stellatum, or zone of the fixed stars: ☐ ☐

ASTROLOGER Ast. A fifteenth-century contraction for astrologus is recorded by CAPPPELLI 1949: ☞

ASTRONOMIA Ast. A mediaeval contraction is recorded by CHASSANT 1884, though there is little difference between astronomia and astrologia in mediaeval texts: ☞

ATHANOR Aic. Most of the sigils for the constant-heat digesting
furnace of exoteric alchemy consist of vestigial drawings, and are scarcely sigils as such. DIDEROT 1763 gives a fairly standard common example: 

GESSMANN 1906 records three mediaeval sigils under the name of Atheneum: 

See also AHENUM and CUCURBITA

ATHENEUM See ATHANOR

ATHER See ETHERIC

ATLANTIDAE See PLEIADES

ATLANTIS Occ. BLAVATSKY 1888 gives the sigil for the 'earth globe' esoterically seen as the 'unity of the spiritual world' - the top half of the circle being contrasted with the duality of the lower half, the symbol of the duality of the 'material world', which she sees as a fitting sigil to express the Earth state when the male-female polarity fully developed. The sigil may therefore be taken as relating to the Epoch of Atlantis, rather than to the continental mass itself. See also EARTH.

ATRAMENTUM See VITRIOL

AURICHALCUM AIC. BERTHELOT 1885 records two ancient Greek sigils from manuscripts: 

ONOMASTICUM 1574  
CROLLIUS 1612
CROLLIUS 1670
SOMMERHOFF 1701
SCHNEIDER 1962

AURIPIGMENTUM See ORPIMENT

AURUM See GOLD
AURUM FOLIATUM  See GOLD LEAF

AURUM MUSICUM  AIC. SIGNA 17C 60+ ALCHEMICAL 17C 17C
SCHNEIDER 1962  X
SOMMERHOFF 1701 records the following as aurum pictorium: X +0+

AURUM PICTORIUM  See AURUM MUSICUM and GOLD PAINT

AURUM POTABLE  See POTABLE GOLD

AUTUMN  Occ. Sometimes the sigils are used in the seasonal sense, but
at other times there is the more specific sense of harvest, of the
Jupitarian process.
FRANCKLYN 1627  △
SHELTON 17C  20
GESSMANN 1906  20
KOCH 1930  20

AVACHIEL  Mag. Mediaeval sigil given by AGRIPPA 1531 as ruling spirit
of zodiacal Sagittarius: \[\text{\textbackslash H\textbackslash H}\] The same spirit was supposed by
HEYDON 1664 to be a geomantic genius of AQUISITIO.

AYN  Occ. The sixteenth letter of the Hebrew alphabet (see HEBRAIC
SCRIPT), for which many sigillic derivatives are given within the
tradition of secret alphabets, as for example in the well-known
series recorded by BARTOLOZZI 1675: \[\text{\textbackslash H\textbackslash H\textbackslash H\textbackslash H}\]
WIRTH 1927 equates Ayn with the Tarot arcanum the HOUSE OF GOD, with
the constellation Ophiucus and the zodiacal sign SCORPIO. In his
record of the vestigial pictographic forms, he suggests a link with
the concept of the Eye: \[\text{\textbackslash H\textbackslash H}\]

AZERVEL  Mag. SCHEIBLE 1848 records a sigil intended as the 'afternoon
symbol' for the demon: \[\text{\textbackslash H\textbackslash H\textbackslash H}\]

AZOTE  AIC. DALTON 1808  1
BABALEL Mag. A sigil given by AGrippa 16C for one of the two demons associated with the planet Mars: [Symbol image]

BABCHIEL See SPIRIT OF PISCES.

BABYLONIAN SCRIPT Occ. One of the many forms for this secret alphabet is recorded by Vignere 1586:

![Symbol image]

This alphabet is one of the HEBRAIC SCRIPTS, and appears to be very closely related to the so-called CHALDEAN SCRIPT. See SECRET SCRIPTS

BACCHUS Ast. Sigil introduced by Thierens 1931 for the 'planetary principle' of the Roman Bacchus, the Greek Dionysos: [Symbol image]

BALM Alc. Two mediaeval sigils recorded by Diderot 1763: [Symbol image]

BALNEUM MARIAE See GRADES OF FIRE.
BARBIEL Mag. Several mediaeval sigils have survived for this demon, of which the one recorded by SCHEIBLE 1848 is the most simple: 

The name is used also for the 'angel of Scorpio', for which BRAHE 1582 records three sigils: 

See also SPIRIT OF SCORPIO.

BARCHIEL Mag. BRAHE 1582 gives two sigils for this demon whilst AGrippa 1531 records a sigil which is linked with the geomantic tradition:

BARYTES Alc. DALTON 1808

BATH Alc. SOMMERHOFF 1701 gives sigils specifically for the Balneum Mariae GEISSMANN 1906 gives but see GRADES OF FIRE for the more specialist sigils.

BAZARACHIEL Mag. Three mediaeval sigils recorded by SCHEIBLE 1848 for this demon:

BEELZEBUB Mag. The sigil given by SCHEIBLE 1848 is merely an abbreviation and this demon is more frequently depicted in the form of a fly, sometimes in a vestigial drawing, in reference to the supposed meaning of his name as Lord of the Flies.

BEFAPES Mag. One of two sigils for demons linked with the planet Mars, given by AGrippa 16C:

BEGINNING See ALPHA and MORTAL ADAM

BELL METAL Alc. Mediaeval sigil for aes campanorum given in SIGNA 17C:

GEISSMANN 1906 gives:

BELOCH Mag. Name (perhaps confused with Beliar) and sigil given by
HEYDON 1664 for spirit, intended to represent the letter B in the secret alphabet of 'Angels and Genii': ☿

BENJAMINE FLOWERS ALC. Mediaeval sigils recorded by GESSMANN 1906: ✎

BETH OCC. The second letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which very many derivative sigillic forms are preserved within the tradition of secret alphabets, of which the most well-known are those recorded by BARTOLOZZI 1675: ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ WIRTH 1927 equates Beth with the Tarot arcanum LADY POPE, and with the constellation Cassiopeia. In his list of pictorial derivatives for the letter, he suggests an association with the idea of a Camel, but the vestigial drawing was almost certainly a 'house', a concept which is reflected in the sound-value of the letter: ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

BETHOR MAG. Mediaeval sigil for planetary spirit of Jupiter recorded by TRITHEMIUS 1503 ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ Scheible 1848 ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ Shepherd 1971 ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

BEZOAR STONE ALC. Several variant forms of a simple graphic are given by GESSMANN 1906: ☐

BILE ALC. BERTHELOT 1885 records the following sigil from an early Greek manuscript which is clearly a short-form for chyle: ☐

BIQUINTILE AST. Sigil for the astrological aspect of 144° given by RAPHAEL 1900: ☐ Simmonite 1890 records a common abbreviation: BQ

BIRDSEGGs ALC. BERTHELOT 1885 records a sigil from an early Greek manuscript: ☐

BIRTHPLACE See RU.
BISMUTH  Alc.  Mediaeval sigil given by SIGMA 17C with a later version recorded by DIDEROT 1763:  
LUEDY 1928  
SCHNEIDER 1962  

BITUMEN STONE  Alc.  SOMMERHOFF 1701  

BLACKMAI  Alc.  ALCHEMICAL 17C  

BLACK SOAP  Alc.  DIDEROT 1763  

BLACK SULPHUR  See BRIMSTONE and SULPHUR NIGRUM  

BLACK TALC  Alc.  Two mediaeval sigils recorded by DIDEROT 1763:  

BLEND  Alc.  Mediaeval sigils recorded by DIDEROT 1763:  

BLISDON  Mag.  Sigil for a demon linked with the planet Mercury, given by AGRIPPA 16C:  

BLOODSTONE  Alc.  Mediaeval sigil given by SHELTON 17C with a somewhat dubious alternative by FRANCKLYN 1627:  
See also HAEMATITE  

BLUE  Alc.  BERTHELOT 1885 records the following short-form from an ancient Greek manuscript:  
Two variants, presumably mediaeval, are given by DIDEROT 1763:  
But see also lapis lazuli under LAPIS  

BLUE VITRIOL  Alc.  SOMMERHOFF 1701  
DIDEROT 1763  
But see VITRIOL  

BOBOGEL  Mag.  One of two demons linked with the Sun, recorded by AGRIPPA 16C:  
BODY Occ. Mediaeval sigil given by SIGNA 17C A later form recorded by GEESMAN 1906 is presumably derived from the Latin corpus.

BODY ERECT Occ. In her graphic system of symbolism, BLAVATSKY 1877 gives but see also ONE.

BOIL Alc. SIGNA 17C SOMMERHOFF 1701 GEESMAN 1906 See also GRADES OF FIRE

BOILED OIL Alc. Mediaeval sigil given by GEESMAN 1906:

BOILED WINE Alc. Mediaeval sigil given by GEESMAN 1906

BOILER Alc. Most forms for the alchemical cucurbita are vestigial drawings, though DIDEROT 1763 gives two sigils:

BOLE Alc. ALCHEMY 1650 SHELTON 17C SOMMERHOFF 1701 KOCH 1930 GEESMAN 1906 SCHNEIDER 1962 See also ARMENIAN BOLE, RED BOLE and WHITE BOLE

BONES Occ. The sigil recorded by CHASSANT 1884 from mediaeval sources is obviously a contraction for the Latin ossa:

BORAX Alc. A large number of sigils, most of them originally mediaeval derivatives, have been recorded: the most common are

WORLIDGE 1651 CROLLIOUS 1670 VALENTINE 1671 PRESNE 1688 ALCHEMICAL 17C SHELTON 17C SOMMERHOFF 1701
BORNOGO  Mag. One of the two demons linked with the Sun, recorded by
AGrippa 16C: argins

BOTARION  Alc. The sigil recorded from an ancient Greek manuscript by
Berteletot 1885 is probably intended to denote a Digestion Vessel: argins

BOTTLE  Alc. The word in its nounal use is designated usually by a
simple vestigial drawing, as in the mediaeval example given by GeSSMANN
1906 argins which represents the ampulla of the alchemists. When a
verbal use is intended, then a sigil recorded by GeSSMANN 1906 may be
used which in fact means 'bottle when cleared': argins Sometimes the
sigils for Lutum sapientiae are used in a strictly esoteric sense for
the idea of bottling and sealing, though this is probably a late and
inappropriate use of the sigils.

BRACHIUM  Alc. Sigil given by Mansonues 14C for the 7th of the
mediaeval lunar mansions, called Al Dhiara in the Arabic system: argins
A sigil for the amulet relating to this lunar mansion (called finis
Geminorum) is given by Abano 1303: argins

BRASS  Alc. There is much confusion regarding the alloys of the
alchemists, and this naturally reflects in the sigils. In some cases
the sigils for aes refer to any crude metal dug from the earth; in
other cases to the common alloy of copper and tin. The alloy of
copper and zinc is probably intended for the majority of the following
sigils, but the meaning may only be derived from the context. For
example, it is likely that the forms given by GeSSMANN 1906 designate
Copper and even aes ustum.

VALENTINE 1671 : argins SHELTON 17C argins
DIDEROT 1763
GESSMANN 1906

BRICK Alc. The most common sigils are vestigial drawings, as for example those given by GESSMANN 1906:
DIDEROT 1763
GESSMANN 1906

BRICK DUST Alc. As with the sigils for BRICK, the most common forms are vestigial drawings, as for example those given by GESSMANN 1906 below. Sigils are also derived from the initials of the Latin farina laterum, as for example in the forms given by DIDEROT 1763:

GESSMANN 1906

BRIMSTONE Alc. A sigil is given under this name by KOCH 1930 but this is actually the late-mediaeval form for 'black sulphur' - see SULPHUR NIGRUM - 'brimstone' being the vernacular at one time for SULPHUR.

BRONZE Alc. The observations under BRASS are relevant to this metal, though bronze is an alloy more easily identifiable through the sigils, being more commonly the aes of the alchemists. However, confusion still reigns, and sigils for BRASS and COPPER are often employed in cases where bronze should be sigillated.

GESSMANN 1906

See also BELL METAL.

BRORGES Mag. Sigil for the demon linked with the planet Saturn, given in AGRIPPA 16C:

BURNED ALUM See CALCINATED ALUM

BURNED BRASS See AES USTUM

BURNED COPPER See AES USTUM
BURNED HARTSHORN  See HARTSHORN

BURNED LEAD    See CALCINATED LEAD

BURNED PEBBLE  Alc.  GESSMANN 1906  ☀️

BURNED TARTAR  See CALCINATED TARTAR

BURNED VITRIOL  See CALCINATED VITRIOL

BUTIMONO Mag.  Sigil for the demon linked with the planet Jupiter, given by AGRIPPA 16C: $\sqrt[5]{2}$

BY DEGREES  Alc.  Mediaeval sigil for a term used in alchemy meaning 'gradually' or 'in stages', and having nothing to do with the term used in its astrological sense. ALCHEMICAL 17C: ☛

BYSS Occ.  LAW 1772  ☀️  See ABYSS
CABBALISTIC SCRIPT  See HEBRAIC SCRIPT

CADENT Ast. Modern sigil given by DE VORE 1947 for both the 'cadent house' and the 'cadent sign': \( \square \)

CALAMINE Aic. SIGNA 17C \( \text{[diagram]} \) 
GESSMANN 1906 \( \text{[diagram]} \)

CALCINATE Aic. The most common mediaeval sigils appear as part of a compound in the form recorded by FRANCKLYN 1627: \( \text{[diagram]} \)
ALCHYMIA 1563 \( \text{[diagram]} \) FRANCKLYN 1627 \( \text{[diagram]} \)
SHELTON 17C \( \text{[diagram]} \)
SOMMERHOFF 1701 \( \text{[diagram]} \)
POISSON 1891 \( \text{[diagram]} \)
GESSMANN 1906 \( \text{[diagram]} \) LUEDY 1928 \( \text{[diagram]} \)
SCHNEIDER 1962 \( \text{[diagram]} \)
See also CALCINATION

CALCINATED ALUM Aic. SHELTON 17C \( \text{[diagram]} \)
SOMMERHOFF 1701 \( \text{[diagram]} \)

CALCINATED BRASS See AES USTUM

CALCINATED COPPER See AES USTUM
CALCINATED GOLD  Alc.  Two ancient Greek sigils are recorded by
BERTHELOT 1885: .Nome  DIDEROT 1763  ©
GESSMANN 1906  ©
A mediaeval sigil recorded by GESSMANN 1906 perhaps refers to the
alchemical process of 'calcination of gold':  Nome

CALCINATED HARTSHORN  Alc.  SOMMERHOFF 1701  ©  CCV
GESSMANN 1906  ©  ©  CC

CALCINATED LEAD  Alc.  Two sigils from the Greek alchemical tradition
are recorded by BERTHELOT 1885  ©
SOMMERHOFF 1701  ©
GESSMANN 1906  ©  ©  ©

CALCINATED SILVER  Alc.  Two sigils are recorded from the Greek alchemical
tradition by BERTHELOT 1885  ©  ©
The sigils recorded by SOMMERHOFF 1701  ©+  ©+  and that derived
from this source by GESSMANN 1906  ©+  probably refer to the
alchemical process of 'silver calcination'.

CALCINATED TARTAR  Alc.  ALCHEMICAL 17C  ©+  ©+  ©  ©  ©+  ©
GESSMANN 1906  ©  ©  ©+  ©  ©+  ©+  ©+  ©+  ©

CALCINATED TIN  Alc.  A sigil derived from the Greek alchemical
tradition is recorded by BERTHELOT 1885:  ©

CALCINATED VITRIOL  Alc.  SHELTON 17C  ©

CALCINATION  Alc.  MICHAELSPACHER 1616 gives the sigil ©+  next to
the sigil for the sign or constellation Aries, either to symbolise the
alchemical process of calcination or (less likely) the alchemical
ANTIMONY.  See CALCINATE.

CALX  Alc.  The sigils sometimes clearly refer to the ancient meaning
of lime or QUICKLIME, sometimes to the more modern meaning of the
powder or friable substance obtained by the calcination of metals or
minerals.

CROLLIUS 1670 ♄
SHELTON 17C ⊙
SOMMERHOFF 1701 ◇
LUEDY 1928 ⊙

VALENTINE 1671 ☉ ☉
SIGNA 17C ＃ # ６
SCHNEIDER 1962 ⊙

See also CALX CHYMICUS, CALX METALLORUM, CALX OVORUM and CALX TARTARIS
Under the heading Calx SOMMERHOFF 1701 lists also Calx Saturni: ☉
Calx Solis ☉ and Calx Veneris: ⊙

CALX CHYMICUS  Alc. Mediaeval sigils recorded by ALCHEMICAL 17C: ☉
CALX METALLORUM  Alc. A large number of mediaeval sigils is recorded
by GESSMANN 1906, of which the following are worth recording: ☉ ☉
CALX OVORUM  Alc. WORLIDGE 1651 ⊙
CALX SOLIS  See CALX

CALX TARTARIS  Alc. WORLIDGE 1651 ⊙
VALENTINE 1671 ☉
But see also CALX

CALX VIVA  See QUICKLIME

CAMÆL  Mag. Mediaeval sigil for the 'angel' of Mars, given by BARRETT
1801, but derived from the sigil given by TRITHEMIUS 1503 for
SAMAEL: ☉ ☉ ☉

CAMBRIEL  Mag. Sigil for geomantic spirit given by HEYDON 1664, perhaps
in error from AGRIPPA 1531: ☐
CANANEAN SCRIPT Occ. One of the numerous scripts preserved under this name is the version given in relation to the Roman alphabet by RIVIERE 1938

This secret alphabet was originated for the Hebrew alphabet (see for example HEBRAIC SCRIPT), and has been taken over from one of the several versions called the CHALDEAN SCRIPT:

CANCER Ast. Sigils for the zodiacal sign of the Crab, used indiscriminately for the constellation of the same name. Printed version of the sigil derived from one of several related forms in the Graeco-Byzantine tradition (see NEUGEBAUER 1959 below), given by HYGINUS 1482: Said by AGrippa 1510 to be based on the movement of the crab, though this is entirely fanciful.
Ancient Egyptian (demotic): BERLIN 42AD
STOBART 2C
Graeco-Byzantine, c.500AD: NEUGEBAUER 1959
ASTROLOGICAL 14C
JANUA 14C LEUPOLDI 14C
MANSIONIBUS 1482 ASTROLOGICAL 15C
BONATTI 15C QUADRANTIS 15C
TABLES 15C SCHYNAGEL 1500
HERMETIS 16C SIGILLIS 17C
TRITHEMIUS 1650 ASTROLOGY 17C
TRACTS 17C VALLEMON 1707
WELLING 1735 STEINER 1906
STEINER 1910 SUCHER 1958
BURCKHARDT 1967 EBERTIN 1970
RUDHYAR 1970 SUCHER 1970

LEUPOLDI 14C gives a sigil for the constellation Cancer as does
AGrippa 1510.
See also COSMIC EGG, MOON ARCANUM and SPIRIT OF CANCER

CANE  Alc. Two mediaeval sigils recorded by GESSMANN 1906: ☪

CANIS Ast. Sigil for the 13th lunar mansion, called Al Awwa in the
Arabic system, given in MANSIONES 14C: ☪

CANIS MAJOR Ast. Mediaeval sigil for the binary alpha Canis Majoris,
sometimes called Sirius, given in HERMETIS 13C:
A related variant is given by AGrippa 1510, which has become the
standard sigil in astrology:

CANIS MINOR Ast. Mediaeval sigil for the binary alpha Canis Minoris,
sometimes called Procyon, given in HERMETIS 13C:
A related variant given in AGrippa 1510 has become the standard
sigil in astrology: ☪

CAPELLA Ast. Mediaeval sigil for the fixed star alpha Aurigae, given
in HERMETIS 13C under the name of ALAYOCH this sigil was wrongly transmitted by AGrippa 1510, with the result
that the sigil in common use may be confused with that for ALDEBARAN.
The CUPELLA is sometimes called a 'capella'. See also ALAYOCH

CAPILLUSAst. Sigil for the eleventh lunar mansion, called Al Zubrah in the Arabic astrological system, given by MANSIONES 14C: \( \frac{3}{6} \)

A sigil for the amulet linked with this mansion, called Venter Leonis, is recorded by ABANO 1303: \( \frac{3}{6} \)

CAPRICORNAst. Zodiacal sign of the Goat-fish, frequently mis-termed the Goat: the sigils are used indiscriminately for the constellation of the same name. AGRIPPA 1531 derives the mediaeval sigil from the tail of the goat, but this is entirely fanciful, and it is likely that the common form is derived from the duality of the goat-fish form.

The printed version is from the manuscript tradition, as given by HYGINUS 1482 \( \frac{3}{6} \) FIRMICUS 1499 \( \frac{3}{6} \) and LILLY 1647 \( \frac{3}{6} \)

The sigils for this sign are numerous, and to avoid confusion the entries below have been set out in three sections - MODERN VARIANTS, COMMON VARIANTS (on the modern forms), and RARE forms.

MODERN VARIANTS

SIBBY 1790 \( \frac{3}{6} \)
MODERN ASTROLOGY 1899 \( \frac{3}{6} \)
NEUGEBAUER 1959 \( \frac{3}{6} \)
CIRLOT 1962 \( \frac{3}{6} \)
NEERACHER 1967 \( \frac{3}{6} \)
SUCHER 1970 \( \frac{3}{6} \)

COMMON VARIANTS

CHAUCER 15C
SCHYNAGEL 1500 \( \frac{3}{6} \)
PICCOLOMINI 1558 \( \frac{3}{6} \)
AGRIPPA 16C \( \frac{3}{6} \)
MARY 16C \( \frac{3}{6} \)
BLUNDEVELLE 1602 \( \frac{3}{6} \)
ALCHYMICAL 17C \( \frac{3}{6} \)
LUCCA 17C \( \frac{3}{6} \)
TABLE 17C \( \frac{3}{6} \)

CHRISTIAN 1870 \( \frac{3}{6} \)
VREEDE 1954 \( \frac{3}{6} \)
BURCHARDT 1967 \( \frac{3}{6} \)
HADES 1969 \( \frac{3}{6} \)

HOROSCOPES 15C
DARIOT 1557 \( \frac{3}{6} \)
GIUNTINI 1583 \( \frac{3}{6} \)
HERMETIS 16C \( \frac{3}{6} \)
SMITH 16C \( \frac{3}{6} \)
HOROSCOPE 1614 \( \frac{3}{6} \)
RULES 17C
VALLEMONTE 1707 \( \frac{3}{6} \)
DICTIONARY OF OCCULT, HERMETIC AND ALCHEMICAL SIGILS

WELLING 1735  
CARRICHERUS 18C  
RARE

Ancient Egyptian (demotic): BERLIN 42AD  
STOBART 2C  
SPIEGELBERG 1911  
Graeco-Byzantine, c.500AD: NEUGEBAUER 1959  
ASTROLOGICA 14C  
JANUA 14C  
MANSIONBUS 1482  
BONATTI 15C  
QUADRANTIS 15C  
LAMBECEIUS 15C  
AGrippa 1510  
THURNEYSSER 1574  
ASTROLOGICAL 1650  
BELOT 1667  
LEROU 17C  
PROWSSE 17C  
SOMMERHOFF 1701  
PYTHAGORAS 18C  
GESSMANN 1906  
LUEDY 1928 records a related sigil from the Syrian astrological tradition:

LEUPOLDI 14C gives a sigil for the constellation: 

See also SPIRIT OF CAPRICORN

CAPUT Ast. Usually the single word caput in an astrological context refers to caput draconis, 'the dragon's head', originally an astrological term, but now used in astrological, alchemical and geomantic contexts. The term in its astrological sense refers to the Moon's north Node, the point at which the ascending orbit of the Moon intersects the ecliptic. The sigil most commonly used is mediaeval in origin, derived from the ancient Greek (see NODE), as for example the form given by LILLY 1647:  
The entry below is
divided into two parts - one listing the astrological and alchemical sigils, the other listing the geomantic sigils.

**ASTROLOGICAL AND ALCHEMICAL**

**ASTROLOGICA 14C** ☼
**CANONES 15C** ☺
**SIGNIFICATIONES 15C** ☿
**SCHYNAGEL 1500** ☯
**JANUA 14C** ☯
**BONATTI 15C** ☻
**TABULAE 15C** ☽
**DEUTSCHE 1961** ☾

A mediaeval abbreviation is given by CHASSANT 1884: ☥

It is not uncommon for modern ephemerides to give this sigil in a form which may be confused with that more accurately used for LEO: ☿

**GEOMATIC**

The most common form is that used for one of the sixteen geomantic figures: ☾. This *caput draconis* is linked by AGrippa 1531 with the element Earth and the zodiacal sign Virgo: ☾ a multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. The following sigils are from late mediaeval sources, and are sometimes used in astrological and magical contexts to connote the force and nature of astrological *caput* (above) as for example in TRITEEMIUS 1503.

AGrippa 1531 ☽ ☽ ☽ ☽ ☽ the same source gives also the form ☽ which is surely wrong.

HEYDON 1664 records a sigil ☽ which is also incorrect.

**CAPUT ALGOL.** Ast. Mediaeval sigil for fixed star reputed to be the most evil in the skies, the modern *beta Persei*, given by HERMETIS 13C in an original form: ☿ ☾ ☾ ☾ ☾ ☽ EvANS 1922 (mediaeval): ☿ ☾ ☾ ☾ ☾ ☽ A related variant is recorded by AGrippa 1510, which has become the standard modern form for the sigil: ☿ ☾ ☾ ☽ ☽ ☽ ☽ ☽ ☽ ☽ ☽ ☽ ☽ ☽ ☽ ☽ ☽

**CAPUT ARIETIS** See CORNUA ARIETIS

**CAPUT CANCRI** See OCULUS

**CAPUT CANIS** Ast. The 5th of the lunar mansions, called *Al Hak'ah* in
the Arabic astrological system, a sigil for which is given by
MANSIONES 14C: 
A sigil, or group of sigils, linked with this mansion (under the
name of finis Tauri et Geminorum), is recorded for amuletic use by
ABANO 1303: 

CAPUT DRACONIS  See CAPUT

CAPUT VORTUUM  Alc. Usually this alchemical residue is signified by
a vestigial drawing of a human skull, the 'death's head', but one or
two other variants exist:
WORLIDGE 1651 
ALCHEMICAL 17C 
SOMMERHOFF 1701 
CARRICHERUS 18C 
GESSMANN 1906 
SCHNEIDER 1962 
SOMMERHOFF 1701 gives the sigil for terra damnata.

CAPUT TAURI  See COR TAURI

CARBON DIOXIDE  Alc. SCHEFFERS 1775 gives the sigil for his
acidum aereum, for which BERGMANN 1785 gave the variant:

CARCER  Geo. Sigil for one of the sixteen geomantic figures: 
A multitude of variants (dots, stars, floral devices, etc.) are used to
denote the same four-fold arrangement. Carcer, 'prison', is linked
by AGrippa 1531 with the element of Earth, the planet Saturn, and the
zodiacal sign Pisces. The following sigils are derived from the
mediaeval tradition, and are sometimes used to denote the planet
Saturn, as for example in TRITHEMIUS 1503.
AGrippa 1531 

CARDINAL  See CARDINALITY
CARDINAL CROSS  Ast. Sigil introduced, with a complicated supportive rationale, by BAILEY 1934 to represent the four cardinal zodiacal signs (Aries, Cancer, Libra and Capricorn):

CARDINALITY  Ast. Modern sigil for the cardinal quality, recorded by DE VORE 1947:

See also CARDINAL CROSS.

CASK  See CUPELLA

CASSEROLE  Alc. Two mediaeval sigils recorded by DIDEROT 1763:

CASSIEL  Mag. Three mediaeval sigils for this angel of Saturn recorded by BARRETT 1801: 

though the last sigil is given by TRITHEMIUS 1503 as for ORPHIEL.

SCHIEBLE 1848 records many mediaeval variants:

See also SPHERE OF SATURN

CASSRIEL  Mag. SCHIEBLE 1848 gives several sigils for this demon:

CASTOR OIL  Alc. BERTHELOT 1885 records an ancient Greek sigil for this liquid:

CAUDA  Ast. Usually the single word cauda refers to cauda draconis (the dragon's tail), which was originally an astrological term, but which is now used in both alchemical and geomantic contexts as well. In the astrological tradition it was intended to denote the Moon's south NODE, the point at which the descending orbit of the moon intersects the ecliptic. The sigil most commonly used is mediaeval (though derived from the ancient Greek), as given in LILLY 1647:

The entries below are divided into two parts, the first being ASTROLOGICAL, the second GEOMANTIC.

ASTROLOGICAL
JANUA 14C ☉
BONATTI 15C ☄
SIGNIFICATIONES 15C ☒
SCHYNAGEL 1500 ☉
STRAGGLING 1824 ☐

ASTROLOGICAL 15C ☉
CANONES 15C ☒
TABULAE 15C ☒
ASTROLOGY 17C ☐

GEOMANTIC

A basic sigil is given for one of the sixteen geomantic figures, called cauda draconis: ☐. A multitude of variant sigils exists (with stars, dots, floral devices, etc.) used to express the same four-fold arrangement. Cauda is linked by AGRIPPA 1531 with the element Fire, and the zodiacal sign Sagittarius. The following sigils are derived from the mediaeval tradition, and are sometimes used in astrological and magical contexts to express the idea of cauda draconis in its astrological sense, as for example in TRITHEMIUS 1503.

AGRIFFA 1531 ☐ ☐ ☐ ☐ ☐

CAUDA CAPRICORNI Ast. Mediaeval sigil for the fixed star delta Capricorni, sometimes called Deneb Alguedi, given in HERMETIS 13C ☐
AGRIFFA 1531 gives a variant which has entered the European occult tradition:

CAUDA LEONIS Ast. The 12th of the lunar mansions, called Al sarfah in Arabic astrological system, for which MANSIONES 14C gives a mediaeval sigil: ☐ ☐

A series of sigils linked with this lunar mansion (called finis Leonis et principis Virginis, and perhaps linked with SPICA) is given for amuletic use by ABANO 1303: ☐ ☐

CAUDA SCORPIONIS Ast. The 19th of the mediaeval lunar mansions, called Al shaula in the arabic astrological system, a sigil for which is given by MANSIONES 14C: ☐ ☐ ☐ ☐

A sigil linked with this lunar mansion (called finis Scorpionis et caput Sagittarii) is given for amuletic use by ABANO 1303: ☐ ☐
CAUDA URSAE Ast. Mediaeval sigil for the double star alpha Ursae Minoris, sometimes called Polaris, Stella Polaris, Cynosura or the Pole Star, given by HERMETIS 13C:

AGrippa 1531 gives a variant which has entered the European occult tradition:

AGrippa 1510 gives:

EVANS 1922 (mediaeval):

CAUSTIC METAL See CALX.

CELANDINE Alc. BERTHELOT 1885 records an ancient Greek sigil: IX

CELESTIAL SCRIPT Occ. A number of secret alphabets, variously called 'celestial', 'angelic' or 'supercelestial', has been recorded in various occult texts, among the most well-known of which is that given by AGrippa 1531:

The more or less genuine 'celestial' scripts have been derived from the Hebraic alphabet (see HEBRAIC SCRIPT), but some writers, such as RIVIERE 1938 have adapted these for the Roman alphabet. Below is his 'angelic' alphabet, compared with his 'celestial':

\[
\begin{array}{cccccccccccc}
N & C & J & E & M & W & U & S & R & T & U & V & W & X & Y & Z \\
\text{abc} & \text{def} & \text{ghi} & \text{ijk} & \text{klm} & \text{nop} & \text{qrs} & \text{tuv} & \text{wxyz} & \text{abc} & \text{def} & \text{ghi} & \text{ijk} & \text{klm} & \text{nop} & \text{qrs} & \text{tuv} & \text{wxyz}
\end{array}
\]
But see also SECRET SCRIPTS.

CELESTIAL VAPOUR  Alc.  The sigil given in the collection of Greek texts by BERTHELOT 1885 relates to aithali ouranou: —— which BERTHELOT 1885 translates somewhat materialistically as 'celestial vapour', though the form of the sigil would suggest something of a spiritual nature - perhaps relating to the smoke of the pythonic oracles, or even (though more doubtfully) to the etheric forces described in the theosophical tradition.

CEMENT  Alc.  In most contexts it is clear that a verbal use is intended by the sigil.

SHELTON 17C  
DIDEROT 1763  
GESSMANN 1906 records several mediaeval sigils:  

SCHNEIDER 1962  

CENTRAL POINT  See ARCHETYPES.

CERA  See WAX.

CERES  Ast.  Sigil given by WILSON 1819 for 'planet' (in fact an asteroid) in orbit between Mars and Jupiter:  

KOCHE 1930  
SIDGWICK 1973  

CERUSSA  See WHITE LEAD.

CHALAMINT STONE  Alc.  FRANCKLYN 1627  

CHALCITE  Alc.  The sigil is derived from an abbreviation of the Greek word recorded by BERTHELOT 1885, and probably relates to copper pyrites:  

CHALDEAN SCRIPT  Occ.  One of the numerous secret alphabets in the tradition of HEBRAIC SCRIPT.  The alphabet recorded here is that
given by VIGNERE 1586:

The alphabet has nothing to do with the historic Chaldean cuneiform, but in mediaeval terminology Chaldean was synonymous with astrologer.

CHALK  ALC. Two mediaeval sigils are recorded by GESSMANN 1906: ☯ ☯ FRANCKLYN 1627 gives two sigils for 'chalk containing gold': ☯ ☯

CHAOS  OCC. DEE 1564 gives the sigil ┐ but see also ELEMENTS and ABYSS.

CHARACTER  OCC. A short-form or abbreviation for character in the sense of 'sigil', and with reference to the planetary or alchemical symbols, is found only in manuscripts, as for example in CONJURATION 14C: ☯ There exists a wide range of different sigils referred to in occult literature as 'characters', many of which are listed in this dictionary under the heading of PLANETARY SYMBOLS: but see also CHARACTERS OF ELEMENTS and HERMETIC SIGIL.

CHARACTERS  See PLANETARY SYMBOLS.

CHARACTERS OF ELEMENTS  ALC. The following sigils are given by BRAHE 1582 as characters, but these are not intended to act as sigils in the ordinary sense for the relevant elements: they are intended for simple amuletic use.

AIR: ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯
EARTH: ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯
FIRE: ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯
WATER: ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯ ☯

For the traditional forms, see AIR, EARTH, ELEMENTS, FIRE, QUINTESSENCE,
THREE AIRS, THREE EARTHS, THREE FIRES, THREE WATERS and WATER.

CHARCOAL  Alc. Two mediaeval sigils given by GESMANN 1906: \[\text{[image]}\]

CHARIOT  Occ. WIRTH 1927 relates this 7th arcanum of the Tarot pack to the Hebraic ZAIN, and associates with it the sigil \[\text{[image]}\] which is the so-called CROSS of Lorraine, which WIRTH 1927 sees as the primitive form of the Zain (though a more precise etymology for the graphic vestigial form is that of a 'decorative staff' within the Egyptian hieroglyphics). WIRTH 1927 also associates the two sigils \[\text{[image]}\] with the arcanum, presumably because these are to be found within the compositional structure of the design.

CHENOR  Mag. Sigil used for a spirit (perhaps the original Chaniel) by HEYDON 1664 to represent the letter C in the secret writing called the 'Alphabet of Angels and Genii': \[\text{[image]}\]

CHERUBIM  Occ. SUCHER 1975 appears to link the sigil for Aquarius \[\text{[image]}\] with the sphere of the Seraphim, which is traditionally associated with either the 'sphere' of the stellatum or with the zodiacal sphere itself. In effect, each of the sigils for the four fixed signs of the zodiac (TAURUS, LEO, SCORPIO and AQUARIUS) could theoretically be used to represent one of the individual cherubs, but most symbolists have recourse to pictorial images, rather than sigils.

CHRIST  Rel. A large number of sigils, most often involved with the symbolism of the CROSS, have been used to symbolise Christ, and the following consists merely of a selection taken from occult sources:

SCHEIBLE 1848 \[\text{[image]}\]  BOCK 1931 \[\text{[image]}\]
SHEPHERD 1971 \[\text{[image]}\]  VERARDI 1972 \[\text{[image]}\]
GETTINGS 1978 \[\text{[image]}\]

TESTA 1962 gives a whole series of 'gnostic Samaritan-Christian' sigils which might be said to symbolise Christ: \[\text{[image]}\]
The same source lists also a number of related sigils under CHRISTMON and JESUS, along with

\[ \begin{align*}
\text{CHASSANT} 1884 \text{ records a mediaeval range: } & \quad \times \times^2 \times^3 \times^4 p \times^p c \times^3 \\
\text{See also CHRIST TRIUMPHANT.}
\end{align*} \]

CHRISTMON  Rel. Very many mediaeval and modern variants are recorded, most of them relating in effect to CHRIST or CROSS.

Koch 1930 gives \[ \begin{align*}
\end{align*} \]
whilst TESTA 1962 records some early sigils derived from the Judaeo-Christian tradition: \[ \begin{align*}
\end{align*} \]

CHRIST TRIUMPHANT  Rel. A series of sigils recorded by TESTA 1962 relates to a graphic tradition which abbreviates the sign of Victory (N-IC-A) with the V (VAU) of Jesus: \[ \begin{align*}
\end{align*} \]
The magical alphabet of Anael in SCHEIBLE 1848 gives a sigil for Christ Triumphant: \[ \begin{align*}
\end{align*} \]
See also CHRIST, CHRISTMON and JESUS.

CHRYSOCOLLA  Alc. Early mediaeval sigil, probably derived from the ancient Greek, recorded by SHEPHERD 1971 for soder of gold: \[ \begin{align*}
\end{align*} \]

CHRYSTELLUS  Alc. Two sigils given by SIGNA 17C: \[ \begin{align*}
\end{align*} \]

CINDERS  Alc. WORLIDGE 1651 \[ \begin{align*}
\end{align*} \]
VALENTINE 1671 \[ \begin{align*}
\end{align*} \]
SOMMERHOFF 1701 \[ \begin{align*}
\end{align*} \]
DIDEROT 1763 \[ \begin{align*}
\end{align*} \]
For cinis clavellatis SOMMERHOFF 1701 gives \[ \begin{align*}
\end{align*} \]
For cineris salicis SIGNA 17C gives \[ \begin{align*}
\end{align*} \]

CINNABAR  Alc. The common alchemical term for the red form of mercuric sulphide - though the sigil is also used for the pigment vermillion.

WORLIDGE 1651 \[ \begin{align*}
\end{align*} \]
CROLIUS 1612 \[ \begin{align*}
\end{align*} \]
CROLIUS 1670 \[ \begin{align*}
\end{align*} \]
VALENTINE 1671 \[ \begin{align*}
\end{align*} \]
SHELTON 17C
SOMMERHOFF 1701
DIDEROT 1763
GESSMANN 1906
CARBONELLI 1925
SCHNEIDER 1962
BERTHELOT 1885 records two Greek sigils: 〇 〇

CINNABAR OF ANTIMONY  ALC.  Two sigils given by DIDEROT 1763: 〇 〇

CIRCULUS DUPLEX  OCC.  Sigil given by HERMES 1613 in a series of graphic occult structures: 〇 〇 〇 〇 〇 The duplex symbolises the idea of spiritual growth - an inner quality is protected within the nutrient of a shielding outer quality. The sigil may also be interpreted as being symbolic of the alchemical process itself.

CLAVIS  OCC.  Sigil derived from Dee's MONAD by Boehme, and called by him 'the Seven Forms of Spirit' relating to his Wirkende Eigenschaften (see MUSES 1951): 〇 〇 〇 The sigil combines the 'Seven Forms' of the seven planets:
Saturn-Moon which gives 'Harsh desiring Will': 〇 〇 〇 〇
Mercury-Jupiter which gives 'Bitter or stinging': 〇 〇 〇
Mars-Venus which gives 'Anguish till the "flash of Fire"': 〇 〇 〇
Sun which itself represents the 'flash of Fire' and the 'Fire World': 〇 〇 〇
Venus-Mars which gives 'Light or Love, where the water of Eternal Life flows': 〇 〇 〇 〇
Jupiter-Mercury which gives 'Noise, sound or Mercury': 〇 〇 〇
Moon-Saturn which gives 'Substance of Nature': 〇 〇 〇
MUSES 1951 presents variants of these, according to Freher, in the order given above, but with a more thorough interpretation and with
the sigillic forms: 
See also LAW 1772.

COAGULATE ALC. The sigils below, all of which are mediaeval in origin, refer to the verbal use of the word. But see also COAGULATION
WORLIDGE 1651 \(\times\) \(\times\) ALCHEMY 1650 \(\mathfrak{E}\)
VALENTINE 1671 \(\triangle\) \(\times\) DIDEROT 1763 \(\mathfrak{F}\) \(\mathfrak{H}\)
LUEDY 1928 \(\mathfrak{U}\)

COAGULATION ALC. Sigil given by GEHEIME 1785 for the alchemical process of 'thickening substances': \(\frac{1}{4}\)
SIGNA 17C \(\frac{1}{4}\) \(\blacktriangleright\) \(\frac{1}{8}\) \(\mathfrak{E}\) \(\mathfrak{E}\) \(\mathfrak{E}\) \(\mathfrak{E}\) \(\mathfrak{E}\) \(\mathfrak{E}\)
GESSMANN 1906 \(\mathfrak{F}\) \(\mathfrak{F}\) \(\mathfrak{F}\) \(\mathfrak{F}\) \(\mathfrak{F}\) \(\mathfrak{F}\)
See DISSOLVE.

COBALT ALC. ALCHEMICAL 17C \(\uparrow\)
BERGMANN 1785 \(\mathfrak{Q}\)
LUEDY 1928 \(\mathfrak{B}\)

COHABITIO ALC. The word refers to an alchemical process.
WORLIDGE 1651 \(\bigcirc\)
ALCHEMY 1650 \(\mathfrak{E}\)

COLCOTHARUM ALC. Mediaeval sigils given by GESSMANN 1906: \(\Delta\) \(\mathfrak{G}\)

COMET AST. Modern sigil recorded by SHEPHERD 1971: \(\mathfrak{W}\)

COMMISTIO See MIX

COMMON SALT See SALT

COMPOSE ALC. SOMMERHOF 1701 gives the forms \(\mathfrak{F}\) \(\mathfrak{F}\)

COMPOSITION ALC. An ancient Greek sigil is given by BERTHELOT 1885: \(\mathfrak{F}\)
CONCENTRATED SPIRIT OF WINE  Alc.  GESSMANN 1906

CONCH  Alc.  SOMMERHOFF 1701  

CONDENSED VAPOUR  Alc.  An ancient Greek sigil is recorded by BERTHELOT 1885:

CONGEAL  Alc.  DIDEROT 1763  

CONGELATION  Alc.  MICHAELSPACHER 1616 gives the sigil $\Box$ next to the sign or constellation Taurus, either to symbolise the alchemical process of Congelation, or (less likely) the alchemical Bitumen.

CONJUNCTIO  Geo.  Sigil for one of the sixteen geomantic figures: $\dddot{\r
A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. Conjunction is linked by AGRIFFA 1531 with the element of Air, the planet Mercury and the zodiacal sign Virgo. The following sigils are derived from late-mediaeval sources, and are sometimes used to denote the planet Mercury, as for example in TRITHEMIIUS 1503.

AGRIFFA 1531  

CONJUNCTION  Ast.  An aspect in which two or more planets are in the same degree of the zodiac. The common form of the sigil is precisely that found in mediaeval manuscripts, as for example in SIGILLIS 17C & ASTROLOGICAL 15C & KALENDAR 15C. 

HOROSCOPE 1614

A series of individual sigils, intended to denote particular planetary conjunctions has been given by AGRIFFA 1510:

SATURN AND JUPITER: 

SATURN AND MARS: 

JUPITER AND MARS: 

SATURN, JUPITER AND MARS:
CONSTRUCTION  Occ. A modern sigil given by CIRLOT 1962 to represent 'the constructive principle within totality', symbolised by the TERNARY acting upon the QUATERNARY within INFINITY, thus:

CONVERT  Alc. Sigils used only in descriptions of alchemical processes in the mediaeval form given by GESSMANN 1906:

COOPERITA  Ast. Fifteenth of the mediaeval lunar mansions, called Al Ghafir in the Arabic astrological system, given by MANSIONES 14C: 

COPPER  Alc. Since the occult theory of signatures links copper with the planet VENUS, virtually any of the sigils for this planet may also be used to denote the metal in an alchemical context. The following sigils appear to have been used specifically to denote the metal:

SHELTON 17C  
SOMMERHOFF 1701 gives the series of sigils and notes also that this is the corpus immundum et imperfectum, an idea related to the esoteric astrological tradition regarding the planet Venus. Additionally, SOMMERHOFF 1701 gives 

DALTON 1808  
GESSMANN 1906  
SHEPHERD 1971  

The following sigils have been recorded by GESSMANN 1906, relating to the alchemical copper:

COPPER CRYSTAL  
COPPER IRON  
COPPER ORE  
COPPER PLATE  
COPPER SPLINT  

BERTHELLOT 1885 gives an ancient Greek form for cyrus copper and one for copper ore in addition to two sigils from chalkos and two for copper pure:
WORLIDGE 1651 gives the following list, among which may be one or two
dubious forms:  "水 - 阪 " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "水 + " "water. copperwater is another general term, for which ONOMASTICUM 1574
gives:  赤  赤  BERTHELOT 1885 records the Greek form  赤  which is
derived from the abbreviation of chalcansos.

COPPER CALCINATE  Alc.  BERTHELOT 1885 records an ancient Greek sigil
which is identical to that used for ordinary COPPER:  赤

COPPER FILINGS  Alc.  Two sigils common used in the mediaeval period
for COPPER are listed by BERTHELOT 1885 from ancient Greek texts as
denoting copper-filings:  赤  赤

COPPER LEAF  Alc.  BERTHELOT 1885 records two ancient Greek sigils
which were used for copper leaf:  赤  赤

COPPER ORE  Alc.  BERTHELOT 1885 gives an ancient Greek sigil which
was still in use during the mediaeval period, though sometimes used
for COPPER:  赤

COPPER WATER  See COPPERAS

CORAL  Alc.  DIDEROT 1763  赤
BERTHELOT 1885 records the Greek alchemical sigil  赤

COR LEONIS  Ast.  Mediaeval sigil for the triple star alpha Leonis,
sometimes called 'the little king', given in HERMETIS 13C  赤
AGrippa 1510  赤
EVANS 1922  赤
CORNUA ARIETIS Ast. First of the mediaeval lunar mansions, called Al Sharatain in the Arabic astrological system, for which a sigil has been recorded by MANSIONES 14C: ©

A sigil linked with this mansion, but used for amuletic purposes, is recorded by ABANO 1303: ©

CORNUA SCORPIONIS Ast. The 16th of the mediaeval lunar mansions, called Al Juhana in the Arabic astrological system, a sigil for which is given by MANSIONES 14C: ©

CORONA Ast. The 17th of the mediaeval lunar mansions, called Iklil al Jabbah in the Arabic astrological system, for which a sigil is given by MANSIONES 14C: ©

A sigil designed for amuletic use, and linked with this mansion (called finis Libri) is given by ABANO 1303: ©

CORPUS See BODY

COR SCORPIONIS Ast. Mediaeval sigil for the binary alpha Scorpii, sometimes called Antares, given by HERMETIS 13C: ©

AGrippa 1510 gives a variant which has become the commonly accepted sigil: ©

EVANS 1922 ©

The same name is used also for the 18th of the mediaeval lunar mansions, (called Al Kalb in the Arabic astrological system), and a sigil for this is recorded by MANSIONES 14C: ©

COR TAURI Ast. The fourth of the mediaeval lunar mansions, called Al Dabaran, in the Arabic astrological system, a sigil for which is given by MANSIONES 14C: © But see also ALDEBARAN.

A sigil clearly linked with this fourth mansion, but called Caput tauri et venter, is given an amuletic use by ABANO 1303: ©

The mansion called Caput Tauri is the third of the lunar mansions, and is given the sigil © by MANSIONES 14C, and the amuletic sigil © by ABANO 1303, who terms it finis Arietis.
COSMIC EGG  Occ. In his account of Tarot symbolism, WIRTH 1927 gives the sigil frequently used for CANCER as the 'fecundated cosmic egg' of the Chinese. See also PHILOSOPHIC EGG.

COSMOS  Occ. Sigil derived by WELLING 1735 to symbolise the complete universal character of light and darkness working together: HOMEER 1723 gives the two sigils as the last in the chain of God's coming into being, the so-called Golden Chain, representative of the Cosmos, as opposed to the CHAOS at the beginning of the chain.

COVERED POT  Alc. CROLLIUS 1670 \( \bigvee \) But see CRUCIBLE.

CREATION  Occ. A sigil given by WELLING 1735 is taken to symbolise the six days of Creation, or the elements as an outflow of the Divine Fire of the Godhead: BLAVATSKY 1888 gives the simple sigil along with a profoundly esoteric account of the relationship between the sign TAURUS and the PLEIADES in the constellation of that name, which she terms (in full accordance with the Cabbalistic tradition) the sidereal septenate, which manifests from the 'concealed '.

The relationship between the 'invisible' creative force of the sign Aries and the manifestation of the 'matter' of Taurus is also given a sigillic form by SUCHER 1975 in his highly personal graphic symbolism. He claims that the creative force of Aries may 'in a symbolic sense' be read as the TAU form: But see also SACRIFICE.

A further attempt to symbolise in graphic form the idea of creation has been made by KOCH 1930, with a sigil which is (among other things) unfortunately an ancient sigil for the earth: \( \bigoplus \)

CREATIVE INTELLECT  Occ. A somewhat personal sigil, based on the common sigil for the element FIRE, is given by KOCH 1930: \( \bigtriangleup \)

CREATIVE POTENCY  Occ. BLAVATSKY 1877 gives the sigil to cover the idea of latent creativity, but see also CREATION, ONE and ORIGIN.
CROCUS  Alc.  The sigil is restricted to the substance used in the alchemical processes, and has no botanic implication.
BERTHELOT 1885 records a Greek sigil: ἐ Ἐ
DIDEROT 1763
LUEDY 1928
SOMMERHOFF 1701 gives the following sigils for 'flowers of crocus',
crocus aromaticus (See SAFFRON FLOWER):  ἐ Ἐ Ἐ Ἐ
See CROCUS MARTIS and CROCUS VENERIS.

CROCUS ANTIMONY  Alc.  GESSMANN 1906 Ἐ

CROCUS AROMATICUS  See CROCUS and SAFFRON FLOWER

CROCUS MARTIS  Alc.  WORLIDGE 1651  Ἐ Ἐ
ALCHYMIA 1563  Ἐ Ἐ  CROLLIUS 1670  Ἐ
ALCHEMICAL 17C  Ἐ  SHELTON 17C  Ἐ
SOMMERHOFF 1701
SIGNA 17C  Ἐ  DIDEROT 1763
GESSMANN 1906
SCHNEIDER 1962  Ἐ

CROCUS METALLORUM  Alc.  SOMMERHOFF 1701 Ἐ

CROCUS VENERIS  Alc.  This alchemical substance is generally regarded as being the same as AES USTUM, but the sigillic tradition would suggest that this was not always the case.
VALENTINE 1671  Ἐ Ἐ
FRESNE 1688  Ἐ Ἐ
SIGNA 17C  Ἐ
SOMMERHOFF 1701
DIDEROT 1763  Ἐ Ἐ
GESSMANN 1906  Ἐ
CARBONELLI 1925  Ἐ  LUEDY 1928 Ἐ
CROSS  Rel.  Along with the related SWASTIKA, this is one of the oldest of sigils, almost universal in use and application. In her study of the ancient symbolic language, BLAVATSKY 1888 gives much space to the cross, which she sees as being derived from the union of male and female, Spirit and Matter, this meeting being 'the emblem of life eternal in spirit on its ascending arc, and in matter as the ever resurrecting element - by procreation and reproduction'. The spiritual male is the vertical line | whilst the differentiated matter-line is the horizontal: —  The former is said to be invisible, the latter on the plane of objective perception. BLAVATSKY 1888 gives also the sigil ☯ as the 'astronomical cross of Egypt', but the Tau-Cross which is reversed and encircled is discussed in its esoteric connexion with the crucifixion of CHRIST, for a simple version of this sigil is the Rose Cross: ☯

A large number of variant sigils is recorded in occult sources, in addition to the standard forms listed by traditional names below. For example, a tree-cross given by VERARDI 1972 is said to unite the three worlds of the Celestial, Terrestrial and Infernal: ☐

TESTA 1972 reproduces many early Christian cross sigils, among which are the axe-cross, tau-cross and the curious hampt-cross, all of which are listed below. TESTA 1962 also reproduces the various cross-forms given in the famous Poem XIX by Paulinus of Nola, of which the following are out of the ordinary: ☐ ☐ ☐ ☐ ☐ ☐

The following alphabetical list of cross-names does not give sources simply because they are so common: they have all at one time or another appeared in occult sources.

AXE-CROSS ☐ ☐ ☐
CELTIC ☯
CLEVES ☐ ☐ ☐
COPTIC ☐ ☐ ☐ ☐
DECUSSATA ☐
FLEURY ☐ ☐ ☐ ☐
GNOSTIC ☐ ☐ ☐ ☐

BOTOMMEE ☐ ☐ ☐
CHEVRON ☐
COMISSA ☐
CROSSLET ☐ ☐
EGYPTIAN ☐ ☐
GAMMADA ☐ ☐
GREEK ☐ ☐
HAMPT  LATIN  MALTESE
LORRAINE  PAPAL  PAPAL
MOLINE  PATEE PITCHEE
PATEE  POTENT
POMEE  ST ANDREW
RUSSIAN  ST PETER
ST ANTHONY  THIEVES
TAU  VOIDED
TREFLEE

See also CHRIST, CHRISTMON and CHRIST TRIUMPHANT.

CROSSING THE RIVER  See TRANSITUS FLUVII

CROSSWHEEL  Occ.  The third of Boehme's Divine Outpourings in the 'becoming of God', described as the 'first matter of all sublunary bodies' in HOMER 1723: ☉  But see HOMER'S GOLDEN CHAIN.

CRUCIBLE  AIC.  The most common mediaeval sigils are vestigial drawings of containers, but WORLIDGE 1651 gives: < X ☎
VALENTINE 1671 ☉
SOMMERHOFF 1701 " " " " ☉ ☉ ☉ + X ☉ ☉ ☉ ☉ ☉
DIDEROT 1763 ☉ ☉
SCHNEIDER 1962 7 / 7
ALBERTUS 1974 ☉
BERTHELOT 1885 records an ancient Greek sigil: ☉
See also AHENUM, CUPELLA and TIGILLUM

CRUDE METAL  AIC.  ALCHEMICAL 17C ☉ ☉
See also BRASS.

CRUDE WINE ACID  AIC.  A sigil given by GESSMANN 1906 is probably late mediaeval:

CRYSTAL  Mag.  ALCHEMY 1650 ☉  DIDEROT 1763 ☉ ☉
Scheffers 1775 \( \times \times \)

Gessmann 1906 \( CC +E \ HE \ G \ A \ R \ R \ A \)

Schneider 1962 \( HE \)

Albertus 1974 \( \Phi \)

Scheffers 1775 gives the sigil \( \mathbb{D} \) for Crystalline Lunae.

**Crystallised Verdigris** Alc. A number of mediaeval sigils are recorded by Gessmann 1906

\[ \begin{array}{c}
\Phi \\
\times \\
\times \\
\emptyset \\
\Phi \\
\mathbb{D} \\
\Phi \\
\emptyset \end{array} \]

**Crystal of Saturn** Alc. Diderot 1763

\[ \begin{array}{c}
\mathbb{Z} \\
\emptyset \end{array} \]

**Cucurbita** Alc. Worlidge 1651 \( \emptyset \)

Luey 1928 \( \emptyset \)

Schneider 1962 gives the sigil \( CC \) and for Cucurbita coeca: \( \emptyset \)

See also Boiler

**Cupella** Alc. Sommerhoff 1701 gives the sigils \( \mathbb{P} \ X \ X \ O \) for capella, 'the container in which separation of the impure from the pure metals takes place'.

The sigil given by Signa 17C is probably intended to symbolise the wooden cask or cupula: \( \mathbb{P} \emptyset \)

(but see Cupellation)

Signa 17C gives sigils for cupellare, which probably refer to the idea of 'casking in a wooden tub': \( \emptyset \)

**Cupellation** Alc. Berthelot 1885 records two Greek variants, both short-forms for the Greek word used to designate the process of testing or assaying or refining (precious) metals in a cupel: \( \emptyset \)

**Cyprus Copper** See Copper.
DAIMON Ast. The Greek word daimon is confused in many contexts with the modern 'demon', which is unfortunate, since only the Greek kakadaemon works evil, and the Greek referred to an altogether higher intelligence. In the astrological system of the ancient Greeks, the daimon (more exactly, the klipos daimonos, 'the part of the daimon') was that degree of the zodiac in mirror-image, relative to the Ascendant, of the pars fortunae, for which a sigil is recorded in OMONT 1894: The Greek sigil recorded under the name daimon by BERTHELOT 1885 may not be related to this astrological pars: NEUGEBAUER 1959 records an early Graeco-Byzantine variant:

DALETH Occ. The fourth letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which many derivatives are given within the tradition of secret alphabets, notably the series recorded by BARTOLOZZI 1675: WIRTH 1927 equates daleth with the Tarot arcanum the EMPEROR, and in his treatment of the graphic etymology from the vestigial drawing of the Egyptian hieroglyphic traces the form of the letter to the idea of door:

DARKNESS Occ. Sigil derived by WELLING 1735, probably from the alchenical form for NIGHT, to symbolise the setting free of the subterranean destructive forces of darkness: OLIVER 1826 gives the sigil as a symbol of the profound secrecy or 'darkness' under which the initiates were placed, the form being a vestigial drawing of the Masonic trowel:
DAY Alc. ALCYMA 1563 — ALCHEMY 1650
VALENTINE 1671 ød —— FRESNE 1688 alış
SIGNA 17C 3
GESSMANN 1906
BERTHELLOT 1885 records an ancient Greek sigil for days: øø
CHASSANT 1884 records a mediaeval abbreviation (for dies): ø
KOCH 1930 gives the sigil ▼ for the rune Dag.
SOMMERHOFF 1701 gives a series of sigils, most of them recorded by
GESSMANN 1906 above, but notes that 'among alchemists (Medicos) not
only the time of sunlight, but the nighttime itself makes up a day —
a Dies Naturalis'. Within such a framework, the sigils given under
DAY AND NIGHT are also relevant to the idea of 'day'.
SOMMERHOFF 1701 gives:

DAY AND NIGHT Alc. FRANCKLYN 1627
VALENTINE 1671 øø — SHELTON 17C —
GESSMANN 1906 øø —
SCHNEIDER 1962 ▼
BERTHELLOT 1885 records an ancient Greek form (but in this connexion,
see the note relating to SOMMERHOFF 1701 in DAY above): ø
CROSLAND 1962 records a Greek form for 'days': ▼
See also NIGHT

DEATH Occ. Usually a vestigial drawing of a 'death's head' is used as
a sigil or symbol for 'death', but a number of sigils have been
derived from the Greek Thanatos - from the capital letter Theta - as
for example in SMITH 16C, within an astrological context: ☭
CHASSANT 1884 records: ☭
BOCK 1931 gives the uncommon form: ♣
The CAPUT MORTUUM of alchemy is the 'reject' residue left after the
alchemical process has been completed.

DEATH ARCANUM Occ. WIRTH 1927 relates this 13th arcanum of the Tarot
pack to the Hebraic MEM, and associates with it the sigil ♣ which
he claims to be derived from the primitive form for mem — though, of course, the connexion with 'water' expressed in the Egyptian hieroglyph as a vestigial drawing (see JENSEN 1970), and the connexion with the sigil for SCORPIO, are also relevant. WIRTH 1927 relates the card to the sigil for SATURN presumably because the form may be traced in the structure of the design, and because this planet is exoterically linked with the idea of death.

DEATH'S HEAD See CAPUT MORTUUM

DECAD See SENARY

DECADE Occ. In her complex numerological study BLAVATSKY 1888 gives a sigil for the decade which is linked with the ten of the Sephirothich tree, the 'celestial fruits, the ten or born out of the two invisible male and female seeds making up the 12, or the Dodecahedron of the Universe'.

DECILE Ast. A sigil (abbreviation) is given by SIMMONITE 1890

DECOCTION ALC. SOMMERHOFF 1701 DIDEROT 1763

DEGREE ALC. An abbreviation of the Latin gradus recorded by GEßMANN 1906, is not intended to represent the degree of astrology: See BY DEGREES.

DEITY Occ. Sigil recorded by BLAVATSKY 1888 to record 'unity within zero': the symbol of Deity, the Universe and Man, linked with the DECADE.

DEMON See DAIMON

DEMONS Occ. Usually the sigils preserved in the occult tradition are designed to represent individual demons, listed in this Dictionary by
the most common names, but KIRCHER 1655 gives a sigil which appears to refer to demons as a class: ER

DESCENDANT Ast. A sigil is given by NEUGEBAUER 1959 for the Western horizon of the horoscope, from the Greek Dysis: △

DESCENDING NODE Ast. The following sigil is copied from the Greek text given by OMONT 1894: ☼ It is said to be the katababazon or ours, the equivalent of the modern CAUDA, but this sigil is quite probably a mistake, the correct form being given in the same manuscript for anabibazon or kephali: ♈ See NODE.

DESCENDING SALVATION Occ. Sigil given by KOCH 1930 in his highly personalised rationale of symbolism: ≈

DEVIL Occ. The most common sigil for this Gentleman is the inverted pentacle, said to represent the goat physiognomy as a vestigial drawing: ❉

OLIVER 1826 gives a curious sigil as 'ancient Egyptian': ☐
But see also DEVIL ARCANUM and KALI YUGA.

DEVIL ARCANUM Occ. WIRTH 1927 relates this 15th arcanum of the Tarot pack to the Hebraic SAMEK, and accords it the sigillic associations of the reversed pentagram (see DEVIL above) ❉ and what he terms the 'primitive Samek', which he gives as ☐ which is in fact (see JENSEN 1970) the Old Phoenician form, and may have been derived from a vestigial drawing of a fish. WIRTH 1927 associates the card with Auriga.

DIANA See SILVER

DIAPHORETICS Alc. SOMMERHOFF 1701 records a series of late-mediaeval sigils for the metals and minerals of diaphoretic agency, which in each case is constructed from the most common sigillic form:
ANTIMONY ☪
GOLD ☪
LEAD ☪
TIN ☪

COPPER ☪
IRON ☪
SILVER ☪

DIDO Ast. Hypothetic planet claimed by WEMYSS 1927 to be the ruler of the zodiacal Virgo, for which he gives the sigil: ①

DIED See DEATH.

DIGEST Alc. The term is applicable only to the alchemical process, and not to the human.

VALENTINE 1671 ☪
POISSON 1891 ☪
ALBERTUS 1974 ☪

DIDEROT 1763 ☪
SCHNEIDER 1962 ☪

SOMMERHOFF 1701 gives for digestio and digere, the forms ☪

1906: ☪

DIGESTION Alc. MICHAELSPACHER 1616 gives the sigil ⑤ next to the sign or constellation Leo, perhaps to symbolise the alchemical process of Digestion.

DIN Mag. Sigil given by HEYDON 1664 for a spirit (perhaps Dina) and used to represent the letter D in the secret writing called 'Alphabet of Angels and Genii': ☪

DIONYSOS See BACCHUS.

DISORDERED INTELLECT Occ. Sigil given by (perhaps originated by) KOCH 1930: ☪

DISSOLUTION Alc. A mediaeval sigil is given by DIDEROT 1763: ☪

MICHAELSPACHER 1616 gives the sigil ⑤ next to the sign or
constellation Cancer, perhaps intending to symbolise the alchemical process of dissolution associated with this zodiacal sign.

GEHEIME 1785 gives a sigil for the alchemical process, which he contrasts with the sigil for COAGULATION, thus: 

DISSOLVE ALC. VALENTINE 1671 
GESSMANN 1906

DISTILLATION ALC. Many late-mediaeval sigils are recorded for the various forms of distillation, among which the following are the most commonly used:

DISTILLATE WORLIDGE 1651
VALENTINE 1671 
GESSMANN 1906
DISTILLATION PROCESS
ALCHEMISTRY 1650
SOMMERHOFF 1701
SHELTON 1763
POISSON 1891
GESSMANN 1906
SCHNEIDER 1962
DISTILL IN ASHES GESEMMANN 1906
DISTILL IN SAND GESEMMANN 1906
DISTILLATED WINE SIGNA 17C 
DISTILLATED VINEGAR TABLE 1676 
DIDEROT 1763

but see VINEGAR.

MICHAELSPACHER 1616 gives the sigil next to the sign or constellation Virgo, perhaps to symbolise the alchemical process of distillation, or (less likely) the alchemical RED ORPIMENT.

DIVINE LETTERS See PLANETARY SYMBOLS.

DIVINE POWER Occ. Sigil given by SHEPHERD 1971 as triceps rune: 

102
DOMINIONS  See SPHERE OF JUPITER

DOMUS  See HOUSE

DRACHMA  A lc. Mediaeval sigils for a measurement of weight, given in an ancient Greek form by BERTHELOT 1885: 

SIGNA 17C  DIDEROT 1763

GESSMANN 1906  3  ⧃  ⧃  ⧃

CAPPELLI 1949 records a mediaeval abbreviation:  λ

DRAGON'S BLOOD  A lc.  DIDEROT 1763  £

DRAGON'S HEAD  See CAPUT

DRAGON'S TAIL  See CAUDA

DREGS  A lc.  SCHNEIDER 1962  H

See also FAEX VINI

DRINK  A lc.  GESSMANN 1906  ★

DROP  A lc.  GESSMANN 1906 gives several contractions for the mediaeval contraction gutta  ç  ç  ç  ç

DRY  A lc.  GESSMANN 1906  /

DRY SUBLIMATION  A lc.  SCHNEIDER 1962  ٦٦٦٦

DULL FIRE  A lc.  The term is used in relation to GRADES OF FIRE, and has nothing to do with the occult Dark Fire.

GESSMANN 1906  " " " " "  "

DUNG  A lc.  Several sigils (probably mediaeval) have been recorded by GESSMANN 1906 specifically for horse dung:  १  १  १  १  १  १  १
(DUNG continued) \[ \text{sequence}\]

DUO FRATES  See TWO BROTHERS

DUST  Alc. VALENTINE 1671 \[ \text{sequence}\]

ALCHEMICAL 17C \[ \text{sequence}\]

SOMMERHOFF 1701 \[ \text{sequence}\]

GESSMANN 1906 \[ \text{sequence}\]

See also POWDER

DYNAMIS  Ast. SUCHER 1975 appears to link the sigil for Taurus \[ \text{sequence}\] with the SPHERE of the Dynamis, which is traditionally (in terms of the Pseudo-Dionysian hierarchies) associated with the SPHERE OF MARS.
EAGLE Ast. A highly personal (and modern) sigil for the zodiacal sign or constellation SCORPIO is given by SUCHER 1975: The author claims that the sign for the Eagle used in ancient times to stand in place of Scorpio, an esoteric idea for which the symbolic form is the Eagle of St. John (see FOUR EVANGELISTS), the esoteric sigil that for Scorpio. But see also SIGIL 1978.

EARTH Occ. BERTHELOT 1885 records an ancient Greek sigil: Since this form is contrasted with that for HEAVEN (Oouranos), it is clear that it refers to the globe of the earth, rather than to the alchemical element. The majority of the following sigils were intended to denote the mystical 'third element', which is neither the globe of the Earth, nor the 'earth dust'. In an astrological context it might refer to the EARTH TRIPLECTY which is manifest in the macrocosm as the zodiacal Taurus, Virgo and Capricorn, in the microcosm as the melancholic temperament. In its alchemical sense, a sigil would refer only to the 'third element'.

ALCHEMY 1650 — O □ O X
CROLLIUS 1670 —
ALCHEMY 17C — O O O R R
SIGNA 17C — R A A A A
SOMMERHOF 1701 —
SCHEIBLE 1848 —
DE VORE 1947
WALTER 1970

KIRCHER 1655 ▼▼
FRESNE 1686 —
SHELTON 17C —
DIDEROT 1763 —
GESEME 1785 —
CARBONELLI 1925
SHEPHERD 1971
A sigil given by WELLING 1735 represents the Spiritual and Invisible Earth, the occult Earth which existed before the descent of Lucifer. OLIVER 1826 gives as 'an ancient Egyptian symbol' for the element Earth the sigil: \( \vartriangle \). BLAVATSKY 1888 gives a series of three sigils for which she maintains both an exoteric and esoteric meaning: in each case the exoteric meaning is the globe of Earth. The sigil \( \bigcirc \) represents the 'first ideal World, self generating and self-impregnating', and hence a fitting symbol for the Third Race, better known as the Lemurian. The sigil \( \bigodot \) represents the 'unity of the spiritual world' contrasting with the duality of the 'material', a sigil which symbolises the Earth state when the male-female polarity developed, and hence a fitting sigil for the Fourth Race, commonly termed the Atlantean. The sigil \( \bigodot \) esoterically represents the condition of the earth fallen into generation, or into the production of its species through sexual union: this last sigil was noted by BLAVATSKY 1877 as intended for the physical Earth (the globe), and is commonly used in this sense nowadays, as for example in SUCHER 1970, where it is used as the centre of the geocentric charts, to distinguish them from heliocentric diagrams: however EPHEMERIDES 1766 uses \( \bigodot \).

HALL 1959 gives the sigil \( \bigodot \) for both the physical Earth and for Antimony. See also THREE EARTHS and EARTH TRIPLICITY.

EARTH HAND Pal. Sigil used in modern chiromnomy to denote the male Earth hand, sometimes called the Practical hand form, recorded in GETTINGS 1965: \( \uparrow \). This source gives also the sigil for the female Earth hand, which is confused with that for the male: \( \uparrow \).

EARTH OF LEMNO Alc. Mediaeval sigil given by GESSION 1906.

EARTH SILVER See SILVER ORE

EARTH TRIPLICITY Ast. Sigil recorded (perhaps originated) by AGrippa 1510, but rarely found later, since the elemental natures of the zodiacal signs Taurus, Virgo and Capricorn (here encapsulated into
one sigil) are more usually symbolised under one or other of the sigillic forms for EARTH: $\text{ siguil }$

See also ELEMENTS

EBULLITION  ALC. Mediaeval sigils are given by both DIDEROT 1763: $\text{-}$ and GESSMANN 1906: $\text{ siguil }$

See also BOIL

ECLIPSE  AST. Whilst this phenomenon might be presented in a horoscope through a sigil for either CONJUNCTION or OPPOSITION (normally between Sun and Moon), sigils are given by RAFAEL 1902 for Eclipse of the Sun $\text{ siguil }$ and for Eclipse of the Moon $\text{ siguil }$

See also OCCULTATION

EGG  ALC. SOMMERHOFF 1701 $\text{ siguil }$ GESSMANN 1906 $\text{ siguil }$

BERTHELOT 1885 records the single sigil $\text{ siguil }$ for egg from ancient Greek sources, and a double form to indicate the plural: $\text{ siguil }$

EGGSHELL  ALC. BERTHELOT 1885 records three sigils from ancient Greek manuscripts: $\text{ siguil }$

EGG WHITE  See ALBUMEN

EGG YOLK  ALC. The most common mediaeval sigils are clearly short-forms derived from the Latin vitellus, as recorded by GESSMANN 1906: $\text{ siguil }$

EGYPTIAN SCRIPT  See HEBRAIC SCRIPT

ELECTRUM  ALC. BERTHELOT 1885 records several sigils for electrum from different Greek manuscripts: $\text{ siguil }$

ALCHEMY 1650 gives a common mediaeval form: $\text{ siguil }$

LUEDY 1928 gives a sigil for elektron $\text{ siguil }$
ELEMENTAL BODY  See MATERIA PRIMA

ELEMENTAL WORLD  Occ.  KIRCHER 1655

ELEMENTS  Occ.  The elements of occultism have virtually nothing to do
with the elements of modern science, and must not be confused with
these.  The ancient occult elements are exoterically four: AIR, EARTH,
FIRE and WATER, with an esoteric 'fifth' element, usually termed the
QUINTESSENCE, all of which are well provided for, so far as sigils go.
As a group of four or five, they are symbolised in a variety of ways,
the most common early sigil being that given by SHELTON 17C: $\sigma$ and
(the so-called SEAL OF SOLOMON) given by SOMMERHOFF 1701 $\sigma$ which is
in fact the graphic origin of the four most common sigils for the
FOUR ELEMENTS, in the order listed above: $\Delta \varphi \Delta \nabla$
A sigil given by GABELLA 1615 is explained as representing the four
elements in union $\perp$ providing a basic unit which (along with the
sigils for Sun, Moon and Aries - see the MONAD of Dee) was supposed in
the Rosicrucian stream to form the ancient underlying structural base
of the planetary sigils.  DEE 1564 also gives the cross $\perp$ which he
terms, among other things, CHAOS, and links it with the sigils for
MORTAL ADAM and IMMORTAL ADAM in his esoteric Christian symbolism.
This element sigil he calls 'middle', presumably because it is caught
between the solar and lunar forces, and in connexion with the Christos
he terms it 'Sacrifice on the cross'.
Whilst SOMMERHOFF 1701 gives the standard list of sigils for the
four elements (listing a printer's error for Air $\nabla$ which has been
perpetuated by later copyists as the genuine sigil), he lists four
sigils which are intended to represent the idea of the four elements
as a unity: $\hat{H} \hat{A} \hat{S} \sigma$  GESSMANN 1906 expands on these with at
least one bad copy: $\hat{H} \hat{A} \hat{S} \sigma$
SOMMERHOFF 1701, under his section on the Elementa or Principia, also
gives sigils for the five elements which he lists - Spirit $\frac{5}{5}$
Salt $\varnothing$  Sulphur $\perp$  Water $\nabla$  Earth $\varphi$  of which the last
two (in accordance with an Aristotelian classification) are said to be
passive, the others active. He says, quite rightly, that other authorities list only three elements, though these are the elemental principles of Salt $\Theta$ Sulphur $\bigtriangleup$ Mercury $\bigtriangledown$.

See also CHARACTERS OF ELEMENTS and MINERALIA

ELIM Mag. Sigil for demon given by HEYDON 1664 to represent the letter E in the secret writing called 'Alphabet of Angels and Genii': $\star$ $\star$

ELPHEIA Ast. Sigil given by AGRIPPA 1510 for the fixed star alpha Coronae Borealis, as variant of the mediaeval sigil given for ALPHECCA:

EMETIC TARTAR Alc. GEISSMANN 1906 $\square$ $\boxcheck$

EMETIC WINE Alc. GEISSMANN 1906 $\wedge$

EMPEROR Occ. WIRTH 1927 relates this 4th arcanum of the Tarot pack to the Hebraic DALETH (see HEBRAIC SCRIPT), and accords it the sigilic form $\bigtriangleup$ delta, also the fourth letter of the Greek alphabet, which he says should represent for the Emperor the triangle with the eye in the centre, the so-called 'eye of Providence': $\bigtriangleup$ WIRTH 1927 also associates this card with the sigil for SULPHUR $\bigtriangleup$ the form for which may be traced in the composition of the traditional design.

EMpress Occ. WIRTH 1927 relates this 3rd arcanum of the Tarot pack to the Hebraic GIMEL (see HEBRAIC SCRIPT), and accords it the sigil of the so-called 'receptive triangle' $\bigtriangledown$ as well as the 'set square' $\bigtriangledown$ a form derived from the gamma, the third letter of the Greek alphabet. WIRTH 1927 associates the card with the zodiacal VIRGIN, and accords it the standard sigil: $\mathcal{M}$

END See IMMORTAL ADAM and OMEGA

ENOUGH Alc. Abbreviation which may be taken as a sigil, derived from
the Latin quantum satis, given in ALCHEMICAL 17C: \( \uparrow \)

EOH Occ. Sigil given by KOCH 1930 as rune for horse: \( \mathfrak{M} \)

EQUAL Alc. All the variant sigils recorded by GESSMANN 1906 are presumably abbreviations of the late Latin ana, 'equal in quantity': \( \alpha \ \alpha \ \ \alpha \ \alpha \ \alpha \ \alpha \)

EQUINOX Occ. A basic sigil from the Rosicrucian stream of symbolism, recorded by GABELLA 1615: \( \begin{array}{c} N \end{array} \) This sigil is derived from the common form for ARIES (\( \mathfrak{A} \)) by John Dee for his MONAD, and is linked with the meeting at a single point of the Sun and Moon, as well as with the concept of equal hours of day and night. It is in a similar spirit of symbolising that DEE 1564 gives \( \mathfrak{M} \) as the symbol for FIRE, as derived from the first point of Aries, the equinoctial point. BLAVATSKY 1888 gives the sigil \( \mathfrak{Z} \) as 'the two equinoxes and the two solstices placed within the figure of the earth's path'.

ESSENCE Occ. SOMMERHOFF 1701 gives for essentia: \( \frac{\pi}{\pi} \)

KOCH 1930 gives a dot as sigil, presumably derived from his personal interpretation of the graphic etymology of the sigil he calls EYE OF GOD: \( \odot \) In the sequence of sigils described by BLAVATSKY 1888, the first sigil represents the undifferentiated spirit, 'the one infinite and unknown Essence' which 'exists from all eternity': \( \odot \) This sigil is the first in a series of stages relating to the idea of material MANIFESTATION.

See also QUINTESSENCE and UNITY.

ESSENCE OF TARTAR Alc. Several mediaeval sigils for the salt are given by GESSMANN 1906:

ESSENTIAL OIL See ESSENCE.

ESSENTIA QUINTA See QUINTESSENCE.
ETERNAL DARK  Occ. Sigil given by BOEHMEN 1635 to represent the 'kingdom of darkness dwelling in itself and the 'eternal nature in the anger': ☾ As a sigil it is a component of the ETERNAL LIGHT.

ETERNAL LIGHT  Occ. Sigil given by BOEHMEN 1635 to represent the 'Spirit in the essence', the flash (also symbolised by the sigil for the SUN). The sigil is 'eternity and time, God in love and anger, moreover heaven and hell': ☼ As a sigil it is a composite of the ETERNAL DARK and the SALNITER.

ETERNITY  Occ. In her basic sigil components used in astrology EONE 1951 gives the sigil ☾ to represent the 'never ending' and 'spirit or primal power' (though this term has nothing to do with the Archaic of the Dionysian system of hierarchies). KOCH 1930 gives (somewhat imaginatively) a sigil for eternity: ☾

ETHERIC  Occ. SCHEFFERS 1775 gives a sigil ☽ for Ather, which may in fact be related to the Newtonian concept, rather than to the occultist. A sigil given by GEHEIME 1785 is perhaps intended for the equivalent of the Paracelsian ens veneni: ☐ However, see also VEGETABILIA. A sigil form given by AYMES 1975, representative of the meeting of the 'solar' and 'lunar' forces (the etheric and astral respectively), may be the rosicrucian symbol which is the basis for the modern rival of the form as for example in MERCURY 1977: ☼ these may be traced to a sigil-diagram in STEINER 1923: ☼ BERGMANN 1785 gives ☽ for Aether. See also the reference to the idea of sigils for the etheric in the Introduction to this DICTIONARY, on page 13. See AKASHYA, CELESTIAL VAPOUR and QUINTESSENCE.

ETRUSCAN SCRIPT  Occ. One of the secret alphabets recorded within the occult tradition (see SECRET SCRIPTS), under a variety of different names and letter-orders. One of these alphabets, preserved by VIGNERE 1586 (see next page), illustrates in an interesting way the derivation of the so-called secret scripts from historic alphabets, for the distinguishing letter for the f sound of the Etruscan historic
alphabet has the forms (recorded by JENSEN 1970): \( \text{\textcopyright} \) which are continued in the secret Etruscan alphabet. It is accordingly interesting to compare the alphabet given by VIGNERE 1586 (first below) with a regular historic form (and variations) recorded by JENSEN 1970 for non-occult purposes (second group below).

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
<th>f</th>
<th>g</th>
<th>h</th>
<th>i</th>
<th>j</th>
<th>k</th>
<th>l</th>
<th>m</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>C</td>
<td>F</td>
<td>I</td>
<td>L</td>
<td>M</td>
<td>N</td>
<td>O</td>
<td>P</td>
<td>Q</td>
<td>R</td>
<td>S</td>
<td>T</td>
<td>U</td>
</tr>
</tbody>
</table>

In other respects this so-called 'Etruscan' of the occult tradition closely resembles the historic Faliscan, and is close in many of its letter-forms to the so-called NOACHITE SCRIPT.

**EUCHARIST Occ.** Several variant forms are given by BOCK 1931, as used by the early Christians: \( \varnothing \) \( \varpi \) \( \dagger \)

**EVANGELISTS** See FOUR EVANGELISTS

**EVENING Alc.** KOCH 1930 gives a modern sigil which is (presumably) a graphic rationalisation for 'the setting sun': \( \odot \)
EVOLUTION Occ. In her complex numerological study, BLAVATSKY 1888 gives the sigil ☸ as a symbol of the 'evolution and fall into generation or matter'. But see also EARTH

EXALTATION Alc. The sigil given by ALCHEMY 1650 is for the alchemical process, and has nothing to do with the astrological doctrines concerning the exaltation of planets.

EXHALATION Occ. KIRCHER 1655 ☩

EXPECTANT SOUL Occ. KOCH 1930 gives a modern sigil: ☯

EXTRACT Alc. CARRICHERUS 18C ☧ GEISSMANN 1906 ☦ ALBERTUS 1974 ☪ SOMMERHOFF 1701 gives ☤ for extractio sicca.

EXTRACT OF CORAL Alc. CARRICHERUS 18C ☧

EXTRACT OF GOLD Alc. CARRICHERUS 18C ☧

EXUSIAI Ast. SUCHER 1975 appears to link the sigil for Gemini ☩ with the Sphere of the Exusiai, which is traditionally associated with the SPHERE OF THE SUN.

EYE Occ. BERTHELOT 1885 records an ancient Greek form, and a variant from the alchemical tradition: ☬ ☧

EYE OF ETERNITY Occ. Name and sigil given in Boehme's graphic system as recorded by LAW 1772, representing that 'which cannot be portrayed' in a figure which 'comprehends all whatever God and Eternity is': ☢ This sigil is derived from the union of LIGHT, WRATH and the ELEMENTS.

EYE OF GOD Occ. Sigil given by KOCH 1930, which is of course the post-mediaeval sigil for the SUN: ☪ See also HOLY DEITY
F

FAEX VINI  Alc. SOMMERHOFF 1701  $\text{ги}$
See DREGS

FALL OF MAN  Occ. Sigil given by BLAVATSKY 1888 in the sequence of sigils outlined in MANIFESTATION, to symbolise the disappearance of the spiritual circle from the sigil for ORIGIN $\oplus$ which denotes the complete descent of Mankind into matter: $+$

FEMALE  Occ. The most common sigil is that adopted from the mediaeval traditional forms for VENUS: $\varphi$ and this has been taken into the modern canon; however, GEHEIME 1785 gives: $\varphi$

FERMENTATION  Alc. LUEDY 1928  $\text{ferm}$
The sigil given by BERTHELOT 1885 is for a verbal use, 'to ferment'. MICHAELSPACHER 1616 gives the sigil $\teh$ next to the sign or constellation Capricorn, perhaps to symbolise the alchemical process of fermentation.

FERMENTUM ALBUM  See SILVER

FERUGO  See RUST

FILTER  Alc. SOMMERHOFF 1701 records for filter the sigil $\text{фи}$ and for the process of filtration the forms $\text{фи}$ $\text{фи}$ $\text{фи}$ $\text{фи}$ $\text{фи}$ $\text{фи}$
FINIS AQUARII    See HAURIENS PRIMUS

FINIS ARIETIS    See COR TAURI

FINIS CANCRI    See FRONS

FINIS GEMINORUM See BRACHIIUM

FINIS LEONIS    See CAUDA LEONIS.

FINIS LIBRI     See CORONA.

FINIS SCORPIONIS See CAUDA SCORPIONIS.

FINIS TAURI     See CAPUT CANIS.

FIRE Occ. The majority of the following sigils were originally intended to denote the 'principal and spiritual' of the four elements, sometimes called the 'heavenly', rather than to refer to the incandescent gases which we nowadays call 'fire'.

For example, SOMMERHOFF 1701 notes that fire is 'the efficient cause, adeoque influens in effectum' and provides the following sigils:

\[ \Delta \Delta \Delta \Delta \varnothing \]

PRANCKLYN 1627

KIRCHER 1655

SHELTON 17C

DIDEROT 1763

GESSMANN 1906

LUEDY 1928

SCHNEIDER 1962

ALCHEMY 1650

ALCHEMICAL 17C

SIGNA 17C

GEHEIME 1785

CARBONELLI 1925
BERTHELOT 1865 records the sigil for fire from the ancient Greek alchemical tradition, but this sigil applies equally to the 'fire' planet MARS.

DEE 1564 gives the sigil for alchemical fire though it is evident from the text that he has in mind that the sigil also represents the elemental fire (see MONAD) which sigil he calls the 'the mystical sigil of Aries': his disciple GABELLA 1615 appears to have linked it in a variant form with the elemental fire: (M)

WELLING 1735 gives a sigil linked with the ancient form derived from the SEAL OF SOLOMON which he says is the 'Spiritual and Invisible Fire', that occult Fire which existed before the descent of Lucifer. OLIVER 1826 gives as an 'ancient Egyptian' sigil for elemental Fire. On a more material plane, SIGMA 17C records the sigil for carbon fire, which relates to GRADES OF FIRE.

See also DULL FIRE, FIRE TRIPARTICITY and OCCULT FIRE

FIRE BAPTISM See THREE BAPTISMS.

FIRE HAND Pal. In modern chiromancy, a sigil used to denote the male Fire hand type, sometimes called the Intuitive hand form, given by GETTINGS 1965: ♂

The female hand type is given the related sigil: ♀

FIRE PROOF Alc. Sigil recorded by GESSMANN 1906: ✡

FIRE TRIPARTICITIES Ast. A sigil recorded by AGRIPPAA 1510, but rarely used afterwards, is an uncomfortable union of common sigils for the fire signs Aries, Leo and Sagittarius: ✌

See also FIRE.

FIRST Occ. CHASSANT 1884 records two mediaeval abbreviations for the Latin prima: ♀ ♂

FIRST HOUSE See ASCENDANT.
FIVE  See ARCHETYPES

FIX  Alc. The sigils are used in the alchemical sense of fixating.

FRANCKLYN 1627 ⬇
SHELTON 17C ⬇️
SOMMERHOFF 1701 ⬇️ ⬇️ ⬇️ DIDEROT 1763 ⬇️ ⬇️
POISSON 1891 ⬇️
SCHNEIDER 1962 ⬇️

FIXATION  Alc. MICHAELSPACHER 1616 gives the sigil ³ ² next to the
sign or constellation Gemini, perhaps to symbolise the alchemical
process of fixation, though the sigil is a variant for ORPIMENT.
SCHNEIDER 1962 gives the sigils for fixation: ⬇️ ⬆️ ⬇️ ³

FIXED  Alc. For the alchemical application, GEOFFROY 1718: ⬇️
For the astrological application, see FIXITY

FIXED CROSS  Ast. A sigil introduced by BAILEY 1934 as diagram to
express the combination of the four fixed signs of the zodiac (Taurus,
Leo, Scorpio and Aquarius): ⬆️
See also FIXITY.

FIXED SAL ALKALI  Alc. GEOFFROY 1718 ⊡ ⬇️
DIDEROT 1763 ⊡ ⬇️

FIXED STAR  Ast. From early mediaeval times the fixed star has been
symbolised by means of a cross or by a circle (for example, see the
manuscript MANSIONES 14C), though KIRCHER 1655 gives the sigil ⬇️ ⬇️
and SYSTEMES 18C gives: ⬆️
When such a sigil is confined to the horoscope figure, the star is
generally intended to indicate the influence of a particular fixed
star, which is usually named within the horoscope (for example, see
IBN EZRA 1485).
A common variant is ⭐ often used to distinguish the sigil from
that used for the SEXTILE aspect, which also is found in horoscope
charts. In an example from PEARCE 1893, in the horoscope for King George V, the sigil precedes the name Aldebaran - however, in a manuscript copy of this figure, the star sigil is changed to a small square □ which symbolises the star. This form is however very rare, and appears to be restricted to the USA. The following fixed stars have been accorded individual sigils in the astrological tradition: ALDEBARAN, Algol (CAPUT ALGOL), Algorab (ALA CORVI), ALPHECCA, Antares (COR SCORPIONIS), Arcturus (ALTAMECH), CAPELLA, Deneb Algebi (CAUDA CAPRICORNI), PLEIADES, Polaris (CAUDA URSAE), Procyon (CANIS MINOR), REGULUS (see also COR LEO), Sirius (CANIS MAJOR), SPICA, Vega (VULTUR CADENS). In his study of Rosicrucian symbols, GABELLA 1615 gives the sigil □ whilst dealing with stars, but the form itself is ambiguous within the text.

FIXED SULPHUR  A lc. SIGNA 17C □

FIXITY  Ast. Modern sigil for the fixed quality, given by DE WORE 1947: □ But see also FIXED CROSS

FLAVOUR  A lc. DIDEROT 1763: 8 ←

FLORES  A lc. The sigils given under flores virides aeris by SCHNEIDER 1962 refer to VERDIGRIS: □ 8 × + △ □ ○ ω See FLOWERS, FLOWERS OF ANTIMONY, FLOWERS OF BRASS, FLOWERS OF LEAD, FLOWERS OF STEEL, FLOWERS OF SULPHUR and FLOWERS OF VITRIOL

FLOWER  A lc. The two sigils given below may be applied to any 'fine POWDER'. SIGNA 17C α SCHNEIDER 1962 0 See also MEAL

FLOW  A lc. SOMMERHOF 1701 GESSMANN 1906 04 0

FLOWERS  A lc. The chemical, rather than the botanical, is intended in
the short-form sigil recorded by GESSMANN 1906: 

See also FLORES and VERDIGRIS

FLOWERS OF ANTIMONY Alc. SOMMERHOFF 1701
DIDEROT 1763

FLOWERS OF BRASS Alc. ONOMASTICUM 1574
DIDEROT 1763

The following sigils are given by GESSMANN 1906 for flores virides aeras:

FLOWERS OF LEAD Alc. DIDEROT 1763

FLOWERS OF STEEL Alc. DIDEROT 1763

FLOWERS OF SULPHUR Alc. SOMMERHOFF 1701 POISSON 1891

GESSMANN 1906

FLOWERS OF VITRIOL Alc. SOMMERHOFF 1701

FLUX Alc. SIGNA 17C

FOG Alc. BERTHELOT 1885 gives the sigil derived from the Greek Nephele meaning 'condensed vapour'.

FOOL ARCANUM Occ. WIRTH 1927 relates this last card (technically given the zero, or unnumbered, but generally held to be the 22nd and final card in the series) of the Tarot pack to the Hebrew TAU, and accords it the sigil which alchemically is related to ALUM, and of course recalls the zero of our own numeration: the implication within this choice of sigil is that the 'fool' should be seeking to make the zero into a SUN sigil:

FORM Ast. LEO 1914 gives the sigil which represents 'all definiteness of form or limitation, such as birth, life periods of varying
lengths, death or change of form and the moulding of forms that are coming into manifestation'. It is very likely that LEO 1914 was regarding the sigil as a representation of the basic horoscope figure. LEO 1914 also gives the ordinary sigil for the MOON ☿ to symbolise 'the most subtle form of matter'.

See also MANIFESTATION.

FORMIC ACID  Alc. SCHEFFERS 1775  $f$

FORTNIGHT  See WEEK.

FORTUNA MAJOR  Geo. Sigil for one of the sixteen geomantic figures:
Fortuna (as it is often called) is linked by AGRIPPA 1531 with the element Earth, the 'planet' Sun, and the zodiacal sign Aquarius. A multitude of variants (stars, dots, floral devices, etc.) are used to denote the same four-fold structure. The following sigils are derived from the late mediaeval tradition, and are sometimes used to denote the Sun, as for example in TRITHEMIUS 1503.

AGRIPPA 1531 ☩ ☩ ☩ ☩ ☩ ☩ ☩

FORTUNA MINOR  Geo. Sigil for one of the sixteen geomantic figures:
A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. Fortuna Minor is linked by AGRIPPA 1531 with the element of Fire, the 'planet' Sun, and the zodiacal sign Taurus. The following sigils are derived from the late mediaeval tradition, and are sometimes used to denote the Sun, as for example in TRITHEMIUS 1503.

AGRIPPA 1531 ☩ ☩ ☩ ☩ ☩ ☩

HEYDON 1664 ☩

FORTUNE  Ast. NEUGEBAUER 1959 records a Graeco-Byzantine sigil for the equivalent of the Arabian PARS (fortuna), the nodal point occupied by the Moon when the Sun is regarded as being placed on the horoscopos (Ascendant degree) in a chart: ☩□
FOUNTAIN WATER  Alc. SIGNA 17C 6\u2085 F A

See also WATER.

FOUR ELEMENTS  Occ. In the graphic system of WELLING 1735 the sigil relating to the so-called SEAL OF SOLOMON is used to denote the four elements, and explained as a form containing the golden ball of the Schamayin: \[ \text{sigil} \]

DEE 1564 gives the simple cross \(-\) and the exploded cross \(\frac{1}{-}\) to symbolise the four elements.

OLIVER 1826 gives \[ \text{sigil} \] as an 'ancient Egyptian' symbol.

FOUR EVANGELISTS  Rel. The Evangelists are most frequently symbolised individually in terms of astrological associations.

SAINT MATTHEW is linked with the winged human of AQUARIUS: \[ \text{sigil} \]
SAINT MARK is linked with the lion of LEO: \[ \text{sigil} \]
SAINT LUKE is linked with the bull of TAURUS: \[ \text{sigil} \]
SAINT JOHN is linked with the eagle (redeemed sign) of SCORPIO: \[ \text{sigil} \]

In theory any of the sigils listed for these four fixed zodiacal signs may be used to symbolise the Evangelists - see GETTINGS 1978. As AGrippa 1531 listed wrongly (though without sigils) the relationships between the elements and the signs, the correspondencies have been wrongly copied ever since - for example, WIRTH 1931 associates Luke with TAURUS \[ \text{sigil} \] and EARTH, Mark with LEO \[ \text{sigil} \] and FIRE, but John with SCORPIO \[ \text{sigil} \] and AIR, though zodiacal Scorpio is actually a Water sign. In turn, WIRTH 1931 also associates Matthew with AQUARIUS \[ \text{sigil} \] and with WATER, though the latter sign is actually an Air sign, in spite of its name.

KOCH 1930 adapts two Christian sigils specifically for the four Evangelists: \[ \text{sigil} \]

FOURFOLD MAN  Occ. Sigil given by STEINER 1906 as representative of the fourfold nature of man, symbolising the physical, etheric, astral and Ego 'bodies': \[ \text{sigil} \]

See also HIGHER MAN
FOURTH RACE  See EARTH

FRACTURE  Alc.  GESSMANN 1906  

FRONS  Ast.  Tenth of the mediaeval lunar mansions (in full, frons Leonis), called Al Jabbah in the Arabic astrological tradition, a sigil for which is given by MANSIONES 14C: 

A series of sigils, intended for amuletic use, and called finis Cancri, is associated with this mansion, and recorded by ABANO 1303: ∞ □ + △

FROTH OF NITRE  Alc.  DIDEROT 1763  

FRUIT BRANDY  Alc.  GESSMANN 1906  

FULL MOON  Ast.  Three ancient forms are recorded by OMONT 1894 ∠ and NEUGEBAUER 1959 ∠ It is clear that in the horoscopes the last two sigils (at least) are intended to denote the most recent full moon to the birthtime recorded in the figure. SMITH 16C gives a related sigil, which appears to apply to the most recent conjunction as well as the opposition noted above: ∞

FUMUS  See SMOKE

FUNDERE  Alc.  SIGNA 17C  

FURNACE  Alc.  Almost all the sigils which are not merely vestigial drawings of furnaces have come from alchemical mediaeval sources:

SIGNA 17C  

DIDEROT 1763  

SOMMERHOFF 1701  

GEßMANN 1906  

SIGNA 17C gives a sigil for furnus cupellatori: and one for furnus pubarion: See also GRADES OF FIRE

FUSION  Alc.  SOMMERHOFF 1701
GABRIEL  Mag.  As this Archangel is ruler of the MOON, almost any of the sigils given for this 'planet' might be used to symbolise him.

TRITHEMIUS 1503  TR

SACHERL 1648  SC

BRAHE 1582  BA

See also GRAPHELI, SPHERE OF THE MOON and SPIRIT OF AQUARIUS

GARNET  Alc.  FRANCKLYN 1627  FR

SOMMERHOFF 1701  SO

SCHNEIDER 1962  SN

GEMINI  Ast.  The most common modern sigil for the zodiacal sign of the 'Twins', also used indiscriminately for the constellation of the same name, is given by HYGINUS 1482, derived ultimately from the ancient manuscript tradition (see NEUGEBAUER 1959 below).  The sigil is said by AGrippa 1510 to be based on the idea of 'embracing', though most modern explanations are based on the idea of communication.

Ancient Egyptian (demotic) BERLIN 42AD  \n
STOBART 2C  ST

Graeco-Byzantine, c500AD NEUGEBAUER 1959  GY

WALTER 1970 gives a Greek variant which was also used for 'lead':  HP

ASTRONOMICAL 1400  AP

LEUPOLDI 14C  LU

SCHYNAGEL 1500  SY

BONATTI 15C  BQ

JANUA 14C  JN

MANSIONIBUS 1482  MB

ASTROLOGICAL 15C  AT

QUADRANTIS 15C  QT

123
LAMBECHUS 1500  ▽
ASTROLOGY 17C  ▼
TABLE 17C  ▼
VALLEMOU 1707  ▼
BOUCHE-LECLERCQ 1899  ▼
NEROMAN 1937  ▼
LUEDY 1928 records a related sigil from the Syrian astrological tradition: ▼
LEOPOLDI 14C gives a sigil for the constellation Gemini: ▼∴▼
See also MYSTERIOUS PLANETS and SPIRIT OF GEMINI

GENIUS OF EARTH  Occ.  AGRIPPA 1531  ▽
GENIUS OF FIRE  Occ.  AGRIPPA 1531  ▼
GENIUS OF WATER  Occ.  AGRIPPA 1531  ▼
GENUINE SULPHUR  Occ.  GESSMANN 1906 gives the mediaeval sigils: ▼∴▼∴▼
See also SULPHUR

GEOMANTIC SIGILS  Geo.  The sixteen figures of the geomantic tradition have been accorded very many variant forms - for example, the figure AMISSIO has been expressed in the forms given by AGRIPPA 1531 ▽ and SCHMUTZEN 1642: ▽
See each of the entries under the names given below for the associate 'geomantic characters':

<table>
<thead>
<tr>
<th>ALBUS</th>
<th>AMISSIO</th>
<th>AQUISITIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽</td>
<td>▽ ▽ ▽</td>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CARCER</th>
<th>CAUDA</th>
<th>CONJUNCTIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽</td>
<td>▽ ▽ ▽</td>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FORTUNA MINOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LOETITIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>POPULUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PUELLA</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PUER</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RUBEUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TRISTITIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>▽ ▽ ▽ ▽</td>
</tr>
</tbody>
</table>
GIMEL Occ. The third letter of the Hebrew alphabet for which very many variants and derivative forms are given within the tradition of secret alphabets (see HEbraic SCRIPT), notably those collected by BARTOLOZZI 1675: ♂ ♂ ♂ WIRTH 1927 equates gimmel with the Tarot arcanum of the EMPRESS, and thus with the zodiacal Virgo. WIRTH 1927 traces the graphic etymology of the Hebrew form from vestigial drawings relating to early alphabets ∧ ∧ ∧ ∧ ∧ and links the form with the idea of 'camel', though the historical connexion with the Egyptian hieroglyphic pictorial form would suggest the idea of 'officialdom' (see JENSEN 1970).

GINGER Alc. SOMMERHOFF 1701 ❂❂

GLASS Alc. ONOMASTICUM 1574 ×

d'ALEVALENTINE 1671 ♂
SHELTON 17C ○
DIDIEROT 1763 ✹ ✹ O
GESSMANN 1906 ☀
SHEPHERD 1971
LUEDY 1928 records a sigil from the Syrian alchemical tradition ×
BERTHELOT 1885 records an ancient Greek form: ×
GESSMANN 1906 records three sigils for glass drop: ☀ ☀ ☀
See also the notes regarding the application of this sigil under VITRUM

GLUE Alc. GESSMANN 1906 ☀ ☀ ☀

See also LUTUM SAPIENTIAE

GOD Occ. A sigil derived from the Bohemian philosophy, recorded by LAW 1772, 'comprehends all whatever God and Eternity is': ☔ but see EYE OF ETERNITY. CHASSANT 1884 gives several mediaeval abbreviations for the Latin Deus: ♀ ♂ ♂ ♂ KOCH 1930 gives three sigils which are derived from the theosophical image for ONE and the ancient image for the TRINITY: △ ☾

KIRCHER 1655 ☔

See also DEITY.
GOLD Alc. Since in the alchemical and astrological tradition gold is synonymous with SUN, all the sigils used for this 'planet' may be used to denote the metal, and indeed may denote both at the same time. The following sigils are specifically given for gold, but as the sigils given under the entry for SUN indicate, they and related variants are used for the solar body.

BERTHELOT 1885 records for the metal the ancient Greek astrological sigil for the Sun:

ALCHEMIA 1563

WORLIDGE 1651

CROLLIUS 1612

SOMMERHOF 1701

DIDEROT 1763

GESSMANN 1906

GOLD ALLOY Alc. BERTHELOT 1885 records an ancient Greek sigil:

GOLD DUST Alc. GESSMANN 1906

GOLD FILINGS Alc. BERTHELOT 1885 records an ancient Greek sigil:

GOLD FOIL Alc. DIDEROT 1763

GOLD LEAF Alc. SCHNEIDER 1962

BERTHELOT 1885 records a few sigils from the Greek alchemical tradition:

GOLD LITHARGE Alc. GESSMANN 1906

GOLD PAINT Alc. SOMMERHOF 1701
But see also AURUM MUSICUM

GOLD SAFFRON Alc. GESSMANN 1906

GOLD SOLDER Alc. BERTHELOT 1885 records two sigils from ancient Greek alchemical texts:

GOLD SPIRIT See SPIRIT OF GOLD

GRADE Alc. GESSMANN 1906 records mediaeval abbreviations and sigils restricted to the verbal use:

GRADES OF FIRE Alc. There are four different grades, each linked to the four elements, for which ALCHEMY 1650 gives the following sigils:

AIR  
FIRE
EARTH
WATER

These are usually termed (respectively), the aerial, cineris, igne aperto and balneum mariae.

SOMMERHOFF 1701 gives the following sigils for the four grades:

SHELTON 17C gives a simple series while GESSMANN 1906 records a (mediaeval) sigil which stands for the general idea of 'grades of fire': This last sigil may be adapted in various combinations with the standard sigils of the elements, so that for example may be used to indicate igne aperto.

LUEDY 1928 records the sigils for the four grades in a simple progression: 

SOMMERHOFF 1701 lists other systems, one of 8 and one of 9 grades, but provides no related sigils.

GRAIN Alc. A measure of weight, one twentieth of the SCRUPULUM.

DIDEROT 1763

GESSMAN 1906

127
GRAPHIEL Mag. Sigil for spirit (in cabbalistic lore an alternative name for GABRIEL) given by HEYDON 1664, to represent letter G in secret writing called 'the Alphabet of Angels and Genii': ♡ ♡

GRATE ALC. Mediaeval sigil recorded by GESSMANN 1906 and apparently restricted to verbal use: ☐

GRAVEL BATH ALC. GESSMANN 1906 gives several mediaeval variants based apparently on the idea of arena, or sand: Ρ Ρ Ρ

GREATER WORLD Occ. WELLING 1735 reinterprets the modern sigil for the SUN as an image of the lesser world (the point, which represents the human being), standing within the ambient of the Greater World (the circle which represents the Macrocosm), deriving ☐ from ☐. To some extent he is following the symbolic forms of DEE 1564, as set out in his study of the MONAD, but WELLING 1735 reasons that the inner nature of man is potential gold (the sigil for the Sun is also of course the sigil for GOLD), and is eternal and indestructible. DEE 1564 gives the sigil, later called the circulus simplex in the Rosicrucian literature, to represent the Macrocosm and as one of the three basic forms which link the invisible and celestial spiritual world (that is, the Greater World) with the visible world, the open product of Nature: ☐

GREEN ALC. BERTHELOT 1885 records a short-form from a collection of Greek alchemical texts: ⊛

GREEN VITRIOL ALC. DIDEROT 1763 ⊛

See also VITRIOL

GUM ALC. Generally the sigils would appear to relate to the gum arabic but other resin gums may also be signified.

ALCHYMIA 1563 ⊗ ⊗ ⊗ ⊗ FRANCKLYN 1627 ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗
ALCHEMICAL 17C ⊗ ⊗ ⊗ SHELTON 17C ⊗ ⊗ ⊗
SOMMERHOFF 1701
DIDEROT 1763

GESSMANN 1906 records the following as general sigils for 'gum' with the following specifically listed as for 'gum arabic':

SCHNEIDER 1962 gives the sigil for 'gum arabic'.

See also GLUE and LUTUM SAPIENTIAE

GYPSUM  Alc.  SIGNA 17C  B
HAEMATITE Alc.  SIGNA 17C
SOMMERHOFF 1701
GESSMANN 1906
SCHNEIDER 1962
See also BLOODSTONE

HAGITH Mag. Sigil given by TRITHEMIUS 1503 as sigil for a spirit of
Venus: [-----]

HAGONEL Mag. Sigil for demon linked with the Moon, given by
AGrippa 16C: [-----]

HALF Alc. Two sigils given by GESSMANN 1906, probably derived from
the Latin semis: [-----]
BERTHELOT 1885 records an ancient Greek form from the alchemical
tradition: [-----]

HALF-DRAGMA Alc. DIDEROT 1763
HALF-LITRE Alc. DIDEROT 1763
HALF-OUNCE Alc. DIDEROT 1763
HALF-PUGILLUM Alc. Medieval sigils recorded by GESSMANN 1906 related
to the abbreviation for the Latin pugillus semis: [-----]
See PUGILLUM
HAMALIEL Mag. BRAHE 1582 gives several sigils, all mediaeval in origin, for the angel associated with the zodiacal Virgo: $\mathfrak{c} \mathfrak{m} \mathfrak{f} \mathfrak{o} \mathfrak{a} \mathfrak{g}$ Within the geomantic tradition, HEYDON 1664 gives the sigil $\mathfrak{r}$ for Hamaliel as the genius of CONJUNCTIO, but AGrippa 1531 gives this as the sigil for the ruling spirit of zodiacal Virgo. See SPIRIT OF VIRGO.

HANAEel Mag. BRAHE 1582 gives several sigils, all mediaeval in origin, for the angel associated with zodiacal Capricorn: $\mathfrak{x} \mathfrak{z} \mathfrak{e} \mathfrak{e} \mathfrak{w}$ Within the geomantic tradition HEYDON 1664 gives the sigil $\mathfrak{r}$ for Hanael as the genius of CARCER, but this is almost certainly a confusion with the Hebrew letter recorded by AGrippa 1531 in this context. See SPIRIT OF CAPRICORN.

HAND Fal. The classification of lines and areas of the hand in the chiromantic tradition is related mainly to the use of astrological symbolism - for example, AGrippa 1531 gives the following sigils: $\mathfrak{z} \mathfrak{f}$ (Jupiter) for index; $\mathfrak{h}$ (Saturn) for middle finger; $\mathfrak{o}$ (Sun) for ring finger; $\mathfrak{v}$ (Mercury) for little finger; $\mathfrak{p}$ (Venus) for the ball of the thumb; $\mathfrak{d}$ (Moon) for hypothenar eminence: $\mathfrak{t}$ (Mars) for central palm. The chiromanic tradition incorporates similar astrological sigils, but see also AIR HAND, EARTH HAND, FIRE HAND, WATER HAND and TEMPERAMENTS.

HANDFUL Alg. Sigil given by GESSMANN 1906 is probably an abbreviation of the Latin manipulus: $\mathfrak{m}$ a measure sometimes wrongly confused with the PUGILLUM.

HANGING MAN Occ. WIRTH 1927 relates this 12th card of the Tarot arcana to the Hebrew LAMED, and accords it the sigil $\mathfrak{v}$ which is the symbol of the 'completion of the Great Work (of alchemical transmutation)', presumably because this sigilic form may be traced within the structure of the card (this being a reversal of the structure within the WORLD ARCANUM).
HARDNESS  See ADAMAS

HARTSHORN  Alc.  The sigil given by GESSENNANN 1906 is no doubt an abbreviation of the Latin cornu cervi: \[\text{\textcircled{C}}\]

ALBERTUS 1974 \[\text{\textcircled{C}}\]

SOMMERHOFF 1701 gives for 'burned hartshorn' the forms: \[\text{\textcircled{C}}\]

while GESSENNANN 1906 gives: \[\text{\textcircled{C}}\]

HASMODAI  Mag.  Sigil supposed by HEYDON 1664 to be a geomantic spirit, ruler of VIA and POPULUS, but the sigil appears to be a poor copy of that given by AGRIPPA 1531 as ruling spirit of the Moon. HEYDON 1664 gives \[\text{\textcircled{C}}\] whilst AGRIPPA 1531 gives: \[\text{\textcircled{C}}\]

HASMODEL  Mag.  Sigil given for geomantic spirit by HEYDON 1664, genius of AMISSIO, but an identical sigil is given by AGRIPPA 1531 as ruling spirit of zodiacal Taurus: \[\text{\textcircled{C}}\]

HAURIENS PRIMUS  Ast.  The twenty-sixth mediaeval lunar mansion, called Al Fargh al Mukdim in the Arabic astrological tradition, a sigil for which is recorded in MANSIONES 14C: \[\text{\textcircled{C}}\]

A sigil designed for amuletic use, and associated with this mansion (called finis Aquarii), is given by ABANO 1303:

HAURIENS SECUNDUS  Ast.  The twenty-seventh of the mediaeval lunar mansions, called Al Fargh al Thani in the Arabic astrological tradition, a sigil for which is recorded in MANSIONES 14C: \[\text{\textcircled{C}}\]

HE  Occ.  The fifth letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which very many derivative forms have been given in the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675 \[\text{\textcircled{C}}\]

WIRTH 1927 equates He with the arcanum the POPE in the Tarot pack, and thus with zodiacal Aries. His list of earlier alphabetic forms for the letter, all related to the proto-Hebraic, \[\text{\textcircled{C}}\] he derives from the idea of
'window', though it is more likely that the vestigial drawings were originally derived from the Egyptian hieroglyphic with the pictorial value of 'a shout of jubilation' - see JENSEN 1970.

HEAT Als. The following sigils are obviously derived from the main sigillic forms for FIRE, though heat is specified within the texts.
FRANCKLYN 1627 △
SHELTON 17C △
See also GRADES OF FIRE.

HEAVEN Als. BERTHELOT 1885 gives a Greek sigil derived from the ancient alchemical tradition, which could be confused with the basic sigillic form for LIBRA, but which is specifically recorded for the heavens:
KIRCHER 1655 Y
LUEDY 1928 

HEAVENLY SCRIPT See CELESTIAL SCRIPT

HEBRAIC SCRIPT Occ. The Hebraic characters used in various sections of this Dictionary are those listed as standard by WIRTH 1927:

<table>
<thead>
<tr>
<th>Hebrew</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>א</td>
<td>ALEPH</td>
</tr>
<tr>
<td>ב</td>
<td>BETH</td>
</tr>
<tr>
<td>ג</td>
<td>GIMEL</td>
</tr>
<tr>
<td>ד</td>
<td>DALETH</td>
</tr>
<tr>
<td>ה</td>
<td>HE</td>
</tr>
<tr>
<td>ו</td>
<td>VAU</td>
</tr>
<tr>
<td>ז</td>
<td>ZAIN</td>
</tr>
<tr>
<td>ח</td>
<td>HETH</td>
</tr>
<tr>
<td>ט</td>
<td>TETH</td>
</tr>
<tr>
<td>י</td>
<td>JOD</td>
</tr>
<tr>
<td>ק</td>
<td>KAPH</td>
</tr>
<tr>
<td>ל</td>
<td>LAMED</td>
</tr>
<tr>
<td>מ</td>
<td>MEM</td>
</tr>
<tr>
<td>נ</td>
<td>NUN</td>
</tr>
<tr>
<td>ס</td>
<td>SAMEK</td>
</tr>
<tr>
<td>כ</td>
<td>AYN</td>
</tr>
<tr>
<td>פ</td>
<td>PE</td>
</tr>
<tr>
<td>ת</td>
<td>TSADE</td>
</tr>
<tr>
<td>ק</td>
<td>KOPH</td>
</tr>
<tr>
<td>ר</td>
<td>RESCH</td>
</tr>
<tr>
<td>ש</td>
<td>SCHIN</td>
</tr>
<tr>
<td>ת</td>
<td>TAU</td>
</tr>
</tbody>
</table>
This alphabet does not diverge in any significant way from the orthodox 'square' Hebraic forms: the Roman orthography has been determined with reference to the general occultist literature, and a short entry for each of the 22 letters has been included in the entries. The 22 characters are, of course, derived ultimately from a deeply significant magical structure, relating both to sound values and to the ancient pictographic symbolism, and it is probably this which has contributed so much to the development of the secret and magical scripts associated in occultism with the language. The simplest intention underlying such scripts is that a sigil be derived from the Hebraic form to represent that letter, and to connote the charge of magical meaning implicit in the sound, pictographic form and its corresponding numerical value. A good example may be seen in one of the most famous of such secret alphabets, the celestial in the form preserved by AGRIPPA 1531:

![Celestial Sigil](image)

However, the interpretation of such scripts is rendered especially difficult by the wide-spread Notarikon techniques used by both the cabbalists and the occultists, and by the prevalent use of Gematria and Temurah - all of which render interpretation a hazardous business. The synoptical 'magical' alphabet given by WIRTH 1927 in his study of Tarot symbolism is actually related to the historic Moabite:

![Moabite Sigil](image)

This example should serve to remind us that very many of the so-called
'secret' scripts are merely alphabets taken over from historic sources for magical purposes. Thus, the historic Samaritan book script recorded by JENSEN 1970 (for non-occult purposes) clearly formed the basis for a number of secret scripts:

In this connexion, see the entry under SAMARITAN SCRIPT - but a sample from POSTEL 1538, who records two variants, is a good example:

In some cases such scripts were adapted from the Hebraic to the Roman or Greek alphabet (again for magical purposes), as for example in the alphabet recorded by VIGNERE 1586, which is called 'Phoenician' or 'Ionic', though only distantly related to originals of those names:
A glance at one or two of the characters in the so-called CELESTIAL SCRIPT recorded from mediaeval sources by AGRIPPA 1531 indicates something of the extent to which such scripts are derived from this Samaritan form. A whole series of alphabets has been more obviously derived - albeit imaginatively - from the variety of orthodox 'square' forms, as for example in two of those recorded by BARTOLOZZI 1675:

![Diagram of sigils]

A large number of related Hebraic scripts are recorded in such texts as SELENIUS 1624 and TRITHEMIUS 1508, as in the sources already mentioned above. In this Dictionary the following Hebraic or Hebraic-derived secret scripts are recorded: ADAMIC, BABYLONIAN, CANANEAN, CHALDEAN, CELESTIAL, MALACHIM, SAMARITAN, SOLOMONIAN, SUPERCELESTIAL and TRANSITUS FLUVII.

See also SECRET SCRIPTS

HECADOTH Mag. Sigil given for the spirit named by HEYDON 1664 (but probably the cabbalistic Hechaloth was intended) to represent the letter H in the secret writing called 'Alphabet of Angels and Genii':

![Diagram of Hecadoth sigil]

HELIOTROPE SIGNA 17C

HEMATITE See HAEMATITE

136
HEPATIC ANTIMONY  ALC. GESSMANN 1906

HEPHAESTOS  See VULCAN

HERB  ALC. BERTHELOT 1885 records a sigil from the ancient Greek alchemical texts: [6]

GESSMANN 1906  H  1 B

ALBERTUS 1974  F B

HERCULES  Ast. Sigil given for a hypothetical planet, claimed by WEMYSS 1927 to be the 'ruler' of zodiacal Leo:  

HERMES  See MERCURY.

HERMETICALLY SEALED  ALC. GESSMANN 1906 records a sigil which is probably intended to cover the modern sense of the term (but see LUTUM SAPIENTIAE):  

HERMETIC CROSS  See CROSS and ORIGIN.

HERMETIC SIGIL  OCC. DEE 1564 gives a sigil which is described as 'a small vessel containing the mysteries' and which must be regarded as the equivalent of the sigil hermeticum:  . The more complex sigil of the MONAD may also be taken as the hermetic sigil:  

SHELTON 17C gives the more frequent sigil:  

LUEDY 1928  

See also CHARACTER

HERMETIC TETRAD  OCC. In his imaginative treatment of Tarot symbolism, WIRTH 1927 gives the four sigils  +  as the Hermetic Tetrads, and treats each individually in terms of the symbolism involved in their forms. A fifth sigil is derived from the first - the crescent form of the Moon  and this participates with the  to give the sigil (for example)  which is the basic SAL ALKALI, representing the primordial substance 'subject to the transmutation of the Moon'
and is of course related to the most frequent sigil for TAURUS, which zodiacal sign has a rapport with fertile earth. WIRTH 1927 further derives the sigil $\bigcirc$ from $\bigtriangleup$ by way of $\bigtriangledown$ Such derivations are entirely speculative, however, and bear no relation to the historic etymologies of such graphic forms. The first of the tetrad, the solar sigil $\bigcirc$ is related to zero at one extreme, to the Sun at the other (see for example FOOL ARCANUM), with the alchemical matter of ALUM in between: the sigil is said to be 'Male, Active, Fixed' and is associated with Osiris and Reason, and with all other astrological solar connotations. The derived lunar sigil $\bigodot$ is said to be 'Female, Passive, Mobile', and associated with Isis and Imagination, and with related lunar connotations. The second of the tetrad, the cross $\bigcirc$ is related to the TAU and to the sphragis, and is thus essentially a symbol of life engaged in four-fold matter. Placed above a sign it is a symbol of achievement, as for example in the alchemical ANTIMONY $\bigcirc$ which is in esoteric alchemy a redemptive sign, the spirit of $\bigcirc$ disengaging itself from the working of the material plane. The cross below a sign, as for example in the most frequent sigil for Venus $\bigodot$ is, according to the esoteric tradition, a symbol of 'redardation', representing the fall of spirit into matter. The sigil for VERDIGRIS $\bigcirc$ shows the integration of this life principle within matter (see CROSS), a sign of equilibrium and health. The third of the tetrad, the triangle $\bigtriangleup$ is presented as the basis for the structure of the four elements: $\bigtriangleup$ for Fire; $\bigtriangledown$ for Earth; $\bigtriangleup$ for Water, and $\bigtriangleup$ for Air. The fourth in this tetrad, the square, $\Box$ is seen as a symbol of equilibrium, and represents a fall into the senses: from this he derives such sigils as the PHILOSOPHER'S STONE: $\Box$. By similar graphic logic, WIRTH 1923 traces an 'etymology' and meaning for each of the sigils for the seven planets, and indeed for some of the alchemical and astrological sigils. This rationale also underlies certain of his speculations as to the inner meaning of the TAROT pack.

HERMIT Occ. WIRTH 1923 relates this 9th arcanum of the Tarot pack to
the Hebraic TETH, and accords it the sigil ट which is a square divided into nine smaller squares, from which is derived the sigils ज and न the latter said to be the figure 9, along with the 'primitive Teth': ☩

HERSCHEL Ast. One of the early sigils for this planet is given in SIRBL 1817 ज and was later said to be derived from the initial of the discoverer Herschel. LEO 1914 saw a related variant ज as a symbol of the unity of the three basic sigillic forms of 'Will, Wisdom and Activity' (see URANUS), expressing a higher grade of Mercury, of which he regards Herschel as a higher octave. STRAGGLING 1824 ज SHEPHERD 1971 ज Eventually re-named URANUS, the two names co-existed in astrological circles, and a large number of sigils, many of them personal to individual astrologers, has been developed.

HESTIA See VESTA

HETH Occ. The 8th letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which many derivative forms are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675: ❘ ❘ ❮ ❯ ❰ ❱ ❱ ❱ ❱ ❱ WIRTH 1927 equates Heth with the Tarot arcanum the JUDGEMENT, and thus with zodiacal Libra. In his study of the graphic etymology of the letter he gives the forms ☛ ☛ ☛ ☛ ☛ ☛ ☛ ☛ ☛ which he associates with a pictographic 'hurdle', though as JENSEN 1970 suggests, the forms are probably derived from the Egyptian hieroglyphic with a pictorial value of 'lotus flower'.

HEXAGON Ast. Sigil derived from Greek manuscript by OMONTE 1894 ☩ relating to the aspect of Sextile.

For the non-astrological form, see ELEMENTS, LOVERS ARCANUM, TERNARY and VAYU.

In its esoteric aspect, the hexagon is treated in depth by BLAVATSKY 1888, who terms it the hieroglyphic senary. She records that it is
'the symbol of the commingling of the philosophical three fires and the three waters, whence results the procreation of the elements of all things. The same idea is found in the Indian equilateral double triangle. For though it is called in that country the sign of Vishnu, yet in truth it is the symbol of the Triad (or the Trimurti). For, even in the exoteric rendering, the lower triangle with the apex downward, is the symbol of Vishnu, the god of the moist principle of water ... whilst the triangle, with its apex upward, is Siva, the Principle of Fire, symbolized by the triple flame in his hand.' Blavatsky 1888 makes the point that this sigil is wrongly called 'Solomon's Seal', and that it produces the Septenary and the Triad at one and the same time, as well as the Decad. 'For with a point in the middle or centre, thus it is a sevenfold sign, its triangles denote number 3, the two triangles show the presence of the binary; the six points are the senary; and the central point, the unit; the quinary being traced by combination, as a compound of two triangles, the even number, and of three sides in each triangle, the first odd number.' She further argues that this is why Pythagoras and the ancients made the number six, the senary, a sacred number of Venus, since the union of the two sexes is required to develop the generative force - the 'spagyrisation of matter by triads' (quoting Ragon 1853).

Hieroglyphic Senary  See Hexagon

Higher Man Occ. Sigil given by Steiner 1904 as representative of the higher trinity within man, as yet to be developed: the Spirit Self, Life Spirit and Spirit Man: 

See also Fourfold Man.

Hippocratic Wine Alc. Gessmann 1906 gives two sigils, both derived from abbreviation: \[\sqrt{H} \qquad \sqrt{H}\]

Hircus Ast. Mediaeval sigil for the fixed star, now alpha Aurigae, given by Agrrippa 1510, but wrongly copied from the mediaeval manu-
script tradition (see ALAYOCH): This error has been continued by later copyists, so that the wrongly copied form has been adopted within the astrological tradition, even though it is in fact indistinguishable from the sigil used for ALDEBARAN.

HISMAEL Mag. Sigil given for 'geomantic spirit' by HEYDON 1664, said to be ruler of AQUISITIO and LOETITIA, but sigil is given by AGrippa 1531 as ruling spirit of the planet Jupiter: HEYDON 1664 gives a variant:

HOLY DEITY Occ. A highly personal sigil given in Boehme's graphic system, and constructed from a visual play with the German auge, 'eye' (AUge): The U is presented as a V, and stands for desire: 'It is all things, and yet nothing, it beholdeth itself, and yet finds nothing but an A, which is the Eye'. This play between the V and its reversal A gives several sigils, all of which represent the Eternal Beginning and the Eternal End - 'Thus the Abyss sees in itself and findeth itself': See LAW 1772

HOMER'S GOLDEN CHAIN Occ. A series of sigils relating to the occult Aurea Catena Homeri or Annulus Platonicus is listed by HOMER 1723, with variants in brackets from HOMER 1757:

Chaos confusum
Spiritus Mundi volatilis incorporeus
Spiritus Mundi acidus corporeus
Spiritus Mundi fixus alcalicus corporeus
Materia prima omnium corporum sublunarium
Animalia
Vegetabilia, seu Azoth
Mineralia
Spiritus Mundi concentratus fixus seu Extractum Chaoticum purum
Perfectio consummata, seu Quintessentia Universalis
HOMER 1723 also gives within the text two variants for the extremes of CHAOS and Perfectio

141
HOLY GHOST  See THREE BAPTISMS.

HONEY  Alc. Several mediaeval sigils have been recorded, a few of which are abbreviations for the Latin mel.

ALCHEMICAL 17C ⊕
SHELTON 17C ♦
SIGNA 17C ☽ ☽ ☽
SOMMERHOFF 1701 ☽ ☽ ☽ ☽
GESSMANN 1906 ☽ ☽ ☽
SCHNEIDER 1962 ☽

HORN  Alc. GESSMANN 1906 ☽ ☽
DIDEROT 1763 gives two sigils for stag's horn: ☽ ☽
See also HARTSHORN

HOROSCOPE  Ast. OMONT 1894 records two Greek forms (the first being singular, the second plural) under the name horoskopos: ☽ ☽
FRESNE 1688 records two singular forms: ☽ ☽ It must be noted, however, that originally horoskopos was a term applied to the Ascendant degree of what we now term the 'horoscope' - see therefore ASCENDANT.

HORSE-DROPPINGS  Alc. DIDEROT 1763 gives the mediaeval sigils: ☽ ☽
See also DUNG.

HORSERADISH OIL  Alc. The Greek sigils from alchemical texts are formed from abbreviations of the Greek, recorded in BERTHELOT 1885: ☽ ☽

HOT WATER  See WATER

HOUR  Alc. Several mediaeval sigils have been recorded, a few of which are vestigial drawings of the hour-glass.

WORLIDGE 1651 ☽ ☽ ☽ ☽
VALENTINE 1671 ☽
SIGNA 17C ☽ ☽ ☽ ☽
SOMMERHOFF 1701 ☽ ☽ ☽ ☽ ☽ ☽
DIDEROT 1763 ☽ ☽ ☽
GESSMANN 1906
LUEDY 1928
BERTHELOT 1885 records two plural forms (hours) from Greek alchemical manuscripts:

OMONT 1894 gives also a Greek abbreviation: &

HOURGLASS SAND Alc. GESSMANN 1906

HOUSE Ast. GETTINGS 1977 records two 14C abbreviations of the Latin domus: & D The sigil given in QUADRANTIS 15C may also refer to 'house': & CHASSANT 1884 gives a medieval abbreviation: o

But see also ASCENDANT.

HOUSE OF GOD Occ. WIRTH 1927 relates this 16th arcanum of the Tarot pack to the Hebraic AYN, and accords it a personalised sigil which is obviously related to the associated zodiacal sign Scorpio.

HUMAN WORLD Occ. KIRCHER 1655

See also ASTRAL WORLD, ELEMENTAL WORLD and WORLD OF INTELLIGENCE

HUMIDITY Alc. SOMMERHOFF 1701

HYDROGEN Alc. DALTON 1808
I CHING  See TRIGRAMS

IGNIS FORTIS  Alc.  SOMMERHOFF 1701  □ △ △

IGNIS LENTUS  See SLOW HEAT

IGNIS ROTAE  Alc.  VALENTINE 1671 gives the sigils Φ △ but this term is almost certainly synonymous with the REVERBERATING FIRE, the ignis reverberius or ignis circulatorius for which SOMMERHOFF 1701 gives the sigil (for both) Φ and the sigils □ △ for the latter. SCHNEIDER 1962 gives the sigils Φ △ for the circulatorius. See also GRADES OF FIRE.

IMMORTAL ADAM  Occ.  A sigil probably originated by DEE 1564, but as a concept derived from the Christian esoteric tradition of symbolism relating to the significance of alpha and omega: ΩΩ  DEE 1564 links the sigil with the idea of 'the Immortal Adam', 'End', 'After the Formation of the elements', 'Manifestation', etc., and in connexion with the Christos, with 'King of all ubiquitous'. See also MORTAL ADAM and ELEMENTS.

INCERATION  Alc.  MICHAELSPACHER 1616 gives the sigil □ next to the
sign or constellation Sagittarius, perhaps to symbolise the alchemical process of Inceration.

INFINITY Occ. A modern sigil given by CIRLOT 1962 to represent the 'universe, the All' 'Infinity': ○ In this modern system of occult graphics, the modern sigil for the SUN is representative of 'the centre of infinity; the emanation or first cause': ○ Some occultists see the esoteric sigil for infinity, the lemniscate still used in mathematics ∞ as a union of the Sun and Moon, linked at the point of time and space: see GETTINGS 1973.

INFUSION Alc. Many of the mediaeval sigils given by GESSMANN 1906 are abbreviations for the Latin tinctura: फ्रि ः<

INQUISITORIAL SCRIPT Occ. A script preserved by VIGNERE 1586 and said - on no sure showing - to have been used especially by the Inquisition, though it appears to belong to the series of scripts which are within the occult tradition termed Carolingian. See SECRET SCRIPTS.

INTEGRITY Occ. Sigil probably originated by KOCH 1930: ㅗ

INTELLECT Occ. KOCH 1930 gives a highly personal sigil for 'intellect in action': ㅀ See also CREATIVE INTELLECT, DISORDERED INTELLECT and PASSIVE INTELLECT

INTELLIGENCIES Occ. Several variant sigils for each of the so-called 'planetary intelligencies' exist, and these may be examined in the
entries under the names of spiritual beings nowadays called Archangels but in certain esoteric documents, as for example in TRITHEMIIUS 1522, referred to as Intelligences of the Spheres (see ANAEL, GABRIEL, MICHAEL, ORIPIHEL, RAPHAEL, SAMAEL and ZACHARIEL). Since the spheres were eventually associated with the planetary bodies, a large number of sigils attached to the Intelligencies were associated with the planets themselves. The following represent the most frequently used in the occult tradition:

INTELLIGENCE OF JUPITER: AGRIPPA 1531 RAPHAEL 1879
INTELLIGENCE OF MARS: AGRIPPA 1531 RAPHAEL 1879
INTELLIGENCE OF MERCURY: AGRIPPA 1531 RAPHAEL 1879
INTELLIGENCE OF MOON: AGRIPPA 1531 RAPHAEL 1879
INTELLIGENCE OF SATURN: AGRIPPA 1531 RAPHAEL 1879
INTELLIGENCE OF SUN: AGRIPPA 1531
INTELLIGENCE OF VENUS: AGRIPPA 1531 RAPHAEL 1879

Needless to say, the term intelligences has nothing to do with the word intelligence in its modern sense.

Certain of the PLANETARY SYMBOLS are probably related to the different series of intelligences.

INVERTED PENTACLE See DEVIL

IRON Alc. In both alchemical and astrological contexts the word iron is interchangeable with MARS, so that any of the numerous sigils for this planet may also represent the metal. A few of such sigils are also recorded as relating to both 'iron and steel'. The following forms have been given specifically for the metal:

WORLIDGE 1651 → CROLLIUS 1612
FRESNE 1688 → SIGNA 176 C
SOMMERHOFF 1701 → DIDEROT 1763
WELLING 1735
DALTON 1808
GESSMANN 1906
LUDY 1928
BERTHELOT 1885 records some Greek forms from alchemical texts: 

See also STEEL

IRON FILINGS Alc. ALCHEMICAL 17C B
SIGNA 17C DIDEROT 1763
GESSMANN 1906
See also MARS

IRON LEAF Alc. BERTHELOT 1885 gives two sigils derived from Greek alchemical texts: 

IRON ORE Alc. BERTHELOT 1885 gives a sigil from Greek alchemical texts: See also IRON

IRON RUST Alc. BERTHELOT 1885 gives two sigils from Greek alchemical texts: 

147
JAB Mag. Name, perhaps derived from Jabriel, one of the ruling angels of the Third Heaven, and sigil given by HEYDON 1664 to represent the letters J and I in the secret writing called 'Alphabet of Angels and Genii':

JASON Ast. Hypothetical planet claimed by WEMYSS 1927 to be ruler of zodiacal Sagittarius, and to be in orbit between Saturn and Uranus:

JASPER ALC. SIGNA 17C

JESUS Rel. TESTA 1962 records many of the ancient sigils for the name Jesus:

The same source shows also that the following sigils are derived from the early Christian gematriic tradition (888 being the numerical value of the name Jesus):

TESTA 1962 also gives a number of sigils for Jesus Christ:

SCHIEBLE 1848 gives the sigil for Jesus triumphant.
See also CHRIST, CHRISTMON and CROSS.

JOD Occ. The 10th letter of the Hebraic alphabet (see HEBRAIC SCRIPT) for which many derivative forms have been given in the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:

WIRTH 1927 equates Jod with the Tarot arcanum the WHEEL
OF FORTUNE. He gives the sigillic forms $\sum \varphi \delta \gamma$ as the prototypes of the letter, which he says is derived from a vestigial drawing of a hand, though the etymology is actually connected with a vestigial hieroglyphic of the god Seth, representative of Lower Egypt.

JUDGEMENT Occ. WIRTH 1927 relates this 8th arcanum of the Tarot pack to the Hebrew letter HETH, and accords it the sigil $\Box$ a so-called primitive Heth which in point of fact only approximates to a letter from the Old Phoenician script $\equiv$ as given by JENSEN 1970. WIRTH 1927 also says that this figure approximates to our own number 8, for it was originally drawn: $\Box$ This form does not appear in the development of the Hebraic scripts, though it is found in (for example) the ETRUSCAN SCRIPT. The confusion may have arisen from the variant for the phonetic $h$ in the Sinai script: $\Box$

JUGGLER Occ. WIRTH 1927 relates this first arcanum of the Tarot pack to the Hebraic ALEPH, and thus to the constellation Orion and zodiacal Taurus. He accords the card the sigil $\downarrow$ and the point $\cdot$ drawn as the centre of the pupil in the Eye of God, $\bigcirc$ thus completing a cycle in the 22 arcana with the $\bigcirc$ of the last in the series, the FOOL ARCANUM.

JUNO Ast. Sigil given by WILSON 1819 for 'planet' (actually an asteroid) in orbit between Mars and Jupiter: $\star$

WILSON 1819 $\uparrow$
SHEPERD 1971 $\uparrow$

Koch 1930 $\uparrow$

JUPITER Ast. Modern sigil derived from the late mediaeval tradition, a printed example being HYGINUS 1482: $\downarrow$. AGRIPPA 1531 traces its form to the sceptre, but this is imaginative, and as rare examples below indicate, there were many variants for which no such graphic etymology could be given. LEO 1914 says of Jupiter that it represents 'the semi-circle rising over the cross' and is 'the symbol of soul.
liberating itself from matter'.

Ancient Egyptian: BERLIN 42AD
Graeco-Byzantine: NEUGEBAUER 1959
BERTHELOT 1885
OMONT 1894

ALCHYMICAL 14C
RAGOR 1474
BERNARD 15C
CAMPANUS 15C
DOMORUM 15C
LIBELLUS 15C
SCOT 15C
SIGNIFICATIONES 15C
SCHYNAGEL 1500
AGRIPPA 1510
DARIOT 1557
ALCHEMICAL 1579
BELOT 1667
ALCHEMICAL 17C
MAGICI 17C
SOMMERHOFF 1701
MAGIE 18C
CHRISTIAN 1870
LUEDY 1928
NEROMAN 1937

CARBONELLI 1925 records an early mediaeval manuscript form \( \mathbf{\xi} \) and a later mediaeval \( \mathbf{\phi} \) whilst CAPPELLI 1949 records a mediaeval: \( \mathbf{\alpha} \),

The sigils given under TIN may be used synonymously with Jupiter.

See also AQUISITIO, SPHERE, SPIRIT OF JUPITER and ZACHARIEL
KALI YUGA  Occ.  The sigil most usually linked with the DEVIL, 

supposedly as a vestigial drawing of the horns and goat-beard, ✠ is said by BLAVATSKY 1888 to be the esoteric sigil for the Kali Yuga, the 'Dark Age', which according to certain esoteric circles began about 4,500 years ago.  The sigil is 'the sign of human sorcery, with its two points (horns) turned heavenwards, a position every Occultist will recognize as one of the "left-hand", and used in Ceremonial Magic'.

KAPH  Occ.  The 11th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative sigillic forms are recorded within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675: קפ לומ אב

WIRTH 1927 equates kaph with the Tarot STRENGTH ARCANUM, and thus with zodiacal Leo.  In his record of the graphic etymology of the letter from the vestigial drawing, he traces a connexion with the idea of a palm, and there does indeed appear to be a link between the ancient forms and the heraldic plant of Upper Egypt, as indicated (in a non-occult context) by JENSEN 1970.  WIRTH 1927 gives the forms י י י

KEDEMEL  Geo.  Sigil given by HEYDON 1664 for one of the geomantic spirits: Hexagon.  This sigil is probably copied wrongly from AGrippa 1531, who gives a similar form for a spirit of Venus: ☯

KEY  See CLAVIS.
KINDLE  Alc.  Two mediaeval sigils recorded by SIGNA 17C:  σ ξ

KNE  Mag.  Sigil of a spirit (perhaps Kyniel) given by HEYDON 1664 to represent the letter K in the secret writing called 'The Alphabet of Angels and Genii':  ☿

KOPH  Occ.  The 19th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative sigillic forms are recorded within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:  כ ב י ק ל מ נ פ ו י WIRTH 1927 equates koph with the Tarot SUN ARCANUM and (not surprisingly in view of the iconography of the card) with the zodiacal Gemini, and gives the following forms as indicative of the line of development which the letter took among the early alphabets:  ♈ ♔ ♕ ♖ ♗ It would appear that the letter did in fact develop, as he suggests, from an Egyptian hieroglyphic with the pictorial value of 'head'.

KYRIOTETES  Ast.  SUCHER 1975 appears to link the sigil for Aries  ♓ with the Sphere of the Kyriotetes, otherwise known as the Dominions, the rulers of the Sphere of Jupiter.

See INTELLIGENCIES.
LADY POPE Occ. WIRTH 1927 relates this 2nd arcanum of the Tarot pack with the Hebraic letter BETH, and with the constellation Cassiopeia: he accords the card the sigils of the horizontal single line — and the black disc • along with the binary || which relates to the columns behind the figure in the card.

LAHAD Mag. Sigil for spirit (perhaps derived from Lad, one of the names for the angel Metatron) given by HEYDON 1664 to represent the letter L in the secret writing called 'Alphabet of Angels and Genii': ✧

LAMED Occ. The 12th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret alphabets, as for example in those collected by BARTOLOZZI 1675: ☯ ☺ ☻ ☼ ☻ ☼ ☻ ☼ ☻ ☼ WIRTH 1927 equates Lamed with the Tarot arcanum of the HANGING MAN. He gives the following forms as being derivative of the letter □ □ □ and links the pictographic origin with the idea of 'a goad': however, it is likely that Lamed was derived from an Egyptian hieroglyphic with the pictorial value of 'horizon' (see JENSEN 1970).

LAMP ALC. DIDEROT 1763 P ☞

LAPIS ALC. For the generic sigils, see STONE. SOMMERHOFF 1701 gives the sigils for a number of different stones, as follows: Silex
Calaminaris: 
Lapis Prunellae: [Diagram] Lapis Pumex: [Diagram] Lapis Silex: [Diagram]
Lapis Silex Ustus: [Diagram] Lapis Tutiae: [Diagram] Lapis Lazuli: [Diagram]
For the last one, SIGNA 17C gives [Diagram] LUEDY 1928: [Diagram]
and KOCH 1930: [Diagram]

LAPIS ARMENIUS See MOUNTAIN BLUE

LAPIS LAZULI See LAPIS

LAYER UPON LAYER Alc. Several of these mediaeval sigils are clearly
derived from the abbreviation of the latin stratum super stratum.
WORLIDGE 1651 [Diagram] ALCHEMY 1563 [Diagram] GESSMANN 1906
ALCHEMICAL 17C [Diagram] [Diagram] [Diagram] [Diagram]

LEAD Alc. Since all the sigils used for this metal are synonymous with
those used for the planet SATURN, see also the entries under this name.
The following sigils have been recorded specifically as relating to
the metal:
WORLIDGE 1651 [Diagram] CROLLIUS 1612 [Diagram]
SHEPHERD 1701 [Diagram] [Diagram] [Diagram] [Diagram] [Diagram] [Diagram]
SOMMERHOFF 1701 [Diagram] [Diagram] [Diagram] [Diagram] [Diagram]
DIDEROT 1763 [Diagram]
GESSMANN 1906 [Diagram] [Diagram] [Diagram] [Diagram] [Diagram]
LUEDY 1928 records two sigils from the Syrian alchemical tradition:
[Diagram]

BERTHELOT 1885 records two sigils from Greek sources: [Diagram]

LEAD FILINGS Alc. BERTHELOT 1885 gives two sigils from the Greek
alchemical tradition: [Diagram] [Diagram]

LEAD OF ANTIMONY Alc. ALCHEMICAL 17C [Diagram]
LEAD OF THE PHILOSOPHERS Alc. SOMMERHOF 1701

LEAD ORE Alc. BERTHELOT 1885 records a sigil from ancient Greek alchemical sources: ⌘

LEAD SALT Alc. SHELTON 17C ♂

LEAD SUGAR Alc. GESSELMANN 1906 records a mediaeval sigil: ♀

LEAF Alc. BERTHELOT 1885 records a number of sigils all relating to the idea of leaf metal:  𒐕 □ □

See also COPPER LEAF, GOLD LEAF, IRON LEAF, SILVER LEAF and TIN LEAF.

LEMURIAN See EARTH.

LEO Ast. Zodiacal sign of the 'Lion', the printed sigil being derived from the mediaeval manuscript tradition (see JANUA 14C below, for example), though ultimately from the Graeco-Byzantine tradition (see NEUGEBAUER 1959 below, for example), recorded in print by HYGINUS 1482: ☽ The sigil is said by AGRIPPA 1510 to be based on the shape of a lion's tail, though this is entirely fanciful, as many of the mediaeval variants would suggest (even AGRIPPA 1510 uses variant sigil forms). Two common misuses of the sigil lead to confusion, and are worth recording. Sometimes the form ☽ is given for Leo, though this sigil is in fact the NODE of a planet, especially the one called caput draconis. An example of this mistake may be seen in the glyph used in the medal for the American Numismatic Association designed by Vincze in WHITTICK 1971. Another common error is the reversal of the sigil - an example of which may be seen in SIBLY 1790, where it may to some extent be excusable in view of the reversal of the copper plate after engraving:

Ancient Egyptian: BERLIN 42AD
STOBART 2C ☽ ☽ ☽ ☽

Graeco-Byzantine: NEUGEBAUER 1959 ☽ ☽ ☽ ☽
DIGBY 12C ʘ
ASTRONOMICAL 1400 ʘ
JANUA 14C ʘ
MANSIONIBUS 1482 ʘ
BONATTI 15C ʘ
RAWLINSON 15C ʘ
TABLES 15C ʘ
SCHYNAEGEL 1500 ʘ
MARY 16C ʘ
BELOT 1667 ʘ
PROWSSE 17C ʘ
SIBLY 1790 ʘ
SEPHARIAL 1920 ʘ
NEUGEBAUER 1969 ʘ
GRAMMATICA 13C ʘ
CONJURATION 14C ʘ
LEUPOLDI 14C ʘ
ASTROLOGICAL 15C ʘ
QUADRANTIS 15C ʘ
LAMBEIUS 1500 ʘ
SCOT 15C ʘ
THURNEYSSER 1574 ʘ
HIBNER 1651 ʘ
SIGILLIS 17C ʘ
TABLE 17C ʘ
ZADKIEL 1835 ʘ
COLLIN 1954 ʘ
RUDHYAR 1970 ʘ
LUEDDY 1928 records a related sigil from the Syrian astrological tradition:
LEUPOLDI 14C gives a sigil for the constellation Leo: ʘ and this is recorded by AGRIPPA 1510 for the sign.
See also SPIRIT OF LEO and VERCHIEL.

LIBRA Ast. Zodiacal sign of the "Balance". The printed version of the sigil is derived ultimately from the Egyptian (see STOBART 2C below) via the Graeco-Byzantine, as for example in HYGINUS 1482:
The sigil is said by AGRIPPA 1510 to be based on the form of a balance, but derivation from an Egyptian hieroglyph is more likely.
Ancient Egyptian: BERLIN 42AD ʘ
STOBART 2C ʘ
NEUGEBAUER 1943 ʘ
Graeco-Byzantine: NEUGEBAUER 1959 ʘ
WALTER 1970 records a Greek sigil: ʘ
ASTRONOMICAL 14C ʘ
SCHYNAEGEL 1500 ʘ
TABLES 15C ʘ
COLEY 17C ʘ
CONJURATION 14C ʘ
QUADRANTIS 15C ʘ
FOOTE 17C ʘ
LIBRUM Aic: VALENTINE 1671
CAPPELLI 1949 gives two mediaeval forms: ▲ ▲

LIFE See ANKH

LIGHT Occ. In her complex numerological study BLAVATSKY 1888 gives two sigils as the 'sacred Ten (numbers or Sephiroth)' which are the 'Light' - though this is the occult light - 'through which all things were made'. A sigil given by GABELLA 1615 in the graphic theory of occult symbolism derived ultimately from DEE 1564 is which carries the implication that the Sun and the Moon face to face, in an image of the first day when light was created. This latter sigil also represents the 'philosopher's light'. A sigil given in LAW 1772 - as part of the study of Boehme's graphic occult system - is representative of half the nature of the created world: the other half is the sigil for WRATH. This light sigil is derived from his 'One Globe': But see in this connexion EYE OF ETERNITY. A sigil given for the expansive principle of Boehme's theosophy, which may be associated with the light polarity of the dualism which pervades his thought, is the simple But see TERNARY. A sigil for light is derived by WELLING 1735 from the alchemical sigil for DAY, intended to symbolise the outpouring of spiritual forces on to the material plane: LEO 1914 gives the sigil for Light and Dark. It will be clear from the above notes that the Light of the occultists is not the 'light' of modern physicists. See the opposing sigils for DARK and WRATH, and also COSMOS.

LIGHTS See SUN and MOON.
LILITH  Ast. In modern astrology, the name given to a hypothetical Earth-Moon, the so-called 'dark Moon'.

SEPHARIAL 1918 ⊙ GOLDSTEIN 1961 ♂

LILY Alc. A sigil derived from the Greek alchemical tradition is given by BERTHELOT 1885, probably from the word krine: κ

LIMATURA  See IRON FILINGS.

LIME Alc. DIDEROT 1763 ☪ ☩ ☩ KOCH 1930  JsonResult

BERTHELOT 1885 records a few sigils derived from the Greek alchemical tradition:

LIME OF EGGSHELL Alc. SHELTON 17C  
DIDEROT 1763 ☪

LIME OF GOLD Alc. DIDEROT 1763 ☪

LIME OF LEAD Alc. GESSMANN 1906 ☪

LIME OF LYE Alc. GESSMANN 1906 ☪

LIME OF VITRIOL Alc. DIDEROT 1763 ☪

LIMESTONE Alc. GESSMANN 1906 See also SILEX and STONE

LIQUEFY Alc. GESSMANN 1906

LIQUOR Alc. ALBERTUS 1974

LIQUOR OF CALCINATED LEAD Alc. DIDEROT 1763 ☪

LITHARGE Alc. ALCHYMIA 1563 ☪
DIDEROT 1763 ☪
BERTHELOT 1885 records three sigils derived from the ancient Greek alchemical tradition: \[\text{ sigil 1 } \quad \text{ sigil 2 } \quad \text{ sigil 3}\]

LITHARSE OF GOLD \(\text{ Alc. }\) SHELTON 17C \[\text{ sigil 2}\]
DIDEROT 1763 \[\text{ sigil 3}\]

LITHARSE OF SILVER \(\text{ Alc. }\) ALCHEMICAL 17C \[\text{ sigil 1}\]
SHELTON 17C \[\text{ sigil 1}\]
DIDEROT 1763 \[\text{ sigil 1}\]

LIVING See ANIMALIA and ANKH.

LIXIVIUM \(\text{ Alc. }\) SIGNA 17C \[\text{ sigil 1}\]
SOMMERHOF 1701 gives for sal alkali fixum the sigils \[\text{ sigil 2}\]
SCHNEIDER 1962 \[\text{ sigil 3}\]
See also ALKALI

LIXIVIUM TARTARI \(\text{ Alc. }\) SOMMERHOF 1701 \[\text{ sigil 4}\]

LODESTONE \(\text{ Ast. }\) The following sigils were given under the names of lodestone, magnes or lapis magnes:

ALCHYMIA 1563 \[\text{ sigil 5}\]
SHELTON 17C \[\text{ sigil 6}\]
SOMMERHOF 1701 \[\text{ sigil 7}\]
GESEMMANN 1906 \[\text{ sigil 8}\]
WORLIDGE 1651 \[\text{ sigil 9}\]
SIGNA 17C \[\text{ sigil 10}\]
SCHEPFERS 1775 \[\text{ sigil 11}\]
LUEDY 1928 \[\text{ sigil 12}\]
But see also MAGNET

LOETITIA \(\text{ Geo. }\) Sigil for one of the sixteen geomantic figures: \[\text{ figure}\]
A multitude of variants (dots, stars, floral devices, etc.) is used to denote the same fourfold arrangement. Loetitia is linked by AGRIPPA 1531 with the element of Air, the planet Jupiter, and the zodiacal sign Taurus. The following sigils, derived from late mediaeval sources, are sometimes used to denote the planet Jupiter, as for example in TRITHEMIUS 1503.

AGRIPPA 1531 \[\text{ sigil 13}\]
LOVE Occ. Sigil given by KOCH 1930 as a rune meaning 'love': 
See RUNES

LOVERS ARCANUM Occ. WIRTH 1927 relates this 6th arcanum of the Tarot pack to the Hebraic VAU, and accords it (presumably because of the element of 'choice' which one may read into the iconography of the card) the sigil \( \nabla \) the important Pythagorean sigil which according to WIRTH 1927 is related to the 'primitive Vau', and the hexagram which within the occult tradition is one of the symbols of union, as for example in the 'union of opposites' of the FOUR ELEMENTS.

LUCIFER Mag. SCHEIBLE 1848 gives the sigil \( \bigcirc \) for the spirit, and the sigil \( \mathfrak{B} \) for Lucifer and Beelzebub. The name Lucifer is also associated with the morning rising of the planet Venus in traditional astrology, and in certain mediaeval manuscripts one finds the Sphere of Venus marked the Sphere of Lucifer, though the sigils employed refer only to the planet VENUS, and not to the Spirit Lucifer.
See SPHERE

LUMEN MINUS See SILVER

LUNA See MOON

LUNA FIXA Alc. ALCHEMICAL 17C \( \mathfrak{F} \)
GESSMANN 1906 \( \mathfrak{F} \)

LUNAR Alc. OMONT 1894 gives the sigil \( \mathfrak{F} \) from Greek texts.

LUTATION Alc. The sigils are used exoterically for the operation of sealing or stopping up containers, and sometimes for the hermetic art itself, which is sealed from the outer world. But see LUTUM SAPIENTIAE.
WORLIDGE 1651 \( \mathfrak{N} \)
FRANCKLYN 1627 \( \mathfrak{F} \)
ALCHEMY 1650 \( \mathfrak{F} \)
LUTE  See BOTTLE, LUTATION and LUTUM SAPIENTIAE

LUTUM SAPIENTIAE  Alc. The mediaeval sigils for lutum sapientiae or lutum philosophorum were often intended to denote the esoteric hermetic (or 'sealed') art itself - see LUTATION.

ALCHYMIA 1563  
FRESNE 1688  
WORLIDGE 1651  
SHELTON 17C  
SOMMERHOFF 1701  
GESSMANN 1906  

LYE  See ALKALI

LYE OF ASHES  Alc. SHELTON 17C  

LYE OF TARTAR  Alc. GESSMANN 1906  But see also LIXIVIUM TARTARI
MACROCOSM  See GREATER WORLD

MAGIAN SCRIPT  See ADAMIC SCRIPT

MAGIC SYLLABLE  Occ.  A series of seven sigils, obviously linked with the planetary sigils, and given by MONTE-SNYDERS 1678 as being 'seven syllables' which together give the sound of the Materia Prima.  The first is linked with SATURN:
Music symbol
The second is linked with JUPITER:
Music symbol
The third is linked with MARS:
Music symbol
The fourth is linked with VENUS:
Music symbol
The fifth is linked with MERCURY:
Music symbol
The sixth is linked with the MOON:
Music symbol
The seventh constitutes a union of the six sigils given above, and may be associated with the SUN, as the 'unifier' of the planetary influences in our solar system:
Music symbol

MAGISTERIUM  See SECRET WISDOM

MAGISTER OF CROCUS  Alc.  DIDEROT 1763

MAGISTER OF SATURN  Alc.  DIDEROT 1763

MAGNES  See LODESTONE
MAGNESIA  Alc. In strict alchemical terms, this is said to be an ingredient of the PHILOSOPHER'S STONE, and consequently the sigils do not of necessity refer to the hydrated magnesium carbonate, and even in the late forms, it is unlikely that the sigils are intended for the element. DALTON 1808, who gives the form ⫨ is an exception.

ONOMASTICUM 1574  M
SIGNA 17C ☞
SCHEFFERS 1775 ☞ Ph
SCHNEIDER 1962 ☜ Ph
LUEDY 1928 D

LUEDY 1928 records a related form from the Syrian alchemical tradition:

BERTHELOT 1885 records two sigils from Greek alchemical texts: ⤫ M

MAGNESIA OF GOLD  Alc. ALCHEMICAL 17C ☞

MAGNESIA OF IRON  Alc. ALCHEMICAL 17C ☞

MAGNESIA OF SILVER  Alc. ALCHEMICAL 17C ☞

MAGNET  Alc. DIDEROT 1763 gives a sigil for the traditional LODESTONE, ☞ and one which is probably 'modern': ☐

MALACHIM SCRIPT  Occ. One of the secret scripts derived from the cabbalist tradition (see HEBRAIC SCRIPT), recorded by BARTOLOZZI 1675 with one variant letter from that recorded by AGrippa 1531:

![Image of sigils]
MALCHIDAEIL Mag. Sigil given by HEYDON 1664 as 'geomantic spirit', the genius of Puer, though the sigil is actually derived from that given as the ruling spirit of zodiacal Aries by AGrippa 1531:

AGrippa 1531

See also MALCHIDAEIL

MALCHIDAEIL Mag. Mediaeval sigils for the angel of Aries, given by BRAHE 1582:

See MALCHIDAEIL and SPIRIT OF ARIES.

MALE Occ. GEHEIME 1785

MALE AND FEMALE Occ. A sigil given by MASSEY 1883 is intended to represent 'male and female united under other and more evident twin-types of the two sexes':

BLAVATSKY 1888 gives the form for 'Man as the cube unfolded': and explains the form as the image of the 3 horizontal (female) and the 4 vertical (male) forming the image of Man 'as the culmination of the deity on Earth, whose body is the cross of flesh.'

BLAVATSKY 1888 gives also the sigil which is derived from the Greek form which means 'Moon', and which is also the symbol of the pillar and the circle (see for example the sigils for the LADY POPE).

BLAVATSKY 1888 also gives sigils for the male as a vertical the female as a horizontal and the union in the CROSS. See also ORIGIN and YIN AND YANG

MALE ELEMENT Occ. Sigils given by KOCH 1930 in his highly personal system of symbolism:

MAN Occ. BERTHELOT 1885 gives the sigil which is a derivation from the abbreviation for anthropos. In addition to the sigils and forms noted in MALE AND FEMALE, BLAVATSKY 1888 records the emergence of Man 'the body erect' from the spiritual to give the 'creative potency' and the 'moving man'. This emergence of individuality from the spiritual gives rise to the Pythagorean sigil
of the binary, representative of 'choice' or 'moral choice': \( \bigwedge \)

BLAVATSKY 1888 also gives for Deity, Universe and Man, the form: \( \bigotimes \)

**MAN CRUCIFIED Occ.** BLAVATSKY 1888 gives the decussated 'Cross in Space' \( \times \) as an image of the Platonic symbol of 'the second God who impressed himself on the Universe in the form of the Cross' - but links the idea of the human crucifixion with ancient initiation rites. See CROSS

**MANIFESTATION Occ.** BLAVATSKY 1888 gives a progressive series of sigils relating to the occult view of manifestation, the emergence of material life from the absolute spirit. Whilst the following sigils have been accorded individual entries, as indicated, the general outline of the graphic theory is as follows: from the ESSENCE \( \bigcirc \) which represents the one unknown and unknowable infinite, emerges the sigil of manifestation, the first differentiation, which is sexless and infinite, or potential space within abstract space: \( \bigodot \) The sigil represents the spirit-principle, with its fructifying power unconcealed. A third stage is symbolized in the sigil for the MOTHER NATURE \( \bigoplus \) which is the transformation of the point, the emergence of duality. This in turn becomes the sigil for the Mundane Cross, illustrative of the ORIGIN of human life, esoterically called the Third Root Race: \( \bigoplus \) When the encompassing circle of spirit disappears, the sigil of the cross is left \( \bigoplus \) representing the fall into MATTER as the final accomplishment, at which point the Fourth Race begins.

LEO 1914, influenced by BLAVATSKY 1888, gives the mundane cross \( \bigoplus \) for manifestation, but reasons that 'the perpendicular beam represents SPIRIT, the horizontal bar the animal or earthly principle being penetrated by the Divine Spirit'.

See FORM and IMMORTAL ADAM.

**MANIPULE Alc.** DIDEROT 1763 \( \bigodot \)

**MARBUÈL Mag.** Several sigils for this spirit have been recorded by

SCHIEBLE 1848: \( \bigotimes \) \( \bigodot \) \( \bigoplus \) \( \bigotimes \)
MARS  Ast. The modern sigil is derived from the Graeco-Byzantine astrological forms, through the mediaeval manuscript tradition - see NEUGEBAUER 1959 below. The printed example is from HYGINUS 1482:  
AGrippa 1531 traces its form to the dart, but GABELLA 1615 follows DEE 1564 and gives a more complex version  claiming that it is derived from the FOUR ELEMENTS ( ), the Sun ( ) and the Moon ( ). LEO 1914 says that the sigil  is 'really the cross over the circle' and 'is the symbol of spirit constrained by matter'. 
Ancient Egyptian: BERLIN 42AD
Graeco-Byzantine: NEUGEBAUER 1959  
BERTHELOT 1885 records several sigils from ancient Greek alchemical texts  whilst OMONTH 1894 gives a related variant:  
ALCHYMICAL 14C  
CONJURATION 14C  
THESAURUS 14C  
BERNARD 15C  
CAMPANUS 15C  
HOROSCOPE 15C  
LIBELLUS 15C

166
SCOT 15C  $\mathcal{A}$  SIGNIFICATIONES 15C  $\mathcal{A}$
TRACTATUS 15C  $\mathcal{A}$  LAMBECIUS 1500  $\mathcal{A}$
SCHYNAGEL 1500  $\mathcal{A}$  AGRIPPA 1510  $\mathcal{A}$
FIRMICUS 1510  $\mathcal{A}$  ALCHEMICAL 1555
ALCHYMIA 1563  $\mathcal{A}$  DEE 1564  $\mathcal{A}$
BRAHE 1582  $\mathcal{A}$  ALCHEMICAL 1579
CROLLIUS 1612  $\mathcal{A}$  ZIEGLERUS 1620
VALENTINE 1645  $\mathcal{A}$  CROLLIUS 1670
TABLE 1676  $\mathcal{A}$  FRESENE 1688
ALCHYMICAL 17C  $\mathcal{A}$  COLEY 17C
SHELTON 17C  $\mathcal{A}$  GEHEIME 1785
SOMMERHOFF 1701  $\mathcal{A}$  BURCKHARDT 1967
WELLING 1735
CARBONELLI 1925  $\mathcal{A}$

Since the sigils used by alchemists for the metal IRON are used also synonymously for Mars, in theory any of the above sigils may be used to denote the metal, and vice versa.
See also PLUTO

MATERIAL Occ. A series of modern sigils related to the idea of materiality (in contrast to the spiritual) has been given by CIRLOT 1962, in his personal theory of graphic symbolism: the sigils for the material and passive $\square$ and the material and active $\Diamond$ combine as two opposing principles to induce the material generation: $\mathcal{O}$
CIRLOT 1962 also gives a material quaternary: $\Box$
In the earlier tradition, the 'material' is generally represented by reference to the hyle or MATTER.

See also EARTH, ELEMENTS and MATERIA PRIMA.

MATERIAL QUINTESSENCE Alc. GEHEIME 1785

MATERIAL WORLD Ast. HONE 1951 gives a personal interpretation of the traditional symbolism: $\mathcal{A}$
See also MATTER.
MATERIA PRIMA  Alc. AUREUS 1613 gives the circulus simplex to denote the Materia Prima: ☐

ALCHEMICAL 17C ❩
SOMMERHOFF 1701 ☣
HOMER 1723 gives ☩ but see HOMER'S GOLDEN CHAIN.
GESSMANN 1906 ☥

MATRIMONY  Alc. WORLIDGE 1651 ❩
Koch 1930 gives a highly personal interpretation of the sigil which he calls marriage, though this sigil really relates to the pact between the four elements, from which the sigil is constructed: ☩ This pact is the spiritual marriage underlying the phenomena of nature: the matrimony of the alchemists is of a different order, being an induced marriage, by way of the spagyric art, of entities which are by nature opposed.

MATTER  Alc. KIRCHER 1655 gives the sigil ☨ for materia, which is not quite the same as our modern 'matter'.

WORLIDGE 1651 ❩
GESSMANN 1906 ☥
BLAVATSKY 1877 gives — but in this connexion, see CROSS.

LUEDY 1928 ☨
LEO 1914 gives the common sigil for the MOON ☼ and says it 'symbolises the most subtle form of matter....It is the reflection of the Real, or its Shadow' - but see FORM.
See FALL OF MAN, MANIFESTATION, MATERIAL, MATERIA PRIMA and MATERIAL QUINTESSENCE.

MEAKNESS  Occ. Sigil given by LAW 1772 in connexion with Boehme's occult system of symbolism: △
See WRATH

MEAL  Alc. GESSMANN 1906 gives a sigil which probably means 'the edible part of grain or pulse', though meal was also a measure: ☩

MEDICATED WINE  Alc. GESSMANN 1906 ☥
MEGALOPIAN SCRIPT  Occ.  One of the secret alphabets recorded by VIGNERE 1586  (see SECRET SCRIPTS)

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
<th>f</th>
<th>g</th>
<th>h</th>
<th>i</th>
<th>j</th>
<th>k</th>
<th>l</th>
<th>m</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>O</td>
<td>H</td>
<td>M</td>
<td>Z</td>
<td>I</td>
<td>T</td>
<td>N</td>
<td>C</td>
<td>T</td>
<td>A</td>
<td>N</td>
<td>H</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>W</td>
<td>G</td>
<td>U</td>
<td>M</td>
<td>N</td>
<td>G</td>
<td>E</td>
<td>T</td>
<td>I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O</td>
<td>P</td>
<td>Q</td>
<td>R</td>
<td>S</td>
<td>T</td>
<td>U</td>
<td>V</td>
<td>W</td>
<td>X</td>
<td>Y</td>
<td>Z</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

METHOD  Mag.  Sigil for a spirit (name perhaps derived from Maion), given by HEYDON 1664 to represent the letter M in the secret writing called 'Alphabet of Angels and Genii':  ■

MELANCHOLIA  See EARTH and TEMPERAMENT

MELTING POT  Alc.  ALCHEMICAL 17C  □
SHELTON 17C  □
GESSMANN 1906  □

See TIGILLUM

MEM  Occ.  The 13th letter of the Hebraic alphabet (see HEBRAIC SCRIPT) for which many derivatives are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675: □

WIRTH 1927 equates Mem with the Tarot card the DEATH ARCANUM and thus links it with the constellation Draco. In his list of vestigial derivative forms for the letter he gives the forms □ which he traces back to the idea of 'water'.

MENSTRUUM  Alc.  SOMMERHOFF 1701  □
GESSMANN 1906  □

MEPHISTOPHELES  Mag.  Sigil given by SHEIBLE 1848  □ with the sigil □ for 'Mephistopheles and the whole of his spirits'.

MEPHISTOPHIEL  Mag.  Several sigils are recorded by SCHEIBLE 1848, the
simplest forms of which are: 

**MERCURIOUS VIVUS** See QUICKSILVER

**MERCURY** Alc. A large number of different sigils have been used to denote the 'metal' and 'spiritual Mercury' of the alchemists, but the sigil for the astrological Mercury - that is, the planet - has, in its numerous forms, been used to denote also the metal. The following sigils were presented within an alchemical context:

**ALCHYMIA** 1563 
**DEE** 1564  
**ALCHEMICAL** 17C  
**SHELDON** 17C  
**SIGNA** 17C  
**DALTON** 1808  
**GUSSMANN** 1906  
**SHEPPHERD** 1971 records two mediaeval variants:  

The astrological sigil is derived directly from the Graeco-Byzantine astrological tradition (see NEUGEBAUER 1959 below), a printed example being from HYGINUS 1482:  

**AGRIPPA** 1531 traces its form to the caduceus, but a variant given by GABELLA 1615 is traced to a contraction of Sun and Moon over the cross of materiality, in the analytic method of DEE 1564, relating to the MONAD.  

LEO 1914 sums up the verbal tradition when he says that the sigil 'represents the complete union of the three symbols (Will, Wisdom, and Activity) in one, denoting perfectibility'.

**Ancient Egyptian:** BERLIN 42AD  
**Graeco-Byzantine:** BERTHELOT 1885  
**OMONT** 1894  
**Mediaeval:** THESAURUS 14C  
**ALCHYMICAL** 14C  
**D'AILLY** 1490  
**BONATTI** 15C  
**CANONES** 15C  
**NEUGEBAUER** 1959  
**RAWLINSON** 15C  
**RAGOR** 1474  
**BERNARD** 15C  
**CAMPANUS** 15C  
**HOROSCOPE** 15C
A large number of sigils have been recorded by Berthelet 1885 from Greek alchemical sources, but it is rarely clear whether the astrological or alchemical meaning is intended by Hermes stilbon, the Greek term: ☸ ☸ ☸

Generally, the sigils listed in the above alchemical section are also interchangeable with the astrological forms. See also Albus, Conjunction, Quicksilver and Spirit of Mercury

Mercury metallicum Alc. Alchemical 17c ☸

Mercury of Antimony Alc. Diderot 1763 ☸ ☸

Mercury of Copper Alc. Shelton 17c ☸ ☸

Mercury of Gold Alc. Shelton 17c ☸

Mercury of Iron Alc. Shelton 17c ☸

Mercury of Lead Alc. Worrledge 1651 ☸

Fresne 1688 ☸

Signa 17c ☸

Diderot 1763 ☸

Sommerhoff 1701 gives the following sigils for Mercurius Saturni
praecipitatus: \[\n\begin{array}{c}
\text{Mercury of Life} \\
\text{Mercury of Silver} \\
\text{Mercury Precipitate} \\
\text{Mercury Saturni} \\
\text{Mercury Sublimate} \\
\text{Mercury Water} \\
\text{Metal} \\
\text{Metal Lime}
\end{array}\]

Mercury of Life  Alc. Diderot 1763 gives two sigils which are probably not the same as Mercurius Vivus: 

Mercury of Silver  Alc. Shelton 17C

Mercury Precipitate  Alc. Worlidge 1651

Diderot 1763

Mercury Saturni  Alc. Fresne 1688

Mercury Sublimate  Alc. Worlidge 1651

Fresne 1688

Sommerhoff 1701

Scheffers 1775

Luedy 1928

See also MINERALIA and SEVEN METALS

Metal Lime  Alc. Koch 1930

Michael  Occ. Sigil derived from the mediaeval tradition by Agrrippa 1565 (though it appeared in various related forms within the manuscript tradition much earlier): 

Tritheimus 1503 appears to have made a mistake in giving the sigils for Michael, as these are the forms for Anaël, for which the same source gives the sigil: 

Scheible 1848 gives three sigils:
An occult sigil which is certainly mediaeval, and presumably derived from the cabalistic tradition, may be given only as PERSONAL 1980—
but see Introduction:

MICROCOSMIC PENTAGON Occ. BLAVATSKY 1888 tells us that among other things, the five-pointed star (pentagram) represents man: the same source tells us that in Egypt the pentagon represented the 'defunct man'—an idea which was taken over by the early Christians in the so-called orantes figures. See also PENTAGRAM

MICZARIEL Mag. Two sigils, probably mediaeval in origin, are given by SCHEIBLE 1848:

MIDHEAVEN Ast. Greek sigils, now no longer used, even in derivatives, for the mesourania (the Latin medium coeli), or culminating degree of ecliptic in a horoscope, the sigil for which is recorded by NEUGEBAUER 1959:

OMONT 1894

MILK ALC. ONOMASTICUM 1574

MINED GOLD ALC. DIDEROT 1763

MINERA ALC. SIGNA 17C

CARRICHERUS 18C

MINERALIA Occ. Sigil given by HOMER 1723, referring to the various combinations of the four elements devoid of spiritual or animating forces of the astral or etheric nature: but WIRTH 1931 gives SOMMERHOFF 1701 gives under Mineralia 'those things which are neither Animal nor Vegetable', and provides a synopsis of general sigils as follows:

Nitrum: ☀  Alumen: ☁  Borax:  n  Sal Gemmae:  ➔  Sal
Marinum:  ➔

MINERAL LEAD  Alc.  A Greek sigil is recorded by BERTHELOT 1885 from the alchemical tradition: ☦

MINERAL SALT  Alc.  A vast collection of mediaeval sigils exists, of which the following are the most common:

ALCHEMY 1650
GESSMANN 1906  

See also SALT.

MINIMUM  Alc.  ONOMASTICUM 1574  jL
SHELTON 17C  △  z
DIDEROT 1763
GESSMANN 1906  

The alchemical Mercurius Saturni praecipitatus (see MERCURY OF LEAD) is probably minimum.

MINUTE  Alc.  SHELTON 17C  ❤

MIST  Alc.  A sigil recorded by BERTHELOT 1885 from Greek alchemical manuscripts as meaning 'condensed vapour', is a short-form of the word Nephele: ☐

MIX  Alc.  SOMMERHOFF 1701 gives the sigils  ☞  M for commixtio, and the sigil  △ for permixtio.
GESSMANN 1906  M

MOLIBDOCHALC  Alc.  BERTHELOT 1885 records two Greek sigils from the alchemical tradition: ☑  ☟
MONAD Occ. Sigil given by DEE 1564 in his mystical theory of graphic forms. The composition of the sigil is complex, but may be resolved to a union of Sun ☉ Moon ☽ and four elements ☐ supported by Alchemical Fire ☼ a sigil related to the form used for ARIES. The complete sigil is usually called the Hieroglyphic Monad, and its form – as well as the underlying theory of its form – has influenced greatly subsequent occult teachings concerning graphic symbolism, notably Boehme (see LAW 1772 and CLAVIS) and GABELLA 1615.

MONTH Alc. ALCHEMIA 1563 ☐ WORLIDGE 1651 ☉
SHELTON 17C ☒
DIDEROT 1763 ☒
SOMMERHOFF 1701 ☐ ☒ ☒
GESSMANN 1906

MOON Ast. Modern sigil derived directly from the Graeco-Byzantine astrological tradition (see NEUGEBAUER 1959), the printed example being from HYGINUS 1482: ☐
AGRIPPA 1531 traces its form to the horns of the crescent. LEO 1914 departs somewhat from the tradition by linking his sigil for the Moon (which is for him a symbol of 'the most subtle form of matter') with his sigil for light and dark (see LIGHT) which reminds us that the ☐ 'semi-circle is...the symbol of the Moon and represents the soul in man, that which is neither wholly spiritual nor wholly material, but partakes of the nature of both and is the connecting link between the spirit and the physical body'.
Graeco-Byzantine: NEUGEBAUER 1959 ☐
Mediaeval: ALCHEMICAL 14C ☐ CONJURATION 14C ☐
THESAURUS 14C ☐ BONATTI 15C ☑ ☑
CAMPANUS 15C ☐ HOROSCOPE 15C ☐
SCHEMA 15C ☐ SCHYNAGEL 1500 ☐
AGRIPPA 1510 ☐ ALCHEMY 1650 ☐
ALCHEMIA 1563 ☐ GIUNTINI 1583 ☒
SMITH 16C ☒ PLANETS 1617 ☐
GABELLA 1615 •
CROLLIUS 1670 •
ALCHEMICAL 17C •
SHELTON 17C •
SOMMERHOFF 1701 •
ZADKIEL 1835 •
CARBONELLI 1925 records four mediaeval variants: •
CHASSANT 1885 gives a mediaeval abbreviation for luna: •
VERARDI 1972 records a sigil +) which may not in fact mean moon.
BERTHELOT 1885 records an early form from an alchemical manuscript in Greek • and a rare sigil which is in fact a short form for the term selene: • The sigil given by CROLLIUS 1670 may have been derived from the Greek tradition: •
See also FULL MOON, and the sigils used by the alchemists for the metal SILVER, which may be used synonymously with Moon.

MOON ARCANUM Occ. WIRTH 1927 relates this 18th card of the Tarot pack to the Hebraic TSADE, and accords it the sigillic form: • (see HERMETIC TETRAD), and the standard post mediaeval sigil for the zodiacal sign Cancer: • This latter WIRTH 1927 sees as the Chinese symbol of the 'fecundated Cosmic Egg'.

MOON DECREASING Ast. SHELTON 17C •
SOMMERHOFF 1701 •

MOON INCREASING Ast. SHELTON 17C •
SOMMERHOFF 1701 gives two sigils • for both luna crescents and ortus lunae, 'moonrise'.

MOONRISE Ast. SOMMERHOFF 1701 •

MORNING Occ. KOCH 1930 gives a highly personal sigil, presumably a graphic to indicate the rising sun: •

MORTAL ADAM Occ. A sigil originated by DEE 1564 (though derived
ultimately from the Christian esoteric tradition) to represent many connected ideas: ☯ He associates the sigil with Mortal Adam, Beginning, Existing before the elements, the Mortifying Self and with the Christos and with Born in a Stable - all ideas derived from the connexion which the sigil has with the first letter of the Greek alphabet ALPHA.

See also IMMORTAL ADAM and ELEMENTS

MORTIFY  Alc.  LUEDY 1928

MOTHER NATURE  Occ.  In the sequence of sigils described by BLAVATSKY 1888, outlined in MANIFESTATION, the sigil ☯ is said to be a result of the transformation of the form ☉ which is itself expressive of 'the first manifestation of creative (still passive, because feminine) Nature'. This 'duality' sigil is expressive of 'the first shadowy perception of man', which is connected with procreation, and is feminine because 'man knows his mother more than his father'. The spiritual principle (which is the dot within the circle ☉ ) is that which fructifies, and which is significantly concealed.

MOTION  Occ. Sigil given by WELLING 1735, derived from diagrammatic sigils in DEE 1564, for 'second motion' which may be seen on one level as the motion of a point towards the periphery, related to the macrocosmic theory set out by DEE 1564, and which may on another level be linked with the influences of the Secundadeian spiritual influences of TRITHEMIUS 1522: ☯ A modern sigil given by CIRLOT 1962 to symbolise the 'movement in the Upper and Lower Worlds' is an extension of the related sigil for INFINITY: ☯
BLAVATSKY 1888 gives the sigil ⧷ for 'moving man'.

See also MAN

MOUNTAIN BLUE  Alc. Abbreviation for the Latin lapis armenius
recorded by SOMMERHOFF 1701 ⧷ and GEßMANN 1906 ⧷
MOVING MAN Occ. BLAVATSKY 1888 gives the sigil \( \mathbb{R} \) within this context, see ONE.

MULTIPICATION AIC. MICHAELSPACHER 1616 gives the sigil \( \bigcirc \) next to the sign or constellation Aquarius, probably to symbolise the alchemic process of Multiplication.

MUNDANE CROSS See MANIFESTATION and ORIGIN

MUNDUS INTELLIGIBILIS See WORLD OF INTELLIGENCE

MURIEL Mag. BRAHE 1582 gives two mediaeval sigils for this Angel of zodiacal Cancer: \( \bigotimes \) \( \bigstar \)

HEYDON 1664 gives a sigil for Muriel as a 'geomantic spirit', the genius of Via, but this same sigil is given as ruling spirit of zodiacal Cancer by AGRIPPA 1531: \( \bigodot \)

See also SPIRIT OF CANCER.

MUTABILITY Ast. Modern sigil for the Mutable quality, recorded by DE VORE 1947: \( \bigodot \)

MUTABLE CROSS Ast. BAILEY 1934 uses the swastika to symbolise the 'material change and constant movement' of the four zodiacal signs Gemini, Virgo, Sagittarius and Pisces, the mutable signs: \( \bigstar \)

MYRIAD Occ. Sigil recorded by SHEPHERD 1971, probably from the ancient Egyptian hieroglyphic: \( \bigodot \)

MYSTERIOUS PLANETS Ast. ASTROLOGY 1917 gives three sigils said to represent three invisible 'planets' which are related to the signs Aries, Taurus and Gemini, and which will one day become visible as physical bodies. These invisible, and unnamed, planets are related to the zodiacal Hierarchies as follows:

The \( \bigstar \) Hierarchy of the physical plane: \( \mathbb{R} \)
The Hierarchy of the Astral Plane: 

The Hierarchy of the Mental Plane: 

Mysteries Sigils Mag. Raphael 1879 gives a large serious of sigils which he terms 'mysterious characters of the planets', which are in fact sigils derived from geomantic and magical sources - for example, a large number of them are the standard sigillic forms for the geomantic figures (see Geomantic Sigils):

Jupiter: 

Mars: 

Mercury: 

Moon: 

Sun: 

Venus: 

See also Planetary Symbols
NATIVITY  Ast.  Various abbreviations from the mediaeval Latin *nativitas* and its grammatical forms, given by CHASSANT 1884: nat\(^{1/2}\) nat\(^{1/3}\) nat\(^{1/4}\)
But see ASCENDANT.

NATURAL SULPHUR  Alc.  BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

\[ \mathfrak{f} \]

NATURE  Occ.  KOCH 1930 gives a highly personal sigil: \[ \square \]
CHASSANT 1884 gives a mediaeval contraction for *natura*:
See MOTHER NATURE and VEGETABILIA.

NEBULOSA  Ast.  Eighth of the mediaeval lunar mansions, called Al Nathrah in the Arabic astrological system, a sigil for which is given in MANSIONES 14C: \[ \mathfrak{a} \mathfrak{g} \]

NEGATIVE MARS  See PLUTO.

NELAH  Mag.  Sigil for a spirit (name perhaps a corruption of *Nelapa*, one of the angels of the Second Heaven), given by HEYDON 1664 to represent the letter N in the secret writing called 'Alphabet of Angels and Genii': \[ \mathfrak{N} \]

NEPTUNE  Ast.  The first sigils for this 'modern' planet were constructed around the initials LV for the discoverer, Le Verrier, and
sometimes (wrongly) L for Leverrier. SHEPHERD 1971 records three such obsolete forms: \( \psi, \chi, \varphi \).

Since 1871 various sigils have been invented by astrologers, perhaps based on the trident of Neptune, though WALther 1939 explains the form as being 'really a semicircle over the cross': \( \psi \).

DAATH 1901 claims that the sigil \( \psi \) is in fact derived from a repetition of the forms for SAGITTARIUS, thus \( \psi \psi \) and draws an unconventional connexion between this zodiacal sign and the planet.

SIMMONITE 1890 \( \psi \)  PEARCE 1893 \( \psi \psi \psi \)
MODERN ASTROLOGY 1899 \( \psi \)  KOCH 1930 \( \psi \)
THIERENS 1931 \( \psi \)  RAPHAEL 1933 \( \psi \psi \)
RUDHYAR 1936 \( \psi \)  NEROMAN 1937 \( \psi \psi \)
JONES 1941 \( \psi \)  DE VORE 1947 \( \psi \psi \)
SEMENTOVSKY 1950 \( \psi \)  FAGAN 1951 \( \psi \psi \)
SIDEREAL 1951 \( \psi \psi \psi \)  SPITZ 1959 \( \psi \psi \)
EBERTIN 1970 \( \psi \psi \psi \)  McCAFFERY 1970 \( \psi \)
RUDHYAR 1970 \( \psi \)  MAYO 1972 \( \psi \)
OKEN 1973 \( \psi \)  TOBEY 1973 \( \psi \)

NESTORATS \( \text{Mag.} \) Three sigils have been recorded by SCHEIBLE 1848 for this spirit: \( \psi \psi \psi \)

NICCOLUM \( \text{Alc.} \) SCHEFFERS 1775 \( \psi \)

NIGHT \( \text{Alc.} \) As might be expected, many of the early sigils are merely inverted forms of those given for DAY.

WORLIDGE 1651 \( \psi \psi \psi \)  VALENTINE 1671 \( \psi \)
SIGNA 17C \( \psi \)  DIDEROT 1763 \( \psi \psi \psi \)
SOMMERHOFF 1701 \( \psi \psi \psi \)  GESSERT 1906 \( \psi \psi \psi \)
LUEDY 1928 \( \psi \)  SCHNEIDER 1962 \( \psi \psi \psi \)
BERTHELOT 1885 records sigils for the plural 'nights' from Greek alchemical texts: \( \psi \psi \psi \)
OMONT 1894 records a sigil from Greek texts: \( \psi \psi \psi \)
NITRE GLOBULES  Alc.  GESSMANN 1906  ☥ ☥ ☥

NITRE SALT  Alc.  GESSMANN 1906  ☐

NITRIC ACID  Alc.  GEOFFROY 1718  ☹
   DIDEROT 1763  ☹
   LUEDY 1928  ☹

See ACID

NITROUS AIR  Alc.  Sigil for Lavoisier's air nitreux recorded by CROSLAND 1962  ☐

NITROUS WATER  Alc.  GESSMANN 1906  ☐

NITRUM  See SALTPETRE

NOACHITE SCRIPT  Occ.  One of the secret alphabets recorded by RIVIERE 1938 (see SECRET SCRIPTS):

```

```

NODE  Ast.  The term node is most frequently used without further designation for the Moon's Node, which is dealt with in the present context under CAPUT and CAUDA. However, in certain modern schools of astrology, especially in those concerned with heliocentric charts, the particular node of a planet is indicated by enclosing the traditional planetary sigil in the basic form for the caput or cauda, thus 🔄 which is the 'node of Jupiter', taken from SUCHER 1970.

NOTA BENE  Occ.  Many highly personal sigils have been used by the alchemists, the following being common in early manuscripts, as for
example in ISIDORUS 12C: ט נ י ו
WORLIDGE 1671 gives the familiar abbreviation: न

NUMBER: ALC. BERTHELOT 1885 gives the sigil ξ from Greek alchemical texts.

NUN: OCC. The 14th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675 י י ו
WIRTH 1927 equates Nun with the Tarot arcanum Temperance, and with zodiacal Aquarius, and in his list of derivative forms for the letter י י י י traces the idea of 'water': the historic graphic etymology appears in fact to be from the Egyptian hieroglyphic with the pictorial value of (water) snake, as indicated in JENSEN 1970.

NUTMEG: ALC. GESSMANN 1906 מ מ מ
OBIIT Ast. CHASSANT 1884 records several mediaeval abbreviations and short-forms: Ob° ob° oº
SMITH 16C ☿
See also DEATH.

OCCULTATION Ast. Occultation by the Moon is recorded in the sigil given by RAPHAEL 1902: ☼
But see also ECLIPSE.

OCCULT FIRE Occ. According to WELLING 1735, the following sigil shows Fire in all its attributes: ⬇️
See also FIRE.

OCCULT SALT Occ. In the graphic system of WELLING 1735 the sigil is used to show Salt in all its attributes: ✔️
See also SALT.

OCCULT TRIANGLE Occ. In HERMES 1613 this simple sigil △ is termed the triangle of the philosophers, and recorded as one of a series of occult structures. It is said to have a multi-layer significance, symbolising the numerous trinities within the alchemical works, such as SALT—SULPHUR—MERCURY, BODY—SOUL—SPIRIT, and even SUN—MOON—MERCURY since the 'Sun and Moon may not be productive without Mercury is the mediator'.

184
OCCULT WATER Occ. Sigil given by WELLING 1735 to show Water in all its attributes: 
But see also WATER

OCH Mag. The mediaeval sigil given by TRITHEMIIUS 1503 for the planetary spirit of the Sun has survived with minor variations into modern times: 
SCHIEBBLE 1848 SHEPFORD 1971

OCHRE Alc. BERTHELOT 1885 records a sigil (abbreviation) from the Greek alchemical tradition: 
But see also YELLOW

OCTAVE Occ. A sigil given by HERMES 1613 as the basic structure for what is called a 'magic vocabulary' concerned with a series of octaves and their inter-relationships: 
See also OGDOAD.

OCTONARY Occ. Sigil given by DEE 1564 in a graphic theory of occult symbolism connected with his MONAD: The sigil is said to be eight-fold because of the sum of angles and lines within its structure. Following on these indications of DEE 1564, the Rosicrucian GABELLA 1615 gives the form: 
See also OGDOAD

OCULUS Ast. Ninth of the mediaeval lunar mansions (in fact oculus Leonis), called Al Tarf in the Arabic astrological system, a sigil for which is given by MANSIONES 14C:  
A sigil intended for amuletic use is linked with this lunar mansion, recorded by ABANO 1303: 

OGDOAD Occ. In the ancient symbolic language discussed by BLAVATSKY 1888, the sigil 8 or ♂ symbolises the 'eternal and spiral motion of cycles', which is symbolised in its turn by the Caduceus. It shows the regular breathing of the cosmos. This lemniscate, both in its sigil form and in diagrammatic form, plays an important part in
modern anthroposophical literature: see for example STEINER 1921.

OIL ALC. ALCHEMIA 1563
WORLIDGE 1651
CROLLIUS 1612
FRESNE 1688
SHELTON 17C
SIGNA 17C
SOMMERHOFF 1701
DIDEROT 1763
CARBONELLI 1925
SCHEFFERS 1775 gives the forms for oleum unguinosum.

BERTHELOT 1885 gives a sigil derived from the Greek

Besides the various OILS listed immediately below, see BOILED OIL,
HORSERADISH OIL, OIL DISTILLATE and OLEUM SANSARI

See also OLIVE OIL for similar sigillic forms.

OIL DISTILLATE ALC. GESSMANN 1906

OIL OF ANTIMONY ALC. ALCHEMIA 1563

OIL OF CHRIST ALC. DIDEROT 1763

OIL OF GOLD ALC. SHELTON 17C

OIL OF LILIES ALC. SOMMERHOFF 1701

OIL OF ROSES ALC. SIGNA 17C

OIL OF SALTPETRE ALC. GESSMANN 1906

OIL OF SATURN ALC. DIDEROT 1763

SOMMERHOFF 1701

OIL OF SULPHUR ALC. SIGNA 17C

DIDEROT 1763

GESSMANN 1906

OIL OF TALC ALC. SOMMERHOFF 1701

186
OIL OF TARTAR  ALC.  ALCHYMIA 1563
SIGNA 17C
SOMMERHOFF 1701
GESSWANN 1906
CARBONELLI 1925

OIL OF VITRIOL  ALC.  WELLING 1735
SOMMERHOFF 1701

OLEUM SANSARI  ALC.  SIGNA 17C

OLIVE OIL  ALC.  VALENTINE 1671
ALCHEMICAL 17C  \( \times \)  \( \ominus \)
SIGNA 17C

OMEGA  Rel.  A number of sigils have been used since early times, based on the form of the last letter of the Greek alphabet, and generally intended to convey the idea of 'the end of things'. The esoteric Christian aspect of the sigil is discussed by TESTA 1962, who gives a number of forms: \( \omega \) \( \varpi \) \( \cap \)
DEE 1564 constructs a sigil around the omega: \( \omega \omega \)  – see IMMORTAL ADAM.

A related sigil is given by VERARDI 1972, as the symbol of God: \( \mathbb{1} \)

Many variants of this sigil exist, especially in the Byzantine iconographic tradition.

The omega sigil is given most frequently in conjunction with ALPHA, but see also CHRIST, CHRISTMON and JESUS, and in reference to the Immortal Adam, see also MORTAL ADAM.

ONE  Occ.  In the ancient symbolic language discussed by BLAVATSKY 1888, the one on the (spiritual) plane above is 'no number', a circle: \( \bigcirc \)
On the plane below (physical) it becomes \( \mathbb{1} \) which signifies among the Alexandrian Initiates a body erect, 'a living standing man, he being the only animal that has this privilege'. By adding a head to this sigil, it was transformed into a \( \mathbb{P} \) 'a symbol of paternity, of the
creative potency', whilst the sigil \( \circ \) signifies a moving man, one on his way. In the Pythagorean system, the odd numbers are said to be divine.

**ONYX** Mag. SIGNA 17C

**OPAL** Mag. SIGNA 17C

**OPHEL** Mag. Mediaeval sigil for the planetary spirit of Mercury given by TRITHEMIUS 1503: [Image]

SCHIEBHE 1848 [Image] SHEPHERD 1971

**OPHITES** Alc. SIGNA 17C

**OPPOSITION** Ast. Several early sigils, mainly involved with joining two circles (the celestial bodies) with a straight line, have come down to us from early astrological systems. The standard form is recorded by FIRMICUS 1499 who gave also the sigil \( \circ \) as an alternative in a woodcut of a horoscope, the sigil cutting through the connecting line drawn between the two planets in opposition.

ASTROLOGICAL 15C [Image]

SIGILLIS 17C [Image]

SMITH 16C gives for ordinary opposition a variant \( \infty \) and for the opposition between Sun and Moon (see FULL MOON), the sigil \( \infty \) which appears to relate to the most recent syzygy to the time for which the horoscope was cast.

**ORIGIN** Occ. In the sequence of sigils described by BLAVATSKY 1888, and outlined in MANIFESTATION, the sigil \( \oplus \) called the mundane cross, marks the stage (esoterically the third root race) for the incarnation of humanity, the origin of human life in its physical embodiment. The cross within a circle 'symbolises pure Pantheism; when the cross was left uninscribed, it became phallic'. BLAVATSKY 1888 gives an alternative sigil for this symbolic Fall: [Image] explained as denoting the time 'when the separation of the sexes by natural evolution took
place - when the figure became \( \bigcirc \) ... the sexless life modified or separated - a double glyph or symbol': \( \bigcirc \). This circled TAU was said by BLAVATSKY 1888 to have become (during the present period of evolution - that is, during the Fifth Race) in symbology the sacr' and in Hebrew n'cabvah, originally phallic in meaning, but changed into the Egyptian glyph \( \bigcirc \) the emblem of life (see ANKH) and 'still later into the sign of Venus: \( \bigcirc \). Then comes the Svastica (Thor's hammer, or the "Hermetic Cross" now), entirely separated from its Circle' - the circle being the spiritualising agent: \( \bigcirc \) - 'thus becoming purely phallic' in the sigil: \( \bigcirc \). See SWASTIKA. The sigils for Origin show therefore the origin of Man as a spiritual being, and the origin of Man as a material being, enmeshed in Nature.

ORPHIEL Mag. Mediaeval sigil recorded by TRITHEMIIUS 1503 for the planetary angel of Saturn: \( \bigcirc \)

ORMOLU Alc. Several mediaeval sigils have been recorded by GEESMANN 1906 for aurum pictorius: \( \bigcirc \)

ORPIMENT Alc. The most frequently used of the large number of sigils - often listed under the name Auripigmentum - are those recorded from a mediaeval manuscript by CARBONELLI 1925: \( \bigcirc \)

ALCHYMIA 1563 \( \bigcirc \) \( \bigcirc \) +

SOMMERHOFF 1701 \( \bigcirc \)

GEESMANN 1906 \( \bigcirc \)

SCHNEIDER 1962 \( \bigcirc \)

OSSA Rel. Mediaeval contraction given by CHASSANT 1884: \( \bigcirc \)

OUNCE Alc. A mediaeval sigil given by CAPPELLI 1949: \( \bigcirc \)

GEESMANN 1906 gives a series of mediaeval forms: \( \bigcirc \)

See also UNCIA.
OURANOS Occ. OMONT 1894 records a Greek sigil — which represents 'the sky' and 'the home of the gods'. See also URANUS

OUTLET See RU

OXYGEN Alc. The sigil for the principe oxygine of Lavoisier, recorded by CROSLAND 1962: _Offset
PALESTINIAN SCRIPT  See HEBRAIC SCRIPT

PALLAS  Ast.  Perhaps the earliest sigil for this 'planet' (which is in fact an asteroid) in orbit between Mars and Jupiter is given by WILSON 1819: 
WILSON 1820 
SHEPHERD 1971

PANTHEISM  See ORIGIN

PAPAL CROSS  See CROSS

PAPILIO  Ast.  Twenty-fifth of the mediaeval lunar mansions, called Al sa'd al ahbiyah in the Arabic astrological system, a sigil for which is given in MANSIONES 14C: 

PARNIEL  Mag.  Sigil for spirit (perhaps Parmiel was intended) given by HEYDON 1664 to represent the letter P in the secret writing called the 'Alphabet of Angels and Genii': 

PARS  Ast.  Whilst there are very many different Arabian pars - one for each planet save the Sun - the name by itself usually refers to Pars Fortunae, the 'part of fortune', which is the hypothetical point occupied by the Moon if the Sun were to be on the Ascendant of the figure under review.
The common modern sigil is given (for example) by LILLY 1647: ⊕
When another pars is to be indicated, the normal procedure is for the
standard sigil to be given, followed by one of the sigils for the
relevant planet: for example, the 'part of Mercury', sometimes called
the part of commerce, may be set out: ⊕♀
FREGOSUS 15C ⊘
HOROSCOPE 1614 ⊗
COLEY 17C ♒
WILSON 1819 ⊘
RUDHYAR 1936 ♒
OMONT 1894 gives a Greek sigil derived from the word klipos, though
this is a general term, there being many such pars in Greek astrology
(see for example DAIMON): Κ JSONArray

PARS CUM PARTE Alc. ALCHEMICAL 17C ⊘
DIDEROT 1763 ⊘
GESSMANN 1906 ⊘

PARS FORTUNAE See PARS

PART Alc. The mediaeval sigils given by GESSMANN 1906 refer to
quantity, and have nothing to do with PARS: ⊘ ⊘ ⊘

PASA See ANKH

PASSIVE INTELLECT Occ. Sigil originated by KOCH 1930: ＝＝

PASSIVE PRINCIPLE Occ. A modern sigil given by CIRLOT 1962 for the
'passive, static principle': ＝＝

PASTE Alc. Several mediaeval sigils have been recorded by GESSMANN
1906: ⊙ ⊙ ⊙ ⊙ ⊙

PASTOR Ast. Twenty-second of the mediaeval lunar mansions, called Al
Sa'd al Dhahib in the Arabic astrological tradition, recorded by
PATINA OF GOLD ALC. BERTHELOT 1885 records a sigil from the Greek alchemical tradition: □

PATINA OF SILVER ALC. BERTHELOT 1885 records a sigil from the Greek alchemical tradition: □

PE Occ. The 17th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivatives and variants have been given within the tradition of secret alphabets, notably those recorded by BARTOLOZZI 1675: Ε Λ Λ Λ Λ Λ WIRTH 1927 equates the letter with the STAR ARCANUM of the Tarot pack, and with the constellation Andromeda and zodiacal Pisces. He gives the graphic etymology of the letter form □ □ □ □ and traces this back to the idea of 'mouth', which is expressed in an Egyptian hieroglyphic related to RU.

PEARL ALC. DIDEROT 1763 🆘

PEBBLE ALC. GESSMANN 1906 🆘 See also STONE

PENDU See HANGING MAN

PENTAGRAM Occ. One of the recurrent sigils of occultism, with very many different levels of meaning: ✪ AGRIPPA 1531 reproduces it in symbolic form as representative of the form of the human body, an idea which is expressed in BLAVATSKY 1888, and (through the connexion of the sigil with the planet Venus) in SOMMERHOFF 1701, and in SCHULTZ 1963 (from a heliocentric point of view) - but see MICRO COSMIC PENTAGON. STEINER 1906 treats it as an ancient sigil of the Third Logos and of the Microcosm itself. In the esoteric tradition the pentagram is linked with the etheric or quintessential forces in man, which is perhaps why STEINER 1906 gives the sigil as a symbol of mankind developing itself: 'it is the star that all wise men follow as did
the priest-sages in ancient ages'.
The sigil has a wide and varied application: see for example both DEVIL and POPE.

PERFECTION Occ. The sigil given by HOMER 1723 to indicate both Perfection and the Universal Quintessence is actually the late mediaeval sigil for the Sun: ☉ HOMER 1757 ☐

PERIOD See PRIMORDIAL CIRCLE

PHALEG Mag. TRITHEMIUS 1503 gives a mediaeval sigil for this planetary spirit of Mars: △
Two variant sigils are recorded, one by SCHEIBLE 1848 △ the other by SHEPHERD 1971: △

PHILOSOPHER Alc. A mediaeval abbreviation is recorded by CHASSANT 1884: phφ
SOMMERHOFF 1701 ☐

PHILOSOPHER'S STONE Alc. SHEPHERD 1971 gives the sigil ☞ which is one of the forms for SULPHUR upside-down.

PHILOSOPHIC EGG Alc. DIDEROT 1763 ☝ LUEDY 1928 ☝

PHILOSOPHIC LEAD Alc. FRANCKLYN 1627 ☝
SIGNA 17C ☝

PHILOSOPHIC SULPHUR Alc. VALENTINE 1671 ☝ DIDEROT 1763 ☝ GESSMANN 1906 ☝

PHLEGMA Occ. Phlegma was originally one of the humours which regulated human temperament, and the sigils listed below are perhaps intended to refer to this humour. However, DIDEROT 1763 gives the sigil ☝ which is probably intended to refer to sputum.
SCHNEIDER 1962 records for Phlegma, aqua insipida, the sigils but these forms appear to be derived directly from SOMMERHOFF 1701, who gives a specifically alchemical definition for the term, and calls it Aqua Mercurii prima.

WORLIDGE 1651 FRANCKLYN 1627
SHELTON 17C
See also TEMPERAMENTS.

PHLOGISTON Alc. BERGMANN 1785
DIDEROT 1763

PHOSPHORIC ACID Alc. SCHEFFERS 1775

PHOSPHORUS Alc. DIDEROT 1763
HASSENFRATZ 1787 DALTON 1808
LUEDY 1928

PHUL Mag. TRITHEMIUS 1503 gives a mediaeval sigil for the planetary spirit of the Moon:

SCHIEBLE 1848 SHEPHERD 1971

PILGRIMAGE Occ. A sigil which was perhaps invented by KOCH 1930 is obviously intended to express the idea of 'pilgrimage through life', or some such idea: Within a chromatic context, TRACTATULUS 15C gives a sigil which is probably intended to refer to the idea of a religious pilgrimage in the mediaeval sense:

PINT Alc. Sigils given by DIDEROT 1763 for the measure of 0.9 litres liquid:

PISCES Ast. Sigil for the zodiacal sign of the 'Fishes', derived in its printed form from the later mediaeval manuscript tradition, as for
example in BONATTI 15C but ultimately derived from Graeco-Byzantine forms, as in NEUGEBAUER 1959 below. The sigil is said by AGRIPIPA 1510 to be based on the shape of the fishes, though graphic explanations within the framework of esoteric Christian symbolism relate the sigil to CHRIST (see for example MERCURY 1978 and GETTINGS 1978).

Ancient Egyptian: BERLIN 42AD
STOBART 2C
Graeco-Byzantine: NEUGEBAUER 1959
Mediaeval: DIGBY 12C
JANUA 14C
HYGINUS 1482
FIRMICUS 1499
QUADRANTIS 15C
SCALIGER 15C
TABLES 15C
AGRIPIPA 1510
THURNEYSSER 1574
SIGILLIS 17C
DARIOT 1557
MAGICI 17C
PYTHAGORAS 18C
NEROMAN 1937
SIDEREAL 1951

LEUPOLDI 14C gives a sigil for the constellation Pisces. See also SPIRIT OF PISCES.

PISCIS Ast. The last of the twenty-eight mediaeval lunar mansions, called Al Batn al hut in the Arabic astrological system, given in MANSIONES 14C:

PLANETARY SPIRITS Occ. A number of sigils have been preserved from mediaeval sources relating to what are now usually called Planetary Spirits, though at least one group of these were originally the
daemons of the planets, and recorded under such name by AGrippa 1531. The DAIMON of occultism, like the daimon of the Greeks, was not of course the demon of popular lore, though it has been confused with it in misinformed circles: only the kakadaemon resembled in any way the European demon. Accordingly, to avoid such associations and confusion, the sigils have been preserved under separate entries - see SPIRIT OF JUPITER, SPIRIT OF MARS, SPIRIT OF MERCURY, SPIRIT OF MOON, SPIRIT OF SATURN, SPIRIT OF SUN and SPIRIT OF VENUS. TRITHEMIUS 1522 gives a list of planetary spirits which he called Secundadeis or Intelligences (the traditional word), and which have been since called Archangels: these are the tutelary rulers of historical epochs, however, and in TRITHEMIUS 1503 there is to be found a list of sigils attached to certain of the names of these Intelligences, though it is likely that the planetary spirits of the Epochs are derived (via the Arabs) from the Gnostic tradition, whilst the latter groups which bear similar names are derived from the cabbalistic tradition: see the sigils given after the names in the following table, derived from TRITHEMIUS 1503.

<table>
<thead>
<tr>
<th>PLANET</th>
<th>PLANETARY SPIRIT</th>
<th>PLANETARY ANGEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUPITER</td>
<td>BETHOR</td>
<td>ZACHARIEL</td>
</tr>
<tr>
<td>MARS</td>
<td>PHALEG</td>
<td>SAMUEL</td>
</tr>
<tr>
<td>MERCURY</td>
<td>OPHIEL</td>
<td>RAPHAEL</td>
</tr>
<tr>
<td>MOON</td>
<td>PHUL</td>
<td>GABRIEL</td>
</tr>
<tr>
<td>SATURN</td>
<td>ARATRON</td>
<td>ORIPHIEL</td>
</tr>
<tr>
<td>SUN</td>
<td>OCH</td>
<td>MICHAEL</td>
</tr>
<tr>
<td>VENUS</td>
<td>HAGITH</td>
<td>ANAEL</td>
</tr>
</tbody>
</table>

PLANETARY SYMBOLS Occ. The following account relates to a group of sigils termed planetary which must not be confused with the modern application of the term: for the modern usage, see the lists of sigils under the headings of JUPITER, MARS, MERCURY, MOON, SATURN, SUN and VENUS. The following (alphabetical) list is derived almost exclusively from the mediaeval manuscript tradition, and few of the sigils within it have anything to do with the symbolism common to
astrology and alchemy, in spite of the association with the planetary names. Many of these sigils are probably derived from copies of Arabic and oriental letters or words, and have been used almost exclusively for magical purposes, as for example in prophylactic seals and amulets. An enormous number of these sigils have been preserved in manuscripts, and it would be both tiresome and ultimately pointless to list more than those which have, for one reason or another, entered the mainstream of occultism: the list below is therefore a select but incomplete anthology. The sigils are grouped (alphabetically) under the names traditionally ascribed to them, though the specific differences in their use is now somewhat obscure.

**ANNULOS**

CARDAN 1557 gives the following:

**Jupiter:**

**Mars:**

**Mercury:**

**Moon:**

**Saturn:**

**Sun:**

**Venus:**

**CHARACTERS**

**Jupiter:**

**ASTROLOGICAL 15C**

**CARDAN 1557**

**LUNAE 15C**

**Mars:**

**ASTROLOGICAL 15C**

**CARDAN 1557**

**LUNAE 15C**

**Mercury:**

**ASTROLOGICAL 15C**

**CARDAN 1557**

**LUNAE 15C**
PLANETARY SYMBOLS

Moon:
ASTROLOGICAL 15C 
CARDAN 1557 
LUNAE 15C 

Saturn:
ASTROLOGICAL 15C 
CARDAN 1557 
LUNAE 15C 

Sun:
ASTROLOGICAL 15C 
CARDAN 1557 
LUNAE 15C 

Venus:
ASTROLOGICAL 15C 
CARDAN 1557 
LUNAE 15C 

DIVINE LETTERS

Jupiter:
AGRIPPA 1531 
BRAHE 1582 
TRITHEMISIUS 1503 

Mars:
AGRIPPA 1531 
BRAHE 1582 
TRITHEMISIUS 1503 

Mercury:
AGRIPPA 1531 
BRAHE 1582 
TRITHEMISIUS 1503 

Moon:
AGRIPPA 1531 
BRAHE 1582 
TRITHEMISIUS 1503
Saturn:
AGRIPPA 1531  
BRAHE 1582  
TRITHEMIUS 1503
Sun:
AGRIPPA 1531  
BRAHE 1582  
TRITHEMIUS 1503
Venus:
AGRIPPA 1531  
BRAHE 1582  
TRITHEMIUS 1503

SIGILS
Jupiter:
BRAHE 1582  
CARDAN 1557  
SIGILLIS 17C  
TRITHEMIUS 1503
Mars:
BRAHE 1582  
CARDAN 1557  
SIGILLIS 17C  
TRITHEMIUS 1503
Mercury:
BRAHE 1582  
CARDAN 1557  
SIGILLIS 17C  
TRITHEMIUS 1503
Moon:
BRAHE 1582  
CARDAN 1557  
SIGILLIS 17C  
TRITHEMIUS 1503
Saturn:
BRAHE 1582
CARDAN 1557
SIGILLIS 17C
TRITHEMIUS 1503

Sun:
BRAHE 1582
CARDAN 1582
SIGILLIS 17C
TRITHEMIUS 1503

Venus:
BRAHE 1582
CARDAN 1557
SIGILLIS 17C
TRITHEMIUS 1503

See also JUPITER, MARS, MERCURY, MOON, SATURN, SUN and VENUS.

PLANT Alc. BERTHELOT 1885 preserves two sigils derived from Greek alchemical manuscripts: \( \beta^\circ \) \( \beta^\beta \)

PLATINUM Alc. SCHEFFERS 1775 \( \odot \) DALTON 1808 \( \odot \)

PLEIADES Ast. Mediaeval sigil for the star cluster, sometimes called the Atlantides, in the vicinity of 29° of the constellation Taurus, given by HERMETIS 13C: \( \odot \cdot \cdot \cdot \) \( \odot \cdot \cdot \cdot \)
AGrippa 1510 gives a variant which has entered the European occult stream of symbolism: \( \odot \cdot \odot \cdot \cdot \)

PLUTO Ast. The most common European sigil (see HONE 1951 below) and the most common USA sigil (see JONES 1969 below) have surfaced from numerous suggestions made since the official discovery of this planet in 1930. The planet was named, and ascribed rulership over zodiacal Scorpio long before its official discovery, by PAGAN 1911, who gave the earliest sigil \( \odot \), which is the graphic equivalent of the
negative Mars which had rulership over Scorpio until that time. Before this, there had been a hypothetical Pluto, claimed by WEMYSS 1927 to be ruler of Cancer and 'probably the most distant planet from the Sun'. WEMYSS 1927 gives two variants for this hypothetical planet:  but in a later edition of his book (subsequent to the discovery of the modern planet by Lowell) an attempt was made to designate the discovered planet Lowell-Pluto, a name which did not receive wide acceptance, but which may have been instrumental in forming the common European sigil, from the initials of the suggested name:  WEMYSS 1933 suggested the sigil  for his own Lowell-Pluto.

THIERENS 1931  
RUDHYAR 1936  
WALther 1939  
EBERTIN 1950  
HONE 1951  
HADES 1969  
EBERTIN 1970  
SIDGwick 1973  
HAWKINS 1976  
PERSONAL 1980  

RAPHAEL 1933  
NEROMAN 1937  
RAPHAEL 1939  
SEMENTOVSKY 1950  
DEUTSCH 1961  
JONES 1969  
McCAFFERY 1970  
KENTON 1974  
MEYER 1976  

PLUTO-LOWELL  Ast. Sigil suggested by WEMYSS 1933:  But see PLUTO

POLE STAR  See CAUDA URSAE

POLISH  Alc.  SIGNA 17C  

POPE  Occ.  WIRTH 1927 relates this 5th arcanum of the Tarot pack to the Hebraic letter HE, and accords it the sigil of the PENTAGRAM:  

POPULUS  Geo.  Sigil for one of the sixteen geomantic figures:  A multitude of variants (stars, dots, floral devices, etc.) is used
to denote the same four-fold arrangement. Populus is linked by AGRIPPA 1531 with the 'planet' Moon, the element Water, and the zodiacal sign Capricorn. The following sigils are derived from the late-mediaeval tradition, and are sometimes used to denote the Moon itself, as for example in TRITHEMIIUS 1503.

AGRIPPA 1531

TRITHEMIIUS 1503

POTABLE GOLD Alc. ALCHEMIA 1563

ONOMASTICUM 1574

SOMMERHOF 1701

SCHNEIDER 1962

ALCHEMICAL 17C

GESSMANN 1906

POTASH Alc. VALENTINE 1671

SHELTON 17C

DALTON 1808

GESSMANN 1906 records a large number of mediaeval sigils, among which the following are worthy of note:

See also SAL ALKALI

POTASSIUM Alc. ALBERTUS 1974

POTASSIUM NITRATE Alc. SHEPHERD 1971

POUND Alc. The pound weight is most commonly given a sigillic form from the term libra, as for example in the list of mediaeval forms recorded by GESSMANN 1906:

BERTHELOT 1885 records a sigil from the Greek tradition:

ALBERTUS 1974 gives a sigil which is almost certainly a poor copy of the common contraction:

POWDER Alc. Several of the mediaeval sigils below are used synonymously with those for DUST, and in both cases certain of the
sigils are derived from an abbreviation of the Latin pulvis.

WORLIDGE 1651       SHELTON 17C
DIDEROT 1763        GESSMANN 1906

POWDER OF BRICK ALC.
SHELTON 17C          DIDEROT 1763

PRAYER Occ. Two related early Christian sigils are recorded by
VERARDI 1972, though with modern (and perhaps imaginative) interpre-
tations: 'prayer addressed by the World to God':       prayer
rising to God from the Earthly and Lower World':
TESTA 1962 gives three sigils which depict the praying human:
KOCH 1930 gives a highly personalised interpretation of the six-pointed
star as being derived from a graphic form depicting the union of
human prayer with the descending power of God:

PRECIPITATE ALC. VALENTINE 1671
DIDEROT 1763          GESSMANN 1906

PRECIPITATE OF LEAD ALC. VALENTINE 1671

PRECIPITATE OF MERCURY ALC. VALENTINE 1671
SHELTON 17C          SIGNA 17C

PREPARATION ALC. GESSMANN 1906

PREPARE ALC. SOMMERHOFF 1701 gives the forms for 'prepare', as a
direction to the practical alchemist:
SOMMERHOFF 1701 also gives the sigils for coque secundum
artem, which means 'prepare alchemically':

PREVIOUS SYZYGY Ast. Two sigils have survived, but in both cases the
references are generally to the opposition between the luminaries,
rather than to the conjunction. A Graeco-Byzantine sigil is given by
NEUGEBAUER 1959 whilst SMITH 16C gives a sigil \( \infty \) which is sometimes preceded by the abbreviation praef to denote the previous conjunction: \( \text{praef } \bigcirc \) or opposition: \( \text{praef } \bigcirc - \bigcirc \)

PRIAPUS TAURI Alc. GESSMANN 1906 records several sigils, all clearly related to the zodiacal sigil for TAURUS: \( \odot \odot \odot \odot \)

PRIMAL POWER Occ. In the graphic system proposed by HONE 1951, the circle is said to symbolise eternity, the never-ending, 'hence spirit or primal power'. When a dot is placed inside the circle, to produce the modern sigil for the SUN, then 'the circle... signifies the beginning of the emergence of that power': \( \odot \)

PRIMORDIAL CIRCLE Occ. BLAVATSKY 1888 in her account of the occult theory of time - dealing specifically with the birth of time, and with the earliest cycle of the year - writes 'The first sign of this primordial circle and cycle made in heaven is the earliest shape of the Ankh-cross \( \bigotimes \) a mere loop which contains both a circle and the cross in one image' ... 'it is the ideograph of a period, an ending, a time.' See also ANKH and CROSS

PRINCIPIA See ELEMENTS

PRINCIPIA CHYMICA Alc. SOMMERHOFF 1701 gives the following sigils for the 'Chemical Principles' or Elementa, which are scarcely the 'Elements' of modern science:

SALT \( \odot \)
SULPHUR \( \bigtriangleup \)
MERCURY \( \bigotimes \)
SPIRIT \( \bigodot \)
EARTH \( \bigtriangledown \)

See also ELEMENTS
PRINCIPIA CORPORUM  See ELEMENTS

PRITHIVI  Occ. A sigil which is virtually an equivalent of the occidental EARTH element, given in oriental sources, and associated with the Muladhara, or Root Chakra: 

The sigil is said to be of a yellow colour, and is recorded by AVALON 1919.

PROJECTION  Alc. MICHAELSPACHER 1616 gives the sigil next to the sign or constellation Pisces, perhaps to symbolise the alchemical process of Projection (which, needless to say, has nothing to do with the occult spiritual technique of Astral Projection, as it is wrongly termed).

PROOF  See TEST.

PSOHDON  Mag. SCHEIBLE 1848 gives four variant sigils for this spirit: 

PSUELLA  Geo. Sigil for one of the sixteen geomantic figures: 
A multitude of variants (stars, dots, floral devices, etc.) are used to denote the same four-fold arrangement. Puella is linked by AGrippa 1531 with the element of Water, the planet Venus, and the zodiacal sign Libra. The following sigils are derived from the late mediaeval tradition, and are sometimes used to denote the planet Venus, as for example in TRITHEMIUS 1503.

AGrippa 1531

PUER  Geo. Sigil for one of the sixteen geomantic figures: 
A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. Puer is linked by AGrippa 1531 with the element of Fire, the planet Mars, and the zodiacal sign Aries. The following sigils are derived from the late mediaeval tradition, and are sometimes used to denote the planet Mars,
as for example in TRITHEMIUS 1503.

AGrippa 1531  \(\downarrow\) \(\Rightarrow\) \(\Uparrow\) \(\Rightarrow\)

Heydon 1664  \(\downarrow\) \(\downarrow\)

PUGILLUM Alc. A rough measure, used by alchemists, and defined as 'that which may be held in three fingers' or 'that which may be held between the thumb and the first two fingers', and limited in application to the measure of powders. GESSMANN 1906 records some mediaeval forms which are abbreviations: \(\mathcal{P}\) \(\text{\textbullet}\) \(\text{\textbullet}\)

ALCHEMICAL 17C \(\mathcal{P}\)

PULVERISE Alc. SIGNA 17C \(\mathcal{O}\) \(\mathcal{X}\)

GESSMANN 1906 \(\mathcal{A}\) \(\mathcal{F}\) \(\mathcal{X}\) \(\mathcal{T}\) \(\mathcal{H}\) \(\mathcal{H}\)

PURGATIVE WINE Alc. SHELTON 17C \(\downarrow\)

PURGE Alc. SIGNA 17C \(\Theta\) \(\Theta\) \(\Theta\) \(\vee\)

PURIFICATION Alc. SOMMERHOFF 1701 \(\mathcal{U}\) \(\mathcal{V}\) \(\mathcal{V}\) \(\mathcal{E}\) \(\mathcal{R}\)

PURIFY Alc. WORLIDGE 1651 \(\circ\)

FRANCKLYN 1627 \(\mathcal{O}\)

DIDEROT 1763 \(\mathcal{O}\) \(\mathcal{V}\) \(\mathcal{R}\)

GESSMANN 1906 \(\text{\textbullet}\)

FRESNE 1688 \(\vee\)

SCHNEIDER 1962 \(\mathcal{U}\) \(\mathcal{U}\) \(\mathcal{U}\) \(\mathcal{E}\)

PUTREFACTION Alc. WORLIDGE 1651 \(\rightarrow\)

ALCHEMY 1650 \(\Rightarrow\) \(\Rightarrow\) \(\Rightarrow\)

GESSMANN 1906 \(\mathcal{A}\) \(\mathcal{Z}\) \(\mathcal{A}\) \(\mathcal{A}\) \(\mathcal{E}\) \(\mathcal{S}\)

SHELTON 17C \(\rightarrow\)

ES

PUTREFY Alc. DIDEROT 1763 \(\nabla\) \(\nabla\)

But see PUTREFACTION.

PYRITES Alc. BERTHELOT 1885 records a sigil from the Greek alchemical tradition for copper pyrites: \(\times\) and a number of related sigils for ordinary pyrites: \(\mathcal{P}\) \(\mathcal{P}\) \(\mathcal{P}\) \(\mathcal{P}\)
PYROPHORUS  Alc.  SCHEFFERS 1775  ﬂ

PYTHAGOREAN SIGIL  Occ.  The ancient Pythagorean \( \Upsilon \) is explained by BLAVATSKY 1888 in terms of the binary (of 'Good and Evil') detaching itself from the single Monad. A more exoteric interpretation, relating the sigil to 'choice', is given by WIRTZ 1923, who associates the figure with the LOVERS ARCANUM of the Tarot pack. The sigil is also listed by TESTA 1962 as one of the early Christian forms for the CROSS.
QUADRATURE  Ast.  Sigil given by SHEPHERD 1971 as an obsolete astronomical symbol for the SQUARE aspect: □

QUARTILE  See SQUARE.

QUATERNARY  Occ.  DEE 1564 gives the sigil — as part of the graphic system underlying his MONAD, relating to the four elements (but see also TERNARY and OCTONARY, both of which are related to this form). A series of modern sigils, presented as a logical graphic development, is given by CIRLOT 1962. The cross is 'spiritual and neutral': ⊙ whilst ⊙ is 'the spiritual quaternary acting upon the inferior ternary'. The 'spiritual, active or dynamic' principle is ⊠ whilst the 'spiritual, active quaternary acting upon the neutral' is ⊠. The 'spiritual quaternary in the universe' is ⊙ and the 'material principle within totality': □. The 'two quaternaries - spiritual and material - within the totality' is ⊙

It must be pointed out that these explanations in no way reflect the real occult nature of these sigils, and are purely modern inventions. See also MATERIAL.

QUEDBARSHENNOTH  Mag.  A sigil for the spirit given by HEYDON 1664 to represent the letter Q in the secret writing called 'Alphabet of Angels and Genii': ☩

QUICKLIME  Alc.  The calx viva of the alchemists, for which the
following sigils are most frequently used:

ONONASTICON 1574
FRANCKLYN 1627
SIGNA 17C
SOMMERHOFF 1701
BERGMANN 1785

GESSMANN 1906 records a number of mediaeval forms:

BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

ALBERTUS 1974

QUICKSILVER Alq. Whilst this is merely another name for MERCURY, the following sigils have been given specifically under this heading:

WORLIDGE 1671
SHELTON 17C
SOMMERHOFF 1701
DIDEROT 1763
SCHNEIDER 1962
CROSLAND 1962 records a Greek sigil:

See MERCURY, for which the above sigils are also applicable.

QUINCUNX Ast. An astrological aspect of 150 degrees.

SIMMONITE 1890
RAPHAEL 1900
RAPHAEL 1902
DE GIVRY 1931
DE VORE 1947
HADES 1967

QUINTESSENCE Occ. In its occult sense, the fifth element has been given few sigils, perhaps because it is the invisible one of the five, and its unstated presence in a sigil combining the 'visible' elements is understood (see ELEMENTS). As an invisible sigil, the quintessence may be regarded as being symbolised in the space at the centre of the sigil for the four elements recorded by SOMMERHOFF 1701:
HOMER 1723 gives the sigil ☿ as the tenth in the descending series of the so-called Golden Chain of Homer, symbolic of the 'Universal Quintessence', the spirit of which permeates the created world: this could of course be the sigil for the SPIRITUS MUNDI.

HOMER 1757 gives a variant: ☿ See HOMER'S GOLDEN CHAIN.

GEHEIME 1785 gives ☿ for Heavenly Quintessence as though to distinguish this from the Natural or Earthly. GEHEIME 1788 gives the sigil ☿ for Natural Quintessence and a related form for the Heavenly Quintessence:

WORLIDGE 1671 ☿
VALENTINE 1671 ☿
SIGLA 17C ☿
SOMMERHOFF 1701 ☿
DIDEROT 1763 ☿
GEßMANN 1906 ☿
SCHNEIDER 1962 ☿

But see also AKASHYA and ETHERIC

QUINTESSENCE OF WINE A lc. FRANCKLYN 1627 ☿
SOMMERHOFF 1701 ☿

QUINTILE Ast. Sigils given for the aspect of 72 degrees include

SIMMONITE 1890 ☿
MEYER 1974 ☿
RAPHAEL 1901 ☿
RAIN WATER Alc. SOMMERHOFF 1701 equates aqua pluvialis with 'soft water', and gives the sigils: \[ \begin{align*} &\text{GESSMANN 1906} \\
&\text{BERTHELOT 1885 records sigils from the Greek tradition: } \text{\textdollar}_{535} \text{\textdollar}_{535} \\
\end{align*} \]

RAPHAEL Mag. TRITHEMIUS 1503 records the mediaeval \[ \begin{align*} &\text{BARRETT 1801 gives a variant form: } \text{\textdollar}_{535} \text{\textdollar}_{535} \\
&\text{The mediaeval sigil recorded by SHEPHERD 1971 indicates that theoretically any of the sigils for the planet MERCURY may also be used to denote Raphael, who is variously called 'the Angel of Mercury' or 'the Angel of Wednesday' in popular occult texts.} \\
&\text{See SPHERE OF MERCURY} \\
\end{align*} \]

REALGAR Alc. WORLIDGE 1651 \[ \begin{align*} &\text{CROLLIUS 1612} \\
&\text{FRESNE 1688} \\
&\text{SHELDON 17C} \\
&\text{SOMMERHOFF 1701} \\
&\text{GESSMANN 1906} \\
\end{align*} \]

RECIIVER Alc. The sigil is intended to denote a piece of alchemical apparatus, for which GESSMANN 1906 gives two forms: \[ \begin{align*} &\text{SCHIEFERS 1775 contrasts the sigil for the recipiens with that for the RETORT: } \text{\textdollar}_{535} \text{\textdollar}_{535} \\
&\text{ALBERTUS 1974} \\
\end{align*} \]
RECTIFIED SPIRIT OF WINE AIC. ALBERTUS 1974

RED ARSENIC AIC. ALCHEMY 1650
ALCHEMICAL 17C
SIGNA 17C
SHELTON 17C

RED BOLE AIC. SIGNA 17C

RED IRON ORE AIC. GESSMANN 1906

RED LEAD See MINIUM

RED ORPIMENT AIC. SOMMERHOFF 1701
GESSMANN 1906
SCHNEIDER 1962
See also RED ARSENIC

RED PRECIPITATE OF MERCURY AIC. GESSMANN 1906

RED SULPHUR AIC. ALCHEMICAL 17C

RED SULPHURET OF ARSENIC AIC. ALCHEMICAL 1650
GESSMANN 1906
See also RED ARSENIC and RED ORPIMENT

REDUCTION AIC. SOMMERHOFF 1701

RED VINEGAR AIC. DIDEROT 1763

RED VITRIOL AIC. DIDEROT 1763
RED WINE ALC. DIDEROT 1763

REGULE OF ANTIMONY ALC. DIDEROT 1763

REGULUS ALC. WORLIDGE 1651

GEISSMANN 1906

SCHNEIDER 1962 gives for Regulus antimonii medicinalis:

For the sigils used to denote the fixed star commonly called Regulus, see the entry under COR LEONIS. SOMMERHOFF 1701 gives a sigil which might well be taken as relating to the astrological usage, but it is more likely intended for the alchemical term:

RELAH Mag. Sigil for spirit given by HEYDON 1664 to represent the letter R in secret writing called the 'Alphabet of Angels and Genii':

RENOVATIO METALLORUM ALC. GEISSMANN 1906

RESCH Occ. The 20th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:

WIRTH 1927 equates Resch with the JUDGEMENT card of the Tarot pack, and gives the forms as the graphic etymology for the letter, which he traces to the idea of 'head' of which it was in the Egyptian hieroglyphic the equivalent form.

RESINA ALC. SIGNA 17C

SOMMERHOFF 1701

RETORT ALC. WORLIDGE 1651

FRANCKLYN 1627

SCHEFFERS 1775

CARRICHERUS 18C

GEISSMANN 1906

SOMMERHOFF 1701

POISSON 1891

LUEDY 1928
RETROGRADE  Ast.  All the recorded sigils for the retrograde motion of
the planets appear to be based on the capital letter of the word.
IBN EZRA 1485 B
GIUNTINI 1583 B
SIBLY 1790 B
WEMYSS 1933 B

REVERBERATING FIRE  Alc. GESSMANN 1906

REVERBERATING FURNACE  Alc. SOMMERHOFF 1701

REVERBERATIO  Alc. ALCHEMY 1650
SIGNA 17C
GESSMANN 1906

KIND OF POMEGRANATE  Alc. DIDEROT 1763

RISING  Ast. CROSLAND 1962 records a Greek sigil:

ROMAN VITRIOL  Alc. SOMMERHOFF 1701
See VITRIOL.

ROOT  Alc. GESSMANN 1906
ALBERTUS 1974
BERTHELOT 1885 gives a sigil derived from the Greek alchemical
tradition:

ROSE COLOUR  Alc. GESSMANN 1906

ROSCICRUCIAN SCRIPT  Occ. One of the numerous secret cyphers attached to
the Rosicrucian school has been recorded by BLAVATSKY 1877 under the
name of The Sovereign Princes 'Rose Cross' cypher:
ROSY CROSS  Occ.  WIRTH 1927 gives the sigil $\bigodot$ as the union of the Rose and the Cross, the prime sigil of the Rosicrucian stream, 'the great mystery of occult generation'.

See also CROSS and HERMETIC TETRAD

ROYAL ARCH CYpher  Occ.  A secret script, which exists in several variant forms, constructed around the disposition of the Roman alphabet within the spaces of a basic figure:

In the example script below, discussed by BLAVATSKY 1877, the alphabet has been placed within the basic figure in concurrent adjacent pairs, though there are other methods of allocating the letters to determine different variations as letter equivalents. The script is called The Royal Arch:

See SECRET SCRIPTS

RU  Occ.  Sigil derived by MASSEY 1883 from the Egyptian hieroglyph, and said to be 'the mouth or uterus of birth': $\bigodot$

BLAVATSKY 1888 gives this sigil and a variant $\bigodot$ for 'floor, gate, mouth, place of outlet' and 'the place of birth' at which the sun rises, or is reborn. Both occultists see the Ru as the top circle
of the ANKH ⚪ and thus related to the basic sigil for CHRIST. BLAVATSKY 1888 says that it is 'the feminine type of the birth-place, representing the North', and sees it continued in the Cypriote ṭ and the Coptic Ro: Ⱙ.

See also TIME.

RUBEUS Geo. One of the sixteen geomantic sigils: ⚪ A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. AGRIPPA 1531 links the sigil with the element of Fire, the planet Mars and the zodiacal sign Gemini. The sigils are also sometimes used to symbolise the planet Mars, as for example in TRITHEMIOUS 1503.

AGrippa 1531 □ □ □ □

RUBY Mag. SIGNA 17C [□]

RUNES Occ. The Nordic runes consist of a group of loosely connected alphabets which were probably designed for magical purposes (the word perhaps being derived from the Gothic runa, 'secret', and cognate with New High German raunen, 'to whisper'), one or two of which have been used in occult texts, and collected by occultists as examples of secret alphabets. An example from the 12th century is given in OCCULTA 12C, in the form of two separate alphabets:

```
<table>
<thead>
<tr>
<th>F</th>
<th>B</th>
<th>ḫ</th>
<th>J</th>
<th>ⸯ</th>
<th>X</th>
<th>N</th>
<th>I</th>
<th>⧹</th>
<th>h</th>
<th>ᴝ</th>
<th>m</th>
<th>+</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>e</td>
<td>f</td>
<td>g</td>
<td>h</td>
<td>i</td>
<td>j</td>
<td>k</td>
<td>l</td>
<td>m</td>
</tr>
<tr>
<td>N</td>
<td>B</td>
<td>ḫ</td>
<td>J</td>
<td>ⸯ</td>
<td>X</td>
<td>N</td>
<td>I</td>
<td>⧹</td>
<td>h</td>
<td>ᴝ</td>
<td>m</td>
<td>+</td>
</tr>
<tr>
<td>N</td>
<td>N</td>
<td>R</td>
<td>Y</td>
<td>ⸯ</td>
<td>⩷</td>
<td>P</td>
<td>⩷</td>
<td>ᴝ</td>
<td>m</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ō</td>
<td>p</td>
<td>q</td>
<td>r</td>
<td>s</td>
<td>t</td>
<td>u</td>
<td>v</td>
<td>w</td>
<td>x</td>
<td>y</td>
<td>z</td>
<td>e</td>
</tr>
<tr>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```
The letters for which there is no European equivalent are set out alongside, to the right. JENSEN 1970 makes a careful study of the runes, from which he selects variant forms, of which the Common German Runes, set out below, are a good example: the two variant forms may be compared instructively with the lower group of 9th and 10th century Danish runes, also given by JENSEN 1970.

The runes have names which are acrophonic, and the following have been culled, with a small degree of necessary adjustment, from the
list given by JENSEN 1970 — a list which has much agreement with
that list given alongside the runes reproduced in the twelfth century
version in OCCULTA 12C:

- FEOH: belongings
- ūR: drizzle
- (TH)ORN: god
- ÓS: ride, wagon
- CEN: gift
- GYFU: pleasure
- Wynn: hail (storm)
- NYD: distress
- ÍS: ice
- YÉR: year
- EOH: horse (?)
- PEORD: elk
- SIGEL: sun
- TĪR: tree
- B: birch
- M: man
- LAGU: water
- DÆG: day
- Ė(TH)EL: property
- AC
- EÆSK
- ŪR
- EAR
- IOR
- WÆORD: bait
- CALC
- STĀN
- GĀR

As a final sample of the runic alphabet, we may give the Anglo Saxon
Runes in a series given by JENSEN 1970:

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
<th>f</th>
<th>g</th>
<th>h</th>
<th>i</th>
<th>j</th>
<th>k</th>
<th>l</th>
<th>m</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>+</td>
<td>B</td>
<td>Æ</td>
<td>Æl</td>
<td>Æl</td>
<td>Æl</td>
<td>Æl</td>
<td>Æl</td>
<td>Æl</td>
<td>Æl</td>
<td>Æl</td>
<td>Æl</td>
<td>Æl</td>
<td>Æl</td>
</tr>
<tr>
<td>φ</td>
<td>ψ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
<td>ρ</td>
</tr>
<tr>
<td>o</td>
<td>p</td>
<td>q</td>
<td>r</td>
<td>s</td>
<td>t</td>
<td>u</td>
<td>v</td>
<td>w</td>
<td>x</td>
<td>y</td>
<td>z</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
<td>å</td>
</tr>
</tbody>
</table>

But see also SECRET SCRIPTS.
SACHIEL. Mag. Sigils given by BARRETT 1801, derived from those given by TRITHEMius 1503 for the spirit Zachariel: ☳  ☳  ☳
SCHIEBE 1848 ☳ ☳ ☳ ☳ ☳

SACRED Occ. BERTHELOT 1885 records a sigil from the Greek alchemical tradition: ☳

SACRIFICE Occ. A common sigil for the zodiacal sign Libra is given by SUCHER 1975 in his highly personal graphic symbolism, as representative of the 'sacrifice of Divine cosmic forces': ☳ ☳ ☳ ☳ The same source gives as a parallel to this the sigil: ☳ ☳ ☳Within the cosmos-conception of SUCHER 1975 the cosmic Sacrifice is a necessary continuation to 'provide a fundamental impulse of evolution', and he gives as sigil for this the forms for CREATION ☳ ☳ combined with those for sacrifice, in two new and personal sigils ☳ ☳ the latter of which is the ancient ANKH.

SAFFRON See CROCUS

SAFFRON FLOWER Alc. POISSON 1891 gives for safran de Venus the sigils ☳ ☳ ☳ ☳ ☳ ☳ ☳ ☳ ☳ The same source gives as a parallel to this the sigil: ☳ ☳ ☳ ☳ ☳ ☳ ☳ ☳ ☳ ☳ The latter of which is the ancient ANKH.
SAGITTARIUS  Ast. Zodiacal sign for the 'Archer', the printed sigil for which is derived from the common mediaeval form, as for example in SCOT 15C, given in HYGINUS 1482. Agrrippa 1510 says that the sigil is based on the shape of an arrow, though the division between the arrow end and the material cross is more significant of the dual nature of the sign.

Ancient Egyptian: BERLIN 42AD

SPIEGELBERG 1911

Graeco-Byzantine: NEUGEBAUER 1959

Mediaeval: DIGBY 12C +++++

CONJURATION 14C +

LEUPOLDI 14C +

FIRMICUS 1499 

BONATTI 15C X

RAWLINSON 15C +

LAMBECIUS 1500 

AGrippa 1510 +++++

ALCHEMICAL 1555

THURNEYSSER 1570

BLUNDEVILLE 1594

TRITHEMUS 1650

VILLEFRANCHE 1661

COLEY 17C X

MAGICI 17C X

SIBLY 1798 

PYTHAGORAS 18C 

MODER' ASTROLOGY 1906

NEROMAN 1937

Mansiones 14C gives the sigil for the constellation Sagittarius, whilst LEUPOLDI 14C gives the form and AGrippa 1510

1510: 

See also ADNACHIEL and SPIRIT OF AQUARIUS

SAL  Alc. In general, see SALT and the following five entries. SCHEPFERS
1775 gives the following specialist alchemical list:
Sal medius terrestris cum acido
Sal medius terrestris cum alcali
Sal medius metallicus cum acido
Sal medius metallicus cum alcali
Sal sedativus

SAL ALKALI Alc. VALENTINE 1671

ALCHEMICAL 17C
SIGNA 17C
SOMMERHOFF 1701
DIDEROT 1763
LUEDY 1928
SCHNEIDER 1962
See ALKALI and POTASH

SAL ALKALI FIXUM See LIXIVIUM

SAL AMMONIAC Alc. THESAURUS 14C
WORLIDGE 1651
CROLLIUS 1670
SHELTON 17C
SOMMERHOFF 1701
SCHIEFFERS 1775
GESSMANN 1906
CARBONELLI 1925
SCHNEIDER 1962

SAL GEMMA Alc. ALCHEMYIA 1563
SAL MARINUM  See SEA SALT

SALNITER Occ. Sigil given by BOEHMEN 1635 to represent the salniter of his occult system:  The upper cross is the 'kingdom of glory', arising out of the fire of the ETERNAL DARK, which combines with the salniter to give the ETERNAL LIGHT.

SAL SEDATIVUS Alc. SCHEFFERS 1775  

SALSITER Alc. SIGNA 17C  

SALT Alc. A large number of sigils have been preserved for common salt, though confusion reigns because these are frequently used for specific mineral salts. A sigil given by BEATUS 1613 is for alchemic salt:  but within the same text is a diagram presenting a cube as a symbol of the body in the trinity of Spirit, Soul and Body. Salt in its alchemical sense is therefore much more than our ordinary common salt:  in the tria philosophorum, salt is commonly given the sigil  as for example in GEHEIME 1788. In WELING 1735 the sigil  is said to represent alchemical salt because it shows Fire and Water working as one. The following sigils, however, are given in alchemical texts, and probably are intended to refer to common salt.

WORLIDGE 1651  
ALCHEMY 1650  
VALENTINE 1671  
ALCHEMICAL 17C  
SHELTON 17C  
SIGNA 17C  
SOMMERHOFF 1701
DIDEROT 1763 Gesture and Symbolism  Geheime 1785
LUEDY 1928

BERTHELOT 1885 records a sigil from the Greek alchemical tradition: 

See also MINERAL SALT, OCCULT SALT and SEA SALT

SAL TARTARI Alc. WORLIDGE 1651

ALCHEMY 1650
DIDEROT 1763
ALBERTUS 1974

SCHNEIDER 1962 gives the sigils for Sal Tartar fixum which are identical to those given for Sal Tartari by SOMMERHOFF 1701.

SALT OF DEATH'S HEAD Alc. GESSMANN 1906

SALT OF IRON Alc. SHELTON 17C

SALT OF KALI Alc. CROLLIUS 1670

SALT OF LEAD Alc. SOMMERHOFF 1701
DIDEROT 1763

SALTPETRE Alc. ONOMASTICUM 1574

ALCHEMY 1650
ALCHEMY 17C
SHELTON 17C
SOMMERHOFF 1701
DIDEROT 1763
GESSMANN 1906
SCHNEIDER 1962

SALT WATER Alc. GESSMANN 1906

See SEA SALT
SAMAEL  Mag. Mediaeval sigil for the spirit, sometimes said to be the planetary angel of Mars, and according to TRITHEMIUS 1522 the Secundadeian of Mars, for which TRITHEMIUS 1503 gives the sigillic form: 

BARRETT 1801 gives a similar form for his CAMAEL.
SCHIEBLE 1848 gives two sigils: 
SHEPHERD 1971 records the common form for MARS: 
See also SPHERE OF MARS

SAMARITAN SCRIPT  Occ. A group of loosely related scripts used as secret alphabets and almost certainly derived from the historic Semitic Samaritan book script. BARTOLOZZI 1675 records one such alphabet which is reproduced here alongside the equivalent forms from the historic Samaritan given (for non-occult purposes) by JENSEN 1970:

A related alphabet recorded by POSTEL 1538 makes an interesting comparison with these, for many of the letter forms are the same (below). A 'Samaritan' script more obviously developed for the
secret script tradition is that given (below) by VIGNERE 1586, which, whilst to some extent still related to the historic forms, is imaginative and more in line with the letter-forms of the popular HEBRAIC SCRIPT used in secret cypher:

SAMEK Occ. The 15th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret alphabets, notably those culled by BARTOLOZZI 1675: ַֽוָּיָוָי WIRTH 1927 equates Samek with the DEVIL ARCANUM of the Tarot pack, and in the letter-forms which he traces as the development for Samek he claims a vestigial pictorial form of a 'pot' or 'container'. It is certainly more significant, however, that the letter-form might be traced back to the Egyptian hieroglyphic with the pictorial value for 'fish' - see JENSEN 1970.

SAND alc. WORLIDGE 16C SOMMERHOFF 1701 SCHNEIDER 1962

SANDARAC alc. BERTHELOT 1885 gives a number of sigils derived from the Greek alchemical tradition: △ CA - O -

SAND CUPEL alc. GESSMANN 1906

SANGUINE See AIR and TEMPERAMENTS

SAP alc. BERTHELOT 1885 records a sigil from Greek alchemical texts which refers specifically to the 'juice of plants': ☒
SAPIRE Mag. SIGNA 17C

SAVIOR Occ. Sigil given in SCHEIBLE 1848, probably as an alternative for the Salvator, CHRIST: √

SATURN Ast. Modern sigil derived ultimately from the Graeco-Byzantine tradition, as preserved for example in BERTHELOT 1885 (below), through the mediaeval, as for example in SCOT 15C η to the printed form in HYGINUS 1482: η

AGRIPPA 1531 traces its form to the scythe, but this graphic etymology is suspect, as the various early forms of the sigil indicate. LEO 1914 says of the sigil η that it was originally 'the cross over the semi-circle' and is 'the symbol of the soul bound by the form'.

Ancient Egyptian: BERLIN 42AD □

Graeco-Byzantine: OMONT 1894 η BERTHELOT 1885 η

NEUGEBAUER 1959 η

Mediaeval: ALCHYMICAL 14C 2α

THESAURUS 14C η

SCHEMA 15C η

BERNARD 15C η

CAMPANUS 15C η

DOMORUM 15C η

SCOT 15C η η η η

TRACTATULUS 1500 η

AGRIPPA 1510 η η η η

ALCHYMIA 1563 η η η η

TAISNIER 1559 η

BLUNDEVILLE 1602 η

LILLY 1647 η

KIRCHER 1655 η

TABLE 1676 η

SHELTON 17C η

GEHEIME 1785 η

STRAGGLING 1824 η

CONJURATION 14C η η η

RAGOR 1474 η η η

D’AILLY 1490 η η

BONATTI 15C η η η

CANONES 15C η

LIBELLUS 15C η

SIGNIFICATIONES 15C η

SCHYNAGEL 1500 η

FIRMICUS 1510 η η η

DARIO 1557 η

BLUNDEVILLE 1594 η

HOROSCOPE 1614 η

HEYDON 1650 η

MONTE-SNYDERS 1663 η

MAGICI 17C η

WELLING 1735 η

PYTHAGORAS 18C η

ZADKIEL 1835 η
LUEDY 1928  ❧  RUDHYAR 1970  ▽
CAPPELLI 1949 gives a mediaeval short-form: ｙ'
CARBONELLI 1925 records a mediaeval sigil: ２△
LUEDY 1928 records a sigil from the Syrian astrological tradition:
Since the alchemical term LEAD is synonymous with Saturn, any of the sigils recorded under this name may be used to denote the planet.
See also CARCER, SPHERE and SPIRIT OF SATURN

SCHETHALIM  Mag. Sigil and name given by HEYDON 1664 to represent the letter S in secret writing called 'Alphabet of Angels and Genii'; ＿* ＿* In spite of the plural form, the name is intended to apply to one spirit, and may in fact be confused with SHETEL.

SCHIN  Occ. The 21st letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivatives and alternative forms are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675: (visceral) WIRTH 1927 equates Schin with the WORLD ARCANUM of the Tarot pack, and records the forms by which the letter developed in the sequence ｖ ｖ ｖ ｖ the origin of which he sees in the idea of 'tooth', though it is more likely that the letter was derived from the Egyptian hieroglyph with the pictorial value of 'wood' or 'twig' – see JENSEN 1970.

SCORPIO  Ast. Sigil for the zodiacal sign of the 'Scorpion'. The printed version is derived ultimately from the mediaeval tradition, as for example in SCOT 15C ▽ but this form may have been taken from the Graeco-Byzantine tradition (see NEUGEBAUER 1959 below). The modern manuscript form frequently differs from printed forms, as in FOOTE 17C: ◥△
AGrippa 1531 tells us that the sigil was based on the shape of the Scorpion's sting, though both the Egyptian demotic forms, and the occult tradition (see for example BLAVATSKY 1888) would suggest a derivative from a pictograph of a serpent.

Ancient Egyptian: STOBART 2C ㎖  SPIEGELBERG 1911 ♀ ♀
Graeco-Byzantine: NEUGEBAUER 1959 ￥ ￥ ￥ ￥ ￥
Mediaeval: DIGBY 12C obsolete  GRAMMATICA 13C ￥
ALCHYMICAL 14C  
CONJURATION 14C  
LEUPOLDI 14C  
ASTROLOGICAL 15C  
QUADRANTIS 15C  
LAMBECEUS 1500  
AGrippa 1510  
DARIOT 1557  
MARY 16C  
HEYDON 1650  
COLEY 17C  
LUCCA 17C  
WELLING 1735  
PYTHAGORAS 18C  
STRAGGLING 1824  
Wirth 1927  
PERRY 1971  

ASTRONOMICAL 1400  
JANUA 14C  
MANSIONIBUS 1482  
BONATTI 15C  
TABLES 15C  
SCHYNAGEL 1500  
GAURICUS 1539  
BLUNDEVILLE 1594  
SMITH 16C  
HIBNER 1651  
POOTE 17C  
MAGICI 17C  
MAGIE 18C  
SIBLY 1790  
RAPHAEL 1903  
NEROMAN 1937.

LUEDY 1928 records a sigil from the Syrian astrological tradition: 

LEUPOLDI 14C gives the sigil —— for the constellation Scorpio,
while AGrippa 1510 records the variant form: ——

See also SPIRIT OF SCORPIO

SCRUPULUS Alc. A measure of 20 grains.

VALENTINE 1671  
GEISSMANN 1906  
CAPPELLI 1949 records mediaeval sigils for five scrupuli: X and
for half scrupulus: C for which GEISSMANN 1906 records:  for which GEISSMANN 1906 records:  

SEA Occ. BERTHELOT 1885 records two sigils from Greek alchemical
texts, one of which refers to ordinary sea —— the other
referring to the idea of an (unspecified) 'sacred sea': ——

SEAL See LUTATION and PLANETARY SYMBOLS.
SEAL OF SOLOMON Occ. One of the most common devices of occult symbolism, for which a wide number of different explanatory accounts has been given. A form is recorded in SCHRIE 1966: 

An esoteric explanation for this form is related to the theory of the four elements and the corresponding fifth element (quintessence) which according to the esoteric tradition underlie the sensible world of appearance: thus the four 'visible' elements commingle around the invisible 'centre' of the fifth element:

Ascending elements

FIRE △
AIR △

COMBINE: ⋆

Descending elements

WATER △
EARTH △

However, see also SENARY, and the remarks on the derived sigil ⋆ and its esoteric connexion with the Chain of Being, which relates to the ancient order of the planetary spheres, in the Introduction to this DICTIONARY. See also HEXAGON.

SEALS OF PLANETS Occ. A large number of sigils traditionally called seals have been preserved, though under a wide variety of names - see for example the forms given under MYSTERIOUS SIGILS and PLANETARY SYMBOLS. The following variants are derived from the mediaeval tradition, as recorded by AGrippa 1531, but it is to be noted that they are sometimes confused with the Intelligences and Planetary Spirits given in the same source and in derivatives.

Jupiter:

Mars:

Mercury:

Moon:

Saturn:

Sun:

Venus:
SEASALT ALC. SOMMERHOFF 1701 ☀ ☀
GESSMANN 1906 ☐
But see also SALT WATER

SEAWATER ALC. BERTHELOT 1885 records a sigil from the Greek alchemical tradition ☄ ☄ which has nothing to do with the astrological sigil for AQUARIUS.

SECRET SCRIPTS Occ. An enormous number of secret alphabets have been recorded in the occult and hermetic tradition, very many of them of a somewhat dubious value, but a few of them used in the occult literature and in various artforms. Some of these alphabets are merely bowdlerised versions of genuine historic alphabets (see for example SAMARITAN SCRIPT). The fifty or so scripts recorded in this Dictionary have all been collected from occult texts (with the exception of most of the scripts in RUNES), and a great many of them have been derived from cabbalistic and Hebraic sources (see HEBRAIC SCRIPT). The most well known of the Hebraic alphabets are those recorded by AGRIPPA 1531, the so-called TRANSITUS FLUVII, the MALACHIM and the CELESTIAL SCRIPT. The following three are (1) the TRANSITUS FLUVII script, given by WINKLER 1930, (2) a manuscript variant of the THEBAN SCRIPT, from ALCHEMICAL 1579, and (3) from BARTOLOZZI 1675:

[Diagrams of sigils and alphabets]

231
Many non-Hebraic secret scripts - some of them entirely personal and fanciful - have been preserved, a few of them in manuscripts relating to the occult field, as for example the following from MAGICI 17C, in which the nature of the writing pen is itself used as the stylistic base for the script:

```
<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
<th>f</th>
<th>g</th>
<th>h</th>
<th>i</th>
<th>j</th>
<th>k</th>
<th>l</th>
<th>m</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Α</td>
<td>Β</td>
<td>Γ</td>
<td>Δ</td>
<td>Ε</td>
<td>Ζ</td>
<td>Η</td>
<td>Θ</td>
<td>Ι</td>
<td>Κ</td>
<td>Λ</td>
<td>Μ</td>
<td>Ν</td>
<td>Ξ</td>
</tr>
</tbody>
</table>
```

LAMBEICIUS 1500 preserves a page of manuscript alphabets relating to the secret or cryptographic tradition, one of which is clearly derived from the Greek alphabet:

```
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>Γ</th>
<th>Δ</th>
<th>Ε</th>
<th>Ζ</th>
<th>Η</th>
<th>Θ</th>
<th>Ι</th>
<th>Κ</th>
<th>Λ</th>
<th>Μ</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>α</td>
<td>β</td>
<td>γ</td>
<td>δ</td>
<td>ε</td>
<td>ζ</td>
<td>η</td>
<td>θ</td>
<td>ι</td>
<td>κ</td>
<td>λ</td>
<td>μ</td>
<td>ν</td>
</tr>
</tbody>
</table>
```

and another which may give the appearance of being Greek-derived, but which in fact contains sigils from various sources and historic alphabets:

```
<table>
<thead>
<tr>
<th>ό</th>
<th>Ι</th>
<th>Λ</th>
<th>Χ</th>
<th>Υ</th>
<th>Σ</th>
<th>Δ</th>
<th>Ζ</th>
<th>Ξ</th>
<th>Π</th>
<th>Ε</th>
<th>Σ</th>
<th>Ω</th>
</tr>
</thead>
</table>
```

232
In addition to the fact that the alphabet just recorded is probably derived from different sources, it may well be that it is set out in a sequence which does not reflect the standard alphabetic order in either Greek or Roman, for an adjacent alphabet in the same manuscript (LAMBECIUS 1500) is obviously intended to transpose letters in the standard cryptographic manner:

\[ \theta \ i \ k \ x \ u \ y \ \xi \ \epsilon \ o \ \tau \ \sigma \ \tau \ \nu \ \phi \ \alpha \ + \omega \ \eta \ \zeta \ \epsilon \ \varepsilon \ \rho \ \gamma \ \kappa \ \alpha \ \rho \ \beta \ \alpha \]

Thus, reading in reverse order one obtains \( \alpha \) back to \( \eta \) and then \( \omega \) backwards to \( \theta \). This example reveals something of the difficulty attendant upon the reading of such scripts, and even in the collating of the individual letter-forms.

BERTHELOT 1885 records two alphabets which are called the Hellenic and Greek Astrologic. These are representative of the types, designed for the Greek alphabet but, as tradition shows, adaptable to any other alphabet: the second is properly termed astrologic because it incorporates several sigils from the Greek horoscopic art — for example, the first sigil is the common form for the 'sun'.

\[
\begin{array}{cccccc}
\& \mathcal{A} & \mathcal{B} & \mathcal{C} & \mathcal{D} & \mathcal{E} & \mathcal{F} \\
\mathcal{G} & \mathcal{H} & \mathcal{I} & \mathcal{J} & \mathcal{K} & \mathcal{L} \\
\mathcal{M} & \mathcal{N} & \mathcal{O} & \mathcal{P} & \mathcal{Q} & \mathcal{R} \\
\mathcal{S} & \mathcal{T} & \mathcal{U} & \mathcal{V} & \mathcal{W} & \mathcal{X} \\
\mathcal{Y} & \mathcal{Z} & \mathcal{a} & \mathcal{b} & \mathcal{c} & \mathcal{d} \\
\end{array}
\]

Three further alphabets, all culled from SELENUM 1624, will indicate something of the variety of these cyphers: each of them is taken (in the sequence over) from the occultist writings of della Porta, Trithemius and Maurus:
Each of the preceding eleven alphabets has been given mainly as representative of the types of secret scripts - the Hebraic, the Greek and Roman, the personal and the random cyphers (sometimes based on a single alphabet with a volvelle to provide a number of potential alphabets equal to the number of letters in a particular sequence). The main 'traditional' scripts - open secrets, so to speak - recorded within this Dictionary are listed as follows: ADAMIC SCRIPT, ALCHEMIST SCRIPT, APOLLONIAN SCRIPT, BABYLONIAN SCRIPT, CANANEAN SCRIPT, CELESTIAL SCRIPT, CHALDEAN SCRIPT, ETRUSCAN SCRIPT, HEBRAIC SCRIPT, INQUISITORIAL SCRIPT, MALACHIM SCRIPT, NOACHITE SCRIPT, ROSICRUCIAN SCRIPT, ROYAL ARCH CYpher, RUNES, SAMARITAN SCRIPT, SOLOMONIAN SCRIPT, SUPERCELESTIAL SCRIPT, TEMPLAR SCRIPT, THEBAN SCRIPT and TRANSITUS FLUVII.

SECRET WISDOM Occ. A sigil given in HERMES 1613 is called the
Quadrangle of the Secret Wisdom given as one of a series of graphic structures related to occult ideas. The sigil has a multi-layer significance, but is virtually illustrative of the text attributed to Aristotle by the alchemists: Divide the alchemical stone into the four elements, rectify these, then conjoin them as one: in the whole you will have the Magisterium.

SECUNDAEIS See PLANETARY SPIRITS

SELENITE Alc. BERTHELOT 1885 records two sigils from the Greek alchemical tradition: ⛭ ๓

SEMI-SEXTILE Ast. Most of the sigils for this aspect of 30 degrees are truncated forms of the SEXTILE.
PEARCE 1879 ｻ
DE GIVRY 1931 ﹦
HADES 1967 ﹥
SIMMONITE 1890 ｻ
DE VORE 1947 ﹥

SEMI-SQUARE Ast. This aspect of 45 degrees is sometimes called the semi-quartile, and all the most commonly used sigils are derived from that used for the SQUARE.
ZADKIEL 1849 □
SIMMONITE 1890 ｻ
DE VORE 1947 ﹥
Pearce 1879 ｻ
DE GIVRY 1931 ＜
HONE 1951 □

SENARY Occ. Sigil given by BLAVATSKY 1888 ☯ intended to show the commingling of the three (philosophical) fires with the three (philosophical) waters, 'whence results the procreation of the elements of all things'. BLAVATSKY 1888 claims that it is wrongly called the Seal of Solomon, and adduces argument as to why the sigil, with a central dot, is a decad: ☯
See SEAL OF SOLOMON.

SENSORY Occ. A modern sigil given by CIRLOT 1962 as 'sensory,
anthropomorphic principle': ✡ This view of the sigil does in fact find some support in the occult tradition, as for example in AGRIPPA 1531, STEINER 1904 and SUCHER 1970.

SEPARATE  ALC. The sigil is intended to denote the verbal sense of the word in ALCHEMICAL 17C: ✩

SEPARATION  ALC. MICHAELSPACHER 1616 gives the sigil ☼ next to the sign or constellation Scorpio, either to symbolise the alchemical process of Separation, or (less likely) the alchemical Sulphur.

SEPTENARY MAN  OCC. Sigil given by BLAVATSKY 1888 to represent the image of the seven principles within man, the assumption being that the senary is symbol of physical man (the six dimensions of all bodies) plus the immortal soul, which is symbolised in the seven points of the sigil: ▲ The triangle is symbolic of the three 'higher spiritual beings of man - those human principles still capable of development, called in theosophical parlance Atma, Buddhi and Manas. The square represents those spiritual bodies which have been developed, if not yet controlled; the 'principle of animal desire' the Kama-rupa, the 'vehicle of life' the Linga-sarira, the power productive of vital phenomena, which is the Prana, and the physical body itself, which is built up from substances formed and moulded over the Linga-sarira by the action of Prana. BLAVATSKY 1888 develops many parallelisms between the triad and the quaternary of this sigil, but broadly speaking the triad represents the cosmic or spiritual element (the upper Sephirothai) whilst the Quaternary, which emanates from the triad, symbolises the 'Heavenly Man', the sexless Adam-Kadmon, who may become a septenate 'by emanating from itself the additional three principles'. But see also HEXAGON.

DEE 1564 makes of the simple cross a septenary from the addition of three ✡ (two lines and an intersection) and four ✡ (the four arms of the cross), which is clearly intended to link with the occult septenary of man's spiritual nature, seen either as the combination of
the body (four elements) with the three spiritual principles of what would in modern occultism be termed the etheric, astral and ego, or as the image of man related to the planets in his present state, along with his future spiritual development. DEE 1564 argues in a special graphic logic that the cross is at once the numerates:

ONE:  +  The cross alone.
TWO:  —  |  Two lines.
THREE:  +  Two lines plus the point of intersection.
FOUR:  —  |  The four arms of the cross.

The addition of 1, 2, 3 and 4 gives 10. The multiplication of the first triad with the second senary gives 21 (3 x 7) - this argument is related to the alphabet of the Elizabethan because the cross (X) is the 21st letter.
See also DEITY

SEPTILE  Ast. Sigil for the aspect of 51 degrees, 25 minutes, given by MEYER 1974: X

SERAPHIM  Ast. SUCHER 1975 appears to link the sigil for CAPRICORN \( \sqrt{9} \) with the Sphere of the Seraphim, which are traditionally associated with the spheres beyond that of Saturn, most frequently with the stellatum, or with the zodiac.
See SPHERE OF SATURN

SESQUIQUADRATET  Ast. The pure sigils for this aspect of 135 degrees are formed from the union of a 'square plus half a square', since the aspect relates to the addition of a pure SQUARE with a SEMI-SQUARE.
ZADKIEL 1849 \( \sqrt{5} \)  PEARCE 1879 \( \sqrt{5} \)
DE GIVRY 1931 \( \square \)  DE VORE 1947 \( \square \)
HADES 1967 \( \varphi \)  HONE 1951 \( \varphi \)

SESQUIQUINTILE  Ast. SIMMONITE 1890 \( \vee \)

SETON  See SPHERE
SETTING  Ast. CROSLAND 1962 records the Greek sigil Ι

SEVEN FORMS OF SPIRIT  See CLAVIS and SEVEN METALS

SEVEN METALS  Alc. GESSMANN 1906 gives a single sigil Ι (for which LUEDY 1928 gives the variant Ι), but the seven metals of alchemy are COPPER (see also VENUS), GOLD (see also SUN), IRON (see also MARS), LEAD (see also SATURN), QUICKSILVER (called also MERCURY), SILVER (see also MOON) and TIN (see also JUPITER). The most frequently used forms of the modern sigils for these metals (planets) are:

COPPER Ι
IRON Ι
QUICKSILVER Ι
TIN Ι

See also CLAVIS

SEXES  See ORIGIN

SEXTARIUS  Alc. GESSMANN 1906

SEXTILE  Ast. OMONT 1894 records a sigil from the Greek alchemical tradition for this astrological aspect of 60 degrees:

KALENDAR 15C  ⚫
SIGILLIS 17C  ⚫
DE VORE 1947  ⚫

SCALIGER 15C  ⚫
GESSMANN 1906  ⚫

SEXUAL ENERGY  Occ. A sigil which is in fact a variant form for MARS is linked in an alchemical figure of the microcosm with the sexual parts, presumably to signify the earth-bound, or demonic, nature of the sexual energies, in VALENTINE 1645: ⚫

In a similar manner, the sigil for the MOON is placed over the sexual parts in FLUDD 1617, the purpose being to link the sexual energies with the sublunar demonic forces: tokenId

SHEET  Alc. A sigil which appears to be used to designate sheet or
leaf metals, given by GESSMANN 1906:

SIDUS FORTUNAE Ast. Sigil for the 24th of the mediaeval lunar mansions, which is called Al Sa’d al Su‘ud in the Arabian system, given in MANSIONES 14C: ☒

SIDUS PARVUM Ast. The Sidus Parvum Lucis Magnae, sixth of the mediaeval lunar mansions, called Al Han’ah in the Arabian system, given by MANSIONES 14C: ♛

SIGIL Occ. CONJURATION 14C ☒ ☒ But see also CHARACTER.

DIDEROT 1763 ☐ ☐

CHASSANT 1884 records various mediaeval short-forms for the latin singular and plural: [ghta, ght, st, sg, s’, s’ta.

For the Sigil Hermeticum see HERMETIC SIGIL.

See also PLANETARY SYMBOLS and SEALS OF PLANETS

SILEX Alc. SHELTON 17C gives ☒ whilst SCHEFFERS 1775 records the sigil ☒ for Terra Silicea, and SHELTON 17C gives ☒ for Silices usti - but see BURNED PEBBLE and STONE

SILVER Alc. Since within the alchemical tradition the term 'silver' is synonymous with the astrological MOON, all the sigils for the planet may be used also to signify the metal. SOMMERHOFF 1701 records several sigils under Argentum, all of which may be used to denote the many hermetic names, such as corpus album, fermentum album, lumen minus, Mater, Diana, uxor odorifera and so on:

The following sigils appear to have been intended specifically for the metal.

BERTHELOT 1885 records sigils from the Graeco-Byzantine astrological tradition: ☒ ☒

THESAURUS 14C ☐

ALCHYMIA 1563 ☐ ☐ ☐ ☐ ☐

WORLIDGE 1651 ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐
SILVER FILINGS  Alc.  BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

SILVER LEAF  Alc.  BERTHELOT 1885 records a sigil from the Greek alchemical tradition: GESSMANN 1906

SILVER MERCURY  Alc.  ALCHEMICAL 17C
SHELTON 17C

SILVER OIL  Alc.  SHELTON 17C  GESSMANN 1906

SILVER ORE  Alc.  BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

SILVER PAINT  Alc.  SOMMERHOFF 1701 gives several sigils for argentum musicum or argentum pictorium:
GESSMANN 1906
SCHNEIDER 1962 gives for argentum musicum

SILVER SOLDER  Alc.  BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

SILVER SPIRIT  Alc.  SHELTON 17C

SILVER SPLINT  Alc.  GESSMANN 1906
See also SILVER FILINGS

SKILLET  Alc.  A name given to a form of TIGILLUM, for which GESSMANN 1906 records several mediaeval sigils:
SKULL  Alc.  DIDEROT 1763 gives the following specifically for 'human skull':  

Sometimes CAPUT MORTUUM is confused with skull, though properly this is the undifferentiated residual powder at the end of an alchemical process, much as the skull is itself the undifferentiated remnant at the end of the alchemical process of life.

SKY  Occ.  BERTHELOT 1885 records two sigils from Greek alchemical texts which refer both to the physical sky as well as to the 'Heaven' as home of the Gods, the incorruptible domain in the Aristotelian sense:

SLOW HEAT  Alc.  SIGNA 17C △ △ △

SOMMERHOFF 1701
LUEDY 1928

SCHNEIDER 1962 △ △

See GRADES OF FIRE

SMOKE  Alc.  SHELTON 17C  ⧿ ⧿ ⧿

SOMMERHOFF 1701
GESSMANN 1906
LUEDY 1928

BERTHELOT 1885 gives a sigil from the Greek alchemical tradition for smoke  in addition to one for aetherial smoke which may be related to the etheric phenomena of modern occultism:  

See CELESTIAL VAPOUR

SOAP  Alc.  WORLIDGE 1651 ◊
DIDEROT 1763

VALENTINE 1671 ◊
GESSMANN 1906

SOAPSTONE  Alc.  GESSMANN 1906

SODA  Alc.  DIDEROT 1763 2H  ＝  DALTON 1808 ◊
GESSMANN 1906

BERTHELOT 1885 records a few sigils from the Greek tradition: 

SOL  See SUN

SOLAR  Ast.  OMONT 1894 records a sigil from the Greek astrological tradition: 

But see also SUN.

SOLAR SYSTEM  Ast.  LEO 1914 gives the sigil which is said to symbolize 'both the centre and the circumference of the solar system'. From this sigil he derives the form for light and dark (see LIGHT), which is unfortunately like the occult sigil for DEATH, from the Greek thanatos. But see also DEITY for a sigil derived from the theosophic tradition within which LEO 1914 worked.

SOL MERCURII  Alc.  ALCHEMICAL 17C

SOLOMONIAN SCRIPT  Alc.  A number of secret scripts have been preserved in the occult tradition under this general name, of which the two below are given by VIGNERE 1586:

![Image of sigils and scripts]
SOLSTICES Occ. BLAVATSKY 1888 gives the sigil $\Sigma$ as representing the 'cross of the two equinoxes and the two solstices placed within the figure of the earth's path'.
See also EQUINOX

SOLUTIO Alc. The original connotation of resolving or setting free or dissolving appears to have stayed within certain alchemical contexts, but in a few cases the term is used of the power to release subjects from malignant magical influences. The following sigils are, however, almost certainly restricted to the earlier alchemical meaning.

ALCHEMY 1650 $\Xi$
SOMMERHOFF 1701 $\square$

SOLVERE Alc. LUEDY 1928 $\gamma$
SCHNEIDER 1962 $\gamma$
See SOLUTIO.
A sigil recorded by GEHEIME 1788 is intended to designate the first part of the alchemical process of solve et coagulo: $\nabla$ The second process is accorded the sigil: $\nabla$

SOOT Alc. GESSMANN 1906 $\square$

SORATH Geo. Sigil supposed by HEYDON 1664 to be that for the 'geomantic spirit', the ruler of FORTUNA MINOR and FORTUNA MAJOR, but in fact a poor (reversed) copy of that given by AGrippa 1531 as ruling spirit of the Sun: $\nabla$

SORCERY See KALI YUGA.

SOUL Occ. LEO 1914 follows the hermetic tradition and links the sigil for the Moon $\Sigma$ with the soul, as symbol of 'that which is neither wholly spiritual nor wholly material, but partakes of the nature of both, and is the connecting link between the spirit and the physical
body'. HONE 1951 follows in the same theosophic tradition, and gives the sigils  for relating to the astrological context. Sometimes the use of a sigil suggests that the denotation is in fact confused with the word SPIRIT, as for example in AUREUS 1613, who gives the form  for sulphur or soul.

Within a strictly religious context, CHASSANT 1884 gives a short-form for the Latin anima, of mediaeval derivation:  See also ANIMALIA and SPIRIT-SOUL.

SPANISH WINE  ALC. DIDEROT 1763  

SPHERE  Occ. A mediaeval short-form is recorded by CHASSANT 1884 for the Latin sphaera, which does not refer to the body of the planet but to the spiritual area within its orbit:  BERTHELOT 1885 records a sigil from the Greek astrological tradition, intended to refer to the celestial spheres in general:  As the entries under specific planets below indicate, it was usual for astrologers to use the sigils which we would now designate to the planetary bodies themselves to denote the spheres. However, ISIDORUS 12C gives the following forms which, since they stand outside the familiar planetary sigillic tradition, may be taken as symbolising the spheres which were in later cosmologies confused with the planets:

LUNA (MOON)  
MERCURIUS  
LUCIFER ('MORNING STAR' VENUS)  
VESPER ('EVENING STAR')  
SOL (SUN)  
SETON (JUPITER)  
SATURNUS  
CROSLAND 1962 records a general form, said to be mediaeval:  

SPHERE OF JUPITER  Ast. In the mediaeval astrological system, this sphere is associated with the Dominions or Kyriotetes, linked with the idea of Virtue or Justice - but see the entry on SPHERE, above. Working from the mediaeval forms, BRAHE 1582 gives the planetary
sigil $\text{ Archer}$ but any of the forms for JUPITER could theoretically be used to denote the sphere, as could the sigils for the INTELLIGENCIES who move the spheres, or the named ruler ZACHARIEL. But see also SPIRIT OF JUPITER.

SPHERE OF MARS Ast. In the mediaeval astrological systems, this sphere is associated with the Virtues or Virtutes, the Dynamis of the Dionysian system. BRAHE 1582 gives a standard planetary sigil for the sphere $\text{ Archer}$ but any of the forms for MARS could be used in theory to denote the sphere, as could the sigils for the INTELLIGENCIES who move the spheres, or the named ruler SAMAEL. But see also SPIRIT OF MARS.

SPHERE OF MERCURY Ast. In the mediaeval astrological system, this sphere is associated with the Archangels, the tutelary spirits of Nations. BRAHE 1582 gives the standard planetary sigil $\text{ Cup}$ but any of the forms for MERCURY could theoretically be used to denote the sphere, as could the sigils for the INTELLIGENCIES who move the sphere, or the named rulers RAPHAEL, OPHIEL or Zadkiel. But see also SPIRIT OF MERCURY.

SPHERE OF THE MOON Ast. In the mediaeval astrological system, this sphere is associated with the angels, the guardian spirits of individual human beings (though the word ANGEL is frequently used in a generic sense for all the different Orders of spiritual beings). BRAHE 1582 gives the standard lunar sigil $\text{ Cup}$ but any of the forms for the MOON could in theory be used to denote the sphere, as could the sigils for the INTELLIGENCIES who move the spheres, or the named ruler GABRIEL. In modern western occultism this sphere is called karmalocca, in esoteric Christianity, Purgatory. See also SPIRIT OF THE MOON.

SPHERE OF SATURN Ast. In the mediaeval astrological system, this sphere is associated with the Thrones, the spiritual beings who mark the end of time. BRAHE 1582 gives the standard planetary sigil $\text{ Cup}$ but any of
the forms for SATURN could theoretically be used to denote the sphere, as could the sigils for the INTELLIGENCIES who move the spheres, or the named rulers CASSIEL or ORIPHER. But see also SPIRIT OF SATURN.

SPHERE OF THE SUN  Ast.  In the mediaeval astrological system, this sphere is associated with the Powers or Exusiai, whose virtue is that of Prudence. BRAHE 1582 gives the standard modern solar sigil ☉ but any of the forms used for SUN could theoretically be used, as could the sigils used for the INTELLIGENCIES who move the spheres, or the named ruler MICHAEL. But see also SPIRIT OF THE SUN.

SPHERE OF VENUS  Ast.  In the mediaeval astrological systems, this sphere is associated with the Archai, those spiritual beings who rule over the Ages, and sometimes (as in the celestial system outlined by Dante) with the Principalities. BRAHE 1582 gives the standard planetary sigil ♂ but any of the forms for VENUS could theoretically be used, as could the sigils for the INTELLIGENCIES who move the spheres, or the named ruler ANAEL. But see also the two different sigils given under SPHERE, and see also SPIRIT OF VENUS.

SPICA  Ast.  A late-mediaeval sigil for the binary alpha Virginis is given by AGrippa 1510, which is in fact a variant on the sigil given for the identical fixed star under the name ARCHIME: ⬃. For a study of the graphic nature of this later sigil, see MERCURY 1978. The fourteenth of the mediaeval lunar mansions is sometimes also called Spica, being the Al Simak of the Arabian astrological system, for which a sigil is given in MANSIONES 14C: ︰.

SPIRIT  Occ. WORLIDGE 1651  ⚽ CROLLUS 1612  ─
VALENTINE 1671  ⬃ SHELTON 17C  ⬃
SOMMERHOF 1701  ⬃  ⬃ DIDEROT 1763  ⬃
GESSMANN 1906  ⬃ LUEDY 1928  ⬃
POISSON 1891  ⬃ LUEDY 1928  ⬃
CHASSANT 1884 records a mediaeval short-form for spiritus: ⬃.
AUREUS 1613 gives the sigil for 'Mercury or Spirit' in the triad of SOUL (Sulphur), BODY (Salt) and SPIRIT. In the series of sigils on the descending scale of the Golden Chain, HOMER 1723 gives the following sigils:

Incorporeal spirit of the vital world: ①
Acidic and corporeal spirit of the world: ①
Alkaline and corporeal spirit of the world: ②

See HOMER'S GOLDEN CHAIN and SPIRITUS MUNDI.
SCHIEBÉ 1848 gives the sigil for 'He conquers by way of the spirit'.
BLAVATSKY 1877 gives as the true monad - but see also CROSS.
See CLAVIS and SPIRIT-SOUL.

SPIRIT OF AQUARIUS Mag. Numerous sigils exist, most of them of rather dubious importance. The following mediaeval forms are derived from TRITHEMIIUS 1503: 

The same source gives two sigils for Gabriel, 'the angel of Aquarius', both forms being mediaeval:

SPIRIT OF ARIES Mag. Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHEMIIUS 1503:

The same source gives two sigils for Malchidiel, 'the angel of Aries', both forms being mediaeval:

SPIRIT OF CANCER Mag. Numerous sigils exist, most of them of rather dubious importance. The following mediaeval forms are derived from TRITHEMIIUS 1503:

The same source gives two sigils for Muriel, 'the Angel of Cancer', both forms being mediaeval:

SPIRIT OF CAPRICORN Mag. Numerous sigils exist, most of them of dubious importance. The following forms are derived from TRITHEMIIUS 1503:
SPIRIT OF COPPER  
Alc.  SHELTON 17C  
GESSMANN 1906  
See also SPIRIT OF VENUS

SPIRIT OF GEMINI  
Ast. Numerous sigils exist, most of them of somewhat dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503: 
The same source gives three sigils for Ambriel, 'the angel of zodiacal Gemini':

SPIRIT OF GOLD  
Alc.  SHELTON 17C  
GESSMANN 1906  
See also SPIRIT OF THE SUN

SPIRIT OF IRON  
Alc.  SHELTON 17C  

SPIRIT OF JUPITER  
Mag. AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism: 
See also ZACHARIEL

SPIRIT OF LEAD  
Alc.  SHELTON 17C  

SPIRIT OF LEO  
Mag. Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503: 
The same source gives three sigils for Verchiel, the angel of zodiacal Leo:

SPIRIT OF LIBRA  
Mag. Numerous sigils exist, most of them of dubious importance. The following forms are derived from TRITHEMIUS 1503: 
The same source gives two sigils for Zuriel, the angel of zodiacal Libra:
SPIRIT OF MARS Mag. AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism:

See also SAMAEIL and SPIRIT OF IRON

SPIRIT OF MERCURY Mag. AGRIPPA 1531 records a mediaeval sigil which is not alchemical, but related to the magical form. Due to frequent copying, this has now become one of the main sigillic forms:

GESSMANN 1906 See OPHIEL and RAPHAEL

SPIRIT OF THE MOON Mag. AGRIPPA 1531 gives two mediaeval sigils which have entered the mainstream of occult symbolism: These have at times been wrongly copied, as for example in the forms given by RAPHAEL 1879: and such copies have become 'standard' forms. See also GABRIEL

SPIRIT OF PISCES Mag. Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHMIUS 1503

The same source gives two sigils for Babchiel, the angel of zodiacal Pisces: See also AMNIXIEL

SPIRIT OF SAGITTARIUS Mag. Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHMIUS 1503:

The same source gives two sigils for Adnachiel, the angel of zodiacal Sagittarius:

SPIRIT OF SALT Mag. CARRICHTERUS 18C

SPIRIT OF SATURN Mag. AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism:

See also AGIEL, ARATRON, CASSIEL, ORIPHIEL and SPIRIT OF LEAD

SPIRIT OF SCORPIO Mag. Numerous sigils exist, most of them of dubious
importance. The following mediaeval forms are derived from TRITHEMIUS 1503:

The same source gives three sigils for Barbiel, the angel of zodiacal Scorpio:

SPIRIT OF SILVER Alc. SHELTON 17C

See also SPIRIT OF THE MOON

SPIRIT OF SULPHUR Alc. CARRICHERUS 18C

SPIRIT OF THE SUN Mag. AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism:

See also MICHAEL, OCH and SPIRIT OF GOLD

SPIRIT OF TARTAR Alc. CARRICHERUS 18C

SPIRIT OF TAURUS Mag. Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503:

The same source gives three sigils for Asmodei, in the guise of the spirit of Taurus:

SPIRIT OF TIN Mag. SHELTON 17C GESSERTANN 1906

See also SPIRIT OF JUPITER.

SPIRIT OF VENUS Mag. AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism:

See also ANAEL and SPIRIT OF COPPER

SPIRIT OF VIRGO Mag. Numerous sigils exist, most of them of somewhat dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503:

The same source gives four sigils for Hamiel, the angel of zodiacal
Virgo: /sidebar

SPIRIT OF WINE  Alc.  WORLIDGE 1651  √  S p  x  ◊  -○-
FRANCKLYN 1627  ••
VALENTINE 1671  ••  S p  x
SHELTON 17C  ⚅  ⚅
DIDEROT 1763  ⚅
SOMMERHOFF 1701  ⚅  ⚅  ⚅
GESSMANN 1906  ⚅  ⚅  ⚅  ⚅  ⚅  ⚅

SPIRIT-SOUL  Occ.  SUCHER 1975 links the sigil ☉ with Isis imagery, along with the graphic ideas expressed in his sigils for SACRIFICE, and with the zodiacal forms for the sign Taurus: "To the supreme spiritual "Sun" forces of Life are now added the Moon-like forces of cosmic-existence'. One takes from this the component sigil ☉ as representative of the Cosmic Soul, the sigil ○ as representative of the cosmic spirit. The combined sigil is undoubtedly Rosicrucian in origin, however, though rarely found divorced from a complex setting, and rarely given a specific meaning, though see for example STEINER 1910, where it is accorded a different meaning.

See also AKASHYA and PLUTO

SPIRITUS MUNDI  Occ.  GESSMANN 1906  ☰  ☰  See HOMER'S GOLDEN CHAIN

SPIRITUS PER ASCENSUM  Alc.  SOMMERHOFF 1701  ☰
See SPIRIT

SPIRITUS PER DESCENSUM  Alc.  SOMMERHOFF 1701  ☰
See SPIRIT

SPOONFUL  Alc.  DIDEROT 1763  ♒  ☺

SPRING  Alc.  The sigils given below are used for the Season only.
ALCHEMY 1650  ☪
KOCH 1930  ☪
SOMMERHOFF 1701  ☪

SQUARE  Ast.  Sigils used for the square aspect of 90 degrees, as for
example in the Graeco-Byzantine form preserved by OMONT 1894: □
KALANDAR 15C gives a mediaeval example: □
See also QUADRATURE

STAGNATED Aic. GESSMANN 1906 □ □

STAR Ast. OMONT 1894 preserves an example from the Graeco-Byzantine
tradition which is still widely used in modern times: ❌ even though
this form leads to confusion with the sigil for the SEXTILE aspect.
KIRCHER 1655 gives a sigil intended for the plural: ☃
LUEDY 1928 records a sigil from the Syrian alchemical tradition:
See also FIXED STAR.
The following fixed stars have been accorded individual sigils within
the astrological tradition: ALDEBARAN, Algol (see CAPUT ALGOL),
Algorab (ALA CORVI), ALPHECCA, Antares (see COR SCORPIONIS), Arcturus
(ALTAMECH), CAPELLA, Deneb Algedi (CAUDA CAPRICORNI), PLEIADES, Polaris
(see CAUDA URSAE), Procyon (see CANIS MINOR), REGULUS, Sirius (see
CANIS MAJOR), SPICA and VULTUR CADENS.

STAR ARCANUM Occ. WIRTH 1927 relates this 17th arcanum of the Tarot
pack to the Hebraic PE, and accords it the sigil ✿ which he claims
is a Chaldean hierogram, the Star of Ishtar.

STEEL Aic. SHELTON 17C
DIDEROT 1763
SOMMERHOFF 1701 gives a number of sigils for chalybs, an early term
for steel:
GESSMANN 1906
KOCH 1930 24

STEEL FILINGS Aic. SOMMERHOFF 1701
DIDEROT 1763
STELLAR INFLUENCE Ast. SCHEIBLE 1848

STIBIUM See ANTIMONY

STONE Aic. WORLIDGE 1651 VALENTINE 1671
SOMMERHOFF 1701 KIRCHER 1655
SCHIEFFERS 1775
GESSMANN 1906
SHELTON 17C gives three sigils, though presumably each is related to a particular kind of stone: 
BERTHELOT 1885 records a sigil from the Greek alchemical tradition relating to the plural 'stones' derived from the Greek Lithos. See also LAPIS

STOPPING See LUTATION

STRATIFICATION Aic. DIDEROT 1763
See also LAYER UPON LAYER

STRENGTH ARCANUM Occ. WIRTH 1927 relates this 11th card of the Tarot pack to the Hebraic CAPH, and accords it a sigil which he describes as 'the pentagram described in the hexagram', for which he gives the version: This is, of course, a hexagram within a hexagram, and the correct sigil should no doubt be:

STRONTIAN Aic. DALTON 1808

SUBLIMATE Aic. The following sigils are generally used for the nounal denotation:

ALCHYMIA 1563
FRESNE 1688
SHELTON 17C

The following appear to be used for the verbal:

ALCHEMICAL 17C
SOMMERHOFF 1701
DIDEROT 1763
GESSMANN 1906

SUBLIMATED ARSENIC  Alc. GESSMANN 1906

SUBLIMATED CALAMINE  Alc. GESSMANN 1906

SUBLIMATED MERCURY  Alc. CROLLIUS 1670
ALCHEMICAL 17C
DIDEROT 1763
GESSMANN 1906

SUBLIMATED SULPHUR  Alc. GESSMANN 1906

SUBLIMATED WINE  Alc. ALCHEMICAL 17C
GESSMANN 1906

SUBLIMATED ZINC OXIDE  Alc. DIDEROT 1763

SUBLIMATION  Alc. MICHAELSPACHER 1616 gives the sigil $\Theta$ next to the
sign or constellation Libra, either to symbolise the alchemical process
of sublimation, or (less likely) alchemical Roman vitriol.

SUBSTANCE  Occ. WELLING 1735 gives the sigil $\bigtriangleup$ to represent the
tangible universe, the meeting of Fire and Water, the respective
sigils for which are the opposing directions of the simple triangle,
representing the upward striving of fire $\bigtriangleup$ and the downward
striving of water: $\nabla$

SUCCEDENT  Ast. DE VORE 1947

SUFFICIENT  Alc. Short-form of Latin quantum sufficii, given by
ALCHEMICAL 17C: $\aleph$

254
SUGAR  Alc. SIGNA 17C
DIDEROT 1763 ⊙

GESSMANN 1906 ∑

SUGAR OF LEAD  Alc. GESSMANN 1906 ㅈ

SULPHUR  Alc. Very many sigils exist, of which those given below are merely the most common. CARBONELLI 1925 reproduces four of the most frequently used in post-mediaeval documents: ☐ ☐ ☐ ☐
BERTHELOT 1885 gives a few sigils from the Greek alchemical tradition for ordinary sulphur ☐ ☐ ☐ and natural sulphur: ☐

THESAURUS 14C ☐
ALCHYMIA 1563 ☐ ☐ ☐ ☐
ALCHEMICAL 17C ☐ ☐ ☐ ☐
SHELTON 17C ☐
SOMMERHOFF 1701 ☐ ☐ ☐ ☐
DALTON 1808 ☐
GESSMANN 1906 ☐ ☐ ☐
SHEPHERD 1971 ☐
SOMMERHOFF 1701 gives the sigils ☐ ☐ ☐ ☐ for sulphur verum. See also BRIMSTONE.

SULPHUR NIGRUM  Alc. CROLLIUS 1612 ☐
ALCHEMICAL 17C ☐ ☐
DIDEROT 1763 ☐
SCHNEIDER 1962 ☐ ☐

See also BRIMSTONE

SULPHUROUS MATTER  Alc. BERTHELOT 1885 records two sigils from the Greek alchemical tradition: ☐ ☐

SULPHUR PHILOSOPHORUM  Occ. CROLLIUS 1612 ☐
CROLLIUS 1670 ☐
SHELTON 17C ☐ ☐
DIDEROT 1763 gives two variants for Sulphur of the Prophets: 

SULPHUR TARTARI  Alc. GESSMANN 1906

SULPHUR VIVUM  Alc. VALENTINE 1671

SUMMER  Occ. ALCHEMY 1650

SHELTON 17C  GESSMANN 1906

KOCH 1930

SUN  Ast. The common sigil used in modern times, the encircled dot was introduced during the Italian Renaissance (see SOLAR 1978) from the esoteric Christian tradition. Prior to that, in both alchemical and astrological texts the sun was symbolised by means of one or other of the Graeco-Byzantine sigils, most usually the which is presumably a derivative of the short-form helios.

Graeco-Byzantine: NEUGEBAUER 1959

ALCHYMICAL 14C

CONJURATION 14C

THESAURUS 14C

RAGOR 1474

BERNARD 15C

DOMORUM 15C

BONATTI 15C

SIGNIFICATIONES 15C

LIBELLUS 15C

AGRIPPA 1510

SCOT 15C

AGRIPPA 1531

FIRMICUS 1510

SCALIGER 15C

ALCHEMICAL 1555

ALCHEMICAL 17C

ALCHEMICAL 1579

HOROSCOPE 1614

PLANETS 1617

RANDALL 1694

SHELTON 17C

SIBLY 1790

CARBONELLI 1925 (mediaeval)

LUEDY 1928 gives and also records a sigil from the Syrian astrological tradition:

See also GOLD, a term used synonymously with Sun in many alchemical texts. See also MICHAEL, SORATH and SPIRIT OF THE SUN.
SUN ARCANUM Occ. WIRTH 1927 relates this 19th arcanum of the Tarot pack to the Hebraic KOPH. Since the astrological associations of the card include the Sun and zodiacal Gemini, WIRTH 1927 gives the sigils • the latter of which corresponds more to the iconography of the card than to any zodiacal tradition.

SUPERCELESTIAL SCRIPT Occ. One of the numerous alphabets from occult sources, given by RIVIERE 1938 alongside a Roman alphabet:

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
<th>f</th>
<th>g</th>
<th>h</th>
<th>i</th>
<th>j</th>
<th>k</th>
<th>l</th>
<th>m</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>א</td>
<td>ב</td>
<td>ג</td>
<td>ד</td>
<td>ה</td>
<td>ו</td>
<td>ז</td>
<td>ח</td>
<td>ט</td>
<td>י</td>
<td>ק</td>
<td>ל</td>
<td>ט</td>
<td>י</td>
</tr>
</tbody>
</table>

If this alphabet is translated liberally back into its original Hebraic equivalent, then it will be seen to closely resemble the CELESTIAL SCRIPT used by occultists:

See also HEBRAIC SCRIPT and SECRET SCRIPTS

SWASTIKA Occ. In her study of the ancient symbolic language, BLAVATSKY 1888 says that 'few world symbols are more pregnant with real occult meaning than the Swastika': 镢 It represents the four cardinal points, the Zenith and the Nadir, and is thus a SENARY, and might reasonably be used as a sigil for the ZODIAC, if not for the horoscope chart. The initiated may trace its form according to BLAVATSKY 1888 'the relation of the Seen and the Unseen'. In the Macrocosmic work it is called the 'Hammer of Creation' and 'refers to
the continual motion and revolution of the invisible Kosmos of Forces'. It points to the cycles of Time of the world's axes and their equatorial belts: 'the two lines forming the Swastica meaning Spirit and Matter, the four hooks suggesting the motion in the revolving cycles'. Applied to the Microcosm it depicts man between heaven and earth, the right hand being raised at the end of the horizontal arm, the left pointing to the Earth. It is, insists BLAVATSKY 1888, 'at one and the same time an Alchemical, Cosmogonical, Anthropological and Magical sign, with seven keys to its inner meaning'. See also ORIGIN, WHEEL OF FORTUNE and WORLD ARCANUM

SWELLING Alc. Used in the sense of 'tumour'.
FRANCKLYN 1627 \(\wedge\) SHELTON 17C \(\downarrow\)

SYZYGY Ast. OMONT 1894 records a sigil from the Greek astrological tradition: \(\bigcirc\)
See Introduction, and also both FULL MOON and PREVIOUS SYZYGY.
TAO Occ. Name and sigil given by STEINER 1906 as 'the language of Nature': This sigil is of course derived from the ANKH.

TAPHTHARTHARATH Geo. Supposed by HEYDON 1664 to be a geomantic spirit, ruler of Albus and Conjunctio:

TAROK Occ. Sigil and name given by STEINER 1906 and said by him to be 'known to the Initiates of the Egyptian Mysteries': See TAU.

TAROT Occ. The sigils used by WIRTH 1927 in connexion with his attempt to relate the Tarot arcana to the cabbalistic tradition are given under separate headings as follows: CHARIOT, DEATH ARCANUM, DEVIL ARCANUM, EMPEROR, EMPRESS, FOOl ARCANUM, HANGING MAN, HERMIT, HOUSE OF GOD, JUDGEMENT, JUGGLER, LADY POPE, LOVERS ARCANUM, MOON ARCANUM, POPE, STAR ARCANUM, STRENGTH ARCANUM, SUN ARCANUM, WHEEL OF FORTUNE, WORLD ARCANUM. See also HERMETIC TETRAD.
TARTAR SALT  Alc. GESSMANN 1906

See also SAL TARTARI and TARTAR.

TAT  Occ. An Egyptian hieroglyph, given in sigillic form by SHEPHERD 1971 as meaning myriad: ☽

TAU  Occ. Claimed by many scholars to be the earliest form of the CROSS, though BLAVATSKY 1877 traces its occult meaning to a combination of Greek letter and Arabic number, giving it as a 'symbol of life, and of life eternal: of earthly life, because (gamma) Γ is the symbol of the Earth (Gaia), and of "life eternal" because the figure 7 is the symbol of the same life linked with the divine life: Γ + 7 equals Γ
TESTA 1962 records some of the early Christian forms: ☩ ☥ ☪
GETTINGS 1978 traces the use of the sigil in certain architectural and artistic forms: ☩
BLAVATSKY 1888 derives the sigil ☽ from the Tau, perhaps in error, and calls it the 'Astronomical Cross of Egypt'.
The Tau is also the 22nd letter of the Hebraic alphabet (see HEBRAIC SCRIPT), and many derivatives have been given for the letter within the tradition of secret alphabets - notably those collected by
BARTOLOZZI 1675:
WIRTH 1927 equates the card and letter form with the FOOL ARCANUM of the Tarot pack, and traces the graphic forms ☩ ☪ ☥ ☥ back to the idea of CROSS. As JENSEN 1970 shows, the Tau may be traced back to an Egyptian hieroglyphic with the pictorial value of the 'sign of Life', the Egyptian ANKH: ☩
TAURUS Ast. Zodiacal sign of the Bull. The printed version of the sigil is derived from the late-mediaeval manuscript tradition, which links with one of the forms used in the Graeco-Byzantine - see as example, HYGINUS 1482: ☿

The form is said by AGRIPPA 1531 to be based on the shape of the bull, horns, but the derivation from the earlier tradition would appear to deny this: see for example GETTINGS 1978.

Ancient Egyptian: STOBART 2C ☿ SPiegelberg 1911 ☿
Graeco-Byzantine: OMONT 1894 ☿ NEUGEBAUER 1959 ☿
DIGBY 12C ☿ GRAMMATICA 13C ☿
ASTRONOMICAL 1400 ☿
LEUPOLDI 14C ☿ JANUA 14C ☿
FIRMICUS 1499 ☿ MANSIONIBUS 1482 ☿
SCHYNAGEL 1500 ☿ LAMBECIUS 1500 ☿
BONATTI 15C ☿ ASTROLOGICAL 15C ☿
SCOT 15C ☿ QUADRANTIS 15C ☿
BLUNDEVILLE 1594 ☿ AGRIPPA 1510 ☿
PROWSE 17C ☿ MAGICI 17C ☿
SOMMERHOF 1701 ☿ TRACTS 17C ☿
HADES 1699 ☿
LUEDY 1928 records a sigil from the Syrian astrological tradition:
LEUPOLDI 14C gives the sigil ☿ for the constellation Taurus,
while AGRIPPA 1510 gives the form: ☿
See also MYSTERIOUS PLANETS and SPIRIT OF TAUROS

TEJAS Occ. Sometimes called Taijas or Agni, this is the oriental equivalent of the FIRE element, associated with the Manipura or Navel chakra: △ The sigil is said to be of a red colour, and is recorded by AVALON 1919.

TEMPERAMENTS Occ. The four so-called 'Hippocratic' or 'Galenic' humours are the expression on the microcosmic plane of the working of the four ELEMENTS, as follows: AIR is associated with the Sanguine, EARTH with the Melancholic, FIRE with the Choleric, and WATER with the
Phlegmatic. In almost every case, these four temperaments are represented by sigils derived from those used to denote the four Elements, and the standard form of symbolism would therefore be:

**Sanguine** △ △ = #  
**Melancholic** △ △ + △

**Choleric** △ △ ⊔ ⊔  
**Phlegmatic** △ △ ⊔

The wide range of sigils associated with these elements may be used to denote the four aspects of the human temperament - for example, TRITHEMIUS 1503 gives sigils specifically for **Colera**: △ **Sanguis**: #  
**Pitula** (Phlegmatic): ⊔ **Melancholia**: ⊔  but these sigils are used in his earlier list for the **Elements**. GETTINGS 1965 records four groups of sigils for the chirognomical types, related to the four temperaments:  
**FIRE** (male): ♂ (female): ♀  
**AIR** (male): ♂ (female): ♀  
**WATER** (male): ⊔ (female): ⊔  
**EARTH** (male): ⊔  
In a manuscript from Gotha (given in KLIBANSKY 1964) the following forms are found alongside images of the four temperaments as riders:  
**Choleric**: ⊔  
**Sanguine**: /  
**Phlegmatic**: /  

**Templar Script** Occ. One of the **Secret Scripts** recorded by RIVIERE 1938:

```
<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
<th>f</th>
<th>g</th>
<th>h</th>
<th>i</th>
<th>j</th>
<th>k</th>
<th>l</th>
<th>m</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>V</td>
<td>&lt;</td>
<td>A</td>
<td>&gt;</td>
<td>△</td>
<td>△</td>
<td>△</td>
<td>△</td>
<td>△</td>
<td>△</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>X</td>
</tr>
<tr>
<td>V</td>
<td>&lt;</td>
<td>A</td>
<td>&gt;</td>
<td>△</td>
<td>△</td>
<td>△</td>
<td>△</td>
<td>△</td>
<td>△</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>X</td>
</tr>
</tbody>
</table>
```

**Tenth House** Ast. OMONT 1894 records a sigil from the Graeco-Byzantine astrological tradition for the **mesourania**, the equivalent of the modern **Midheaven**: Æ

**Terebinth** Alc. The various contexts would suggest that the sigil refers to the resin (or to the turpentine), rather than to the **terebinth tree** itself.

**Diderot 1763** △ V ER  
**Gessmann 1906** Æ
TERNARIUS Occ. GABELLA 1615, following DEE 1564 in some respects, gives two 'trinity' sigils. The first is related to the theory derived from the modern sigil for the SUN (☉) which is pictured as the closing of the ternarius around the central point: ☉

The second consists of two lines, in which the copula is presumed at their junction: <

DEE 1564 gives the TERNARY in a related form, as the sum of the two lines of the cross, meeting at the intersection (which is the third element): + thus ⊕ is the triad of body, soul and spirit.

TERNARY Occ. In the ancient symbolic language discussed by BLAVATSKY 1888, the sigil △ is said to be 'the first of the geometrical figures', and it is accorded a complex esoteric interpretation relating to the triadic nature of the spiritual world: see for example TERNARIUS.

In the series of sigils given by CIRLOT 1962, as a logical graphic development, the 'neutral and successive' ternary is △ whilst △ is 'evolutive, since the vertical axis is the greater' and △ is 'involutive since it is inverted'. Such thought-out symbolism relating to the triad ultimately goes back to Boehme's use of the triangular sigils given in LAW 1772, relating to the cosmic struggle between the MEAKNESS △ and the WRATH: △ As indicated in LAW 1772, these unite to form the SEAL OF SOLOMON: ✡ See ARCHETYPES.

TERRA DAMNATA See CAPUT MORTUUM

TERRA LEMNIA Alc. SOMMERHOFF 1701 △

SCHNEIDER 1962 △

TERRA SIGILLATA ALBA Alc. SOMMERHOFF 1701 △

TERRESTRIAL Alc. BERTHELOT 1885 records a sigil from the Graeco-Byzantine alchemical tradition: ✡
TEST  Alc. It is likely that these sigils recorded by GESMANN 1906 were intended as the equivalent of argumentum or proof in an alchemical operation:

TETH  Occ. The 9th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms have been given within the tradition of secret scripts, notably those collected by BARTOLOZZI 1675: ⌈⌉ WIRTH 1927 equates Teth with the HERMIT card of the Tarot pack, and gives a graphic etymology for the letter ☯ ☦ ☧ ☧ ☦ ☦ ☦ ☦ which he traces back to the idea of 'tree'.

TETRAD  See HERMETIC TETRAD

TETRAGONUM  Ast. OMONT 1894 records the Greek sigil □ which denotes the equivalent in Greek astrology of the SQUARE aspect.

THEBAN SCRIPT  Occ. One of the most famous of all SECRET SCRIPTS, recorded by AGrippa 1531:

THIRD EYE  Occ. Sigil given by BLAVATSKY 1888 as development of the sigil for RU, and (presumably) linked with the chakra between the eyebrows: ☯

THIRD ROOT RACE  See ORIGIN and MANIFESTATION

THOR'S HAMMER  See ORIGIN

THREE  See ARCHETYPES and TRINITY
THREE AIRS  Occ.  Three separate sigils representing the 'three airs' are recorded in HERMETICUM 17C: Ὠ̄  ∊  ⊙

THREE BAPTISMS  Rel.  Sigils derived from early Christian sources and recorded by TESTA 1962, as follows:
- BAPTISM OF FIRE: ＿ ＿
- BAPTISM OF THE HOLY GHOST: ＿ ＿
- BAPTISM OF WATER: ＿ ＿

THREE EARTHS  Occ.  Sigils given in HERMETICUM 17C as the 'three earth sigils': ♀  ⊕  ∨

THREE FIRES  Occ.  Sigils given in HERMETICUM 17C as the 'three fire sigils': 〇  〇  〇

THREE PRINCIPLES  Occ.  STEINER 1906 gives three symbols by which in every age the 'three Divine principles have been represented in occultism' 〇  ⚫  ★ The 〇 is the First Logos, the Godhead, the ⚫ is the Second Logos, or Macrocosm, while the ★ is the Third Logos, or Microcosm. The connexion between these three are conceived as a creative relationship. The first Logos is the 'one primal source and centre of manifestation', and may be conceived as 'a life-begetting warmth' suffusing the whole universe by which the macrocosmic life is quickened and reflected in the creative activity of the human soul.

THREE WATERS  Occ.  Sigils given in HERMETICUM 17C as the 'three water sigils': ♂  ◊  ⊙

THREE WORLDS  See ASTRAL WORLD, ELEMENTAL WORLD and WORLD OF INTELLIGENCE

THRONES  Ast.  SUCHER 1975 links the sigil for Pisces 〆 with the sphere of the Thrones, which is traditionally the sphere of SATURN. See also SPHERE OF SATURN.
TIGILLUM Alc. WORLIDGE 1651 ﬂ
FRESNE 1688 △
SCHNEIDER 1962 ﬂ ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●
TIN ORE  Alc.  BERTHELOT 1885 records a sigil from the Graeco-Byzantine alchemical tradition: 

TIN PLATE  Alc.  SHELTON 17C  2

TIN SPIRIT  Alc.  The sigil recorded by GESSMANN 1906 has nothing in common with the sigils given under SPIRIT OF JUPITER, despite the cautionary note given under TIN above: 8 \text{presumably this sigil relates to an essence or extract of the metal.}

TIRIEL  Mag.  Sigil for a spirit, said to be one of the angels of Mercury, given by HEYDON 1664 to represent the letter T in the secret writing called the 'Alphabet of Angels and Genii':

TOGETHER  Alc.  BERTHELOT 1885 records two sigils from the Greek alchemical tradition:  V M

TOPAZ  Alc.  SIGNA 17C  D

TRANSITUS FLUVII  Occ.  One of the most famous of secret alphabets relating to the HEBRAIC SCRIPT, called in some occult texts Crossing the River, or Passing the River. The example given here is from BARTOLOZZI 1675, with two minor variations in that given by AGRIPPA 1531:

![Transitus FLUVII Sigil]

TRANSPLUTO  Ast.  HAWKINS 1976  

TREBS  Ast.  Sigil for the twentieth of the mediaeval lunar mansions,
called Al Ma’am in the Arabian system of manzils, recorded in
MANSIONES 14C:  

TRIGRAMS  Mag. The philosophical machine, and divinatory system, known
as the I Ching, or Book of Change is based upon the interpretation of
six-lined figures constructed from yin — or yang — lines,
which are presented in groups of three (for example ☼ ) each with
a complex series of associations and characteristics, each representing
'cosmic forces' which are seen as relating together to establish
situations which have been named and studied within the text of the
I Ching. Thus, a lower group of three lines ☼ may 'meet'
or unite with, an upper group of three lines ☼ to produce the
figure ☼ which has been called Chung Fu ( 中孚 ) 'Inner Truth',
to which an extensive explanatory text has been appended. The result
of mixing the two yin and yang lines is eight trigrams, with the
following names, attributes, images and family relationships, culled
from WILHELM 1951:

Connell  creative  strong  heaven  father

K’un  receptive  yielding  earth  mother

Ch’en  arousing  inciting  thunder  first son

K’an  abysmal  dangerous  water  2nd son

K’un  keeping still  resting  mountain  3rd son

Sun  gentle  penetrating  wind  1st daughter

Li  clinging  light-giving  fire  2nd daughter

Tui  joyous  joyful  lake  3rd daughter

See also YIN AND YANG

TRIGONUM  Ast. OMONT 1894 records a Graeco-Byzantine sigil, the
trigonum, which is the equivalent of the modern TRINE aspect: △

TRINE  Ast. Sigil for the astrological aspect of 120 degrees, derived
from the earliest Graeco-Byzantine manuscript tradition (see TRIGONUM),
given for example in KALENDAR 15C: △
LUCCA 17C gives the form ▽ but this is rare.
TRINITY  Rel. To judge from the numerous records, virtually any three-pointed sigil may be used to denote the idea of trinity, even though a specialist use might be intended by the particular form (see TRINE for example). The early Christian sigils recorded by TESTA 1962 include the forms: \( \times \), \( \triangle \), \( \Delta \), \( \bigtriangleup \), \( \bigtriangledown \), whilst KOCH 1930 gives the furca \( \gamma \) and SHEPHERD 1971 gives the triquetra \( \delta \), all of which are common in occult and esoteric sources. See also TERNARIUS.

TRIPLE ALPHA  See ALPHA.

TRIQUETRA  See TRINITY.

TRISTITIA  Geo. Sigil for one of the sixteen geomantic figures, given by AGRIPPA 1531: \( \bullet \), \( \cdot \), \( \text{A} \), \( \text{B} \). A multitude of variants (stars, dots, floral devices, etc.) are used to denote the same four-fold arrangement. Tristitia is linked by AGRIPPA 1531 with the element of Earth, the planet Saturn, and the zodiacal sign Scorpio. The following sigils are derived from late-mediaeval sources, and are sometimes used to denote the planet Saturn, as for example in TRITHEMIUS 1503. AGRIPPA 1531 \( \equiv \) \( \equiv \) \( \equiv \) \( \equiv \).

TRITURATE  ALC. DIDEROT 1763 \( \equiv \).

TRUE SALTIPETRE  ALC. WELLING 1735 proposes the following sigil, in his personal graphic system: \( \equiv \).

TSADE  Occ. The 18th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret scripts, notably those collected by BARTOLOZZI 1675: \( \equiv \), \( \equiv \), \( \equiv \), \( \equiv \), \( \equiv \). WIRTH 1927 equates Tsade with the MOON ARCANUM of the Tarot pack, and traces the derivative forms of the letter \( \equiv \) to the idea of 'javelin'. It is likely, however, that the letter
is derived from an Egyptian hieroglyphic with the pictorial value of 'countenance', which in the Hierarchic script was written: 

TURPENTINE  See TEREBINTH

TURQUOISE  Mag.  SIGNA 17C

TUTIA  Alc. Generally, this is the name used for crude zinc oxide.

ALCHEMYA 1563  
SHELTON 17C  
GEESMANN 1906  
ALCHEMICAL 17C gives the sigil  for tutia preparata.
SCHNEIDER 1962 gives the sigils  for tutia Alexandrina.
CARBONELLI 1925  
LUEDY 1928

TWO BROTHERS  Ast.  SOMMERHOFF 1701, under the term duo frates, gives three groups of sigils which are, astrologically speaking, representative of opposing polarities, but which are from the point of view of sigillic structure based on similarities of forms which have been reversed. These analyses of the three pairs are not provided by SOMMERHOFF 1701, but are given here by way of explanation:

JUPITER & SATURN  
MARS & VENUS  
MOON & SUN  

ULCER  Alc. FRANCKLYN 1627 \( \checkmark \)  SHELTON 17C \( \checkmark \)

UNBURNED SULPHUR  Alc. BERTHELOT 1885 gives a sigil derived from the Graeco-Byzantine alchemical tradition: \( \odot \)

UNCIA  Alc. The alchemical OUNCE.

SIGNA 17C \( \odot \)
CAPPPELLI 1949 records a mediaeval short-form: \( \odot \)
SCHNEIDER 1962 \( \odot \odot \)

The half uncia is usually given: \( \odot \odot \)

UNION  Occ. Sigil given by GEHEIME 1785 \( \odot \) derived from the idea of union attained through the alchemical process of solve et coagulo, though the sigil does appear to be used for the union of opposites, as for example in the union of male and female, Sun and Moon, Mars and Venus, and so on, as well as for the union of Sulphur and Mercury, so clearly indicated within the form of the sigil.

UNITY  Occ. Sigil given in HERMES 1613, with a multi-layer meaning, for such principles as Mercury of the Philosophers, the Materia Prima, and for the Mercury which is 'the beginning, purpose and end of the alchemical work': \( \odot \)

DEE 1564 intended his famous MONAD sigil \( \odot \odot \) to represent Unity.
CIRLOT 1962 gives a single dot \( . \) to represent 'unity, the origin'.

271
UNIVERSAL MERCURY  ALC. WELLING 1735 proposes the sigil \( \text{ siguil} \) as part of his theory of graphic symbolism.

UNIVERSE  OCC. KIRCHER 1655 \( \text{ sigil} \)  See DEITY

URANUS  AST. The modern sigil is generally explained as being derived from the initial letter of Herschel, as for example in HONE 1951: \( \text{ sigil} \). However, already WILSON 1819 calls the planet Ouranos, and accords it the sigil: \( \text{ sigil} \) and VARLEY 1828, who still calls it Herschel, and ascribes it rule over the zodiacal Aquarius, gives it a related form of sigil: \( \text{ sigil} \). The planet is still called Herschel in certain astrological texts. As with the other so-called 'modern' planets, the sigils used to denote this planet are highly personal ones, and more than often the result of confused thinking, or of somewhat specialist views of the nature of symbolism: for example, the author uses the sigil \( \text{ sigil} \) which has, so far as he knows, never been published. LEO 1914 says that the sigil \( \text{ sigil} \) 'symbolises the unity of the three symbols ( \( \text{ will} \), \( \text{ wisdom} \) and \( \text{ activity} \) ) on a higher grade than Mercury, of which it is the higher octave'. The following sigils are by far the most common.

WILSON 1819 \( \text{ sigil} \)
PEARCE 1893 \( \text{ sigil} \)
MODERN ASTROLOGY 1906 \( \text{ sigil} \)
THIERENS 1931 \( \text{ sigil} \)
EBERTIN 1950 \( \text{ sigil} \)
SHEPHERD 1971 \( \text{ sigil} \)
MEYER 1974 \( \text{ sigil} \)
PERSONAL 1980 \( \text{ sigil} \)
See also HERSCHEL

URINAPHATON  MAG. SCHEIBLE 1848 gives two sigils for this demonic being:

URINE  ALC. WORLIDGE 1651 gives the following sigils: \( \text{ sigil} \)
UXOR ODORIFERA  See SILVER
VABAM Mag. Name and sigil for this spirit given by HEYDON 1664 to represent the letters U and V in the secret writing called 'Alphabet of Angels and Genii':  

VALERIAN Alc. BERTHELOT 1885 records a Greek sigil: $\sigma$

VAPOUR Occ. BERTHELOT 1885 gives the Greek alchemical sigil $\sigma$ from a text which implies that this is a celestial vapour: see both SKY and CELESTIAL VAPOUR.

VAPOUR BATH Alc. DIDEROT 1763 $\sigma$

GESSMANN 1906 $\sigma$

VAU Occ. The 6th letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which many derivatives are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675: $\sigma$ WIRTH 1927 equates Vau with the LOVERS ARCANUM of the Tarot pack, and gives the derivative forms $\gamma \gamma \gamma \gamma$ as the graphic etymology for the letter, which he traces back to the idea of 'small hook': however, research into the Egyptian pictorial origin for the letter indicates a development along lines of the following - hieroglyphic $\circ$ hierarchic $\sigma$ Old Tamudic $\Theta$ South Arabian $\sigma$ Old Phoenician $\gamma$ Moabite $\gamma$ and since the pictorial equivalent of the Egyptian hieroglyphic is a 'knob'
suggesting the idea of 'opening' or 'entrance', then the significance of the link with both the LOVERS ARCANUM and with the Pythagorean sigil for 'choice' (suggested by WIRTH 1927) which relates to the form of the Moabite equivalent, becomes clear.

**VAYU Occ.** An oriental equivalent of the European AIR element, associated with the Anahata or Heart chakra: The sigil is recorded in a Western context by AVALON 1919, and is said to be smoky grey colour.

**VEGETABILIA Occ.** The following sigils do not refer specifically to vegetative life, but to the concatenation of forces which through an invisible activity support vegetative life: thus, in terms of modern occultism, the term is approximately the equivalent of the ETHERIC. HOMER 1723 HOMER 1757 WIRTH 1931 gives But see also HOMER'S GOLDEN CHAIN.

**VENEREAL DISEASE Occ.** SHELTON 17C

**VENTER ARIETIS Ast.** The second of the mediaeval lunar mansions, called Al Butain in the Arabian astrological system, the sigil being preserved in MANSIONES 14C: A sigil which has been employed in amuletic use, and associated with this mansion, is given by ABANO 1303:

**VENTER GEMINORUM** See SIDUS PARVUM

**VENTER LEO** See CAPILLUS

**VENTER VIRGINIS Ast.** A sigil given in ABANO 1303 was employed for amuletic purposes, and associated with the thirteen lunar mansions of the astrological tradition:

**VENUS Ast.** The modern sigil for this planet is derived ultimately
from the Greek astrological system, by way of the mediaeval manuscript (see for example CONJURATION 14C), the printed version being found in HYGINUS 1482: ♀. AGRIPPA 1531 traces its form to the mirror, but DEE 1564 gives a construction from the Sun and the four elements. LEO 1914 says that the sigil ♀ is 'symbol of Spirit triumphant over matter, circle over cross' (see HERMETIC TRIAD), though this largely contradicts the hermetic tradition which sees the Venusian impulse as essentially involving a descent into incarnation, an entanglement in matter (hence perhaps the esoteric significance of Agrippa's 'mirror'). When SOMMERHOFF 1701 wrote Venus Microcosmi sunt Renes, he had in mind that the 'renes' were the seat of human affections — a distinct link with the Venus Pudica of both the occult and the artistic tradition.

Egyptian demotic: NEUGERBAUER 1959

Greeco-Byzantine: BERTHELOT 1885 ♀ ♀

OMONT 1894 ♀

MEDIAEVAL:

CONJURATION 14C ♀
RAGOR 1474 ♀
DOMORUM 15C ♀
SCOT 15C ♀
SCALIGER 15C ♀
AGrippa 1510
ALCHEMY 1650
PLANETS 1617
ALCHEMICAL 17C ♀ ♀
VALLEMONT 1707 ♀ ♀
LUEDY 1928 ♀ ♀

CHASSANT 1884 gives a mediaeval form ♀

See also the sigils used by the alchemists for COPPER, a term which is synonymous for Venus.

See also AMISSIO, HEXAGON, ORIGIN and SPHERE OF VENUS
VERCHIEL **Mag.** BRAHE 1582 gives several mediaeval characters for the 'angel of Leo': _CTL_ 
HEYDON 1664 gives the same name as the genius of the geomantic *Fortuna minor* and *Fortuna major*, though the sigil he gives for this genius is probably related to that given for the ruling spirit of Leo by AGRIPPA 1531:  _\_ 

VERDIGRIS **Alc.** There is some confusion regarding the many sigils which have been preserved to denote verdigris, a confusion which probably stems from the variety of names by which the sigils are described or listed. The following are selected from the least dubious of the numerous sources.

SIGNA 17C  _\_
SOMMERHOFF 1701  _\_
DIDEROT 1763  _\_
GESSMANN 1906  _\_
CARBONELLI 1925 (mediaeval)  _\_
SCHNEIDER 1962  _\_
GESSMANN 1906 also lists variants under the name of Greek verdigris:  _\_
See AERUGO

VERMILION **Alc.** SHEPHERD 1971 gives the sigil but before the use of modern dye pigments, this was one of the names given to the pigment of CINNABAR.

VESPERUS **See SPHERE**

VESTA **Ast.** Symbol (perhaps) originally given by WILSON 1819 for a planet (actually an asteroid) in orbit between Mars and Jupiter:  _\_
WILSON 1819  _\_
KOCHE 1930  _\_
SHEPHERD 1971  _\_
THIERENS 1931 suggested as the sigil for the 'planetary principle' of the Roman Vesta and the Greek *Hestia*, as the 'higher octave' of Mars.
VIA  Geo. Sigil for one of the sixteen geomantic figures: 
A large number of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold structure of the sigil. Via is linked by AGRIPPA 1531 with the element of Water, the planet Moon, and the zodiacal sign Leo. The following sigils are derived from late mediaeval sources, and are sometimes used to denote the Moon - as for example in TRITHEMIUS 1503 who gives (no doubt in copyist error), the form:

AGRIFFA 1531

VINEGAR  Alc. BERTHELOT 1885 records several sigils from the Greek alchemical tradition:

SIGNA 17C  
TABLE 1676  
VALENTINE 1671  
SOMMERHOFF 1701  
DIDEROT 1763  
GESSMANN 1906  
For three-fold distilled vinegar, the following sigils are given:

VALENTINE 1671  
SHELTON 17C  
SOMMERHOFF 1701  
GESSMANN 1906  
SOMMERHOFF 1701 gives the following for distilled vinegar: 

SCHNEIDER 1962 records the sigil \( \sigma \) for Acetum vini rubri, and \( \sigma \) vinum mortuum.

WALTER 1970 gives two of the more simple sigils derived from the ancient Egyptian alchemical tradition:

VIRGIN  Occ. The 'cabbalistic' sigil for virginity is given by SHEPHERD 1971 but in regard to this sigil, see RU.
SOMMERHOFF 1701 gives the sigils \( \nabla \nabla \) for Virgin Earth.
GESSMANN 1906 gives for Virgin Wax:

The zodiacal sign VIRGO is sometimes called Virgin.
VIRGIN EARTH  See VIRGIN.

VIRGIN WAX  See VIRGIN and WAX.

VIRGO  Ast.  Zodiacal sign of the 'Virgin', the printed version of the sigil given by HYGINUS 1482, derived from the mediaeval manuscript tradition: Μη The sigil is said by AGRIPPA 1531 to be based on the shape of an ear of corn - the Spica carried in the arms of the constellation figure, but this suggestion is as unfounded as the suggestion of KIRCHER 1655 that it was derived from three ears of corn. ALLEN 1899 records the idea that the sigil is derived from the initials MV, for MARIA VIRGO, though an esoteric tradition derives the form from a legend concerning the Fall of Man (see GETTINGS 1978).

Egyptian demotic  BERLIN 42 AD  3  Y  STOBART 2C  2

SPIEGELBERG 1911  
Graeco-Byzantine  NEUGEBAUER 1959  

MEDIAEVAL  DIGBY 12C  47
CONJURATION 14C  47
LEUPOLDI 14C  47
FIRMICUS 1499  47
ASTROLOGICAL 15C  47
QUADRANTIS 15C  47
TABLES 15C  47
TRITHEMIUS 1503  47
AGRIPPA 1510  47
THURNEYSSER 157C  47
SIGILLIS 17C  47
HOROSCOPE 1614  47
BELOT 1667  47
MAGICI 17C  47
FREHER 1717  47
GEHEIME 1785  47
CARRICHERUS 18C  47
WILSON 1820  47

ASTRONOMICAL 1400  Μη
JANUA 14C  47
MANSIONIBUS 1482  47
LAMBECIUS 1500  47
BONATTI 15C  47
RAWLINSON 15C  47
SCHYNAGEL 1500  Μη
MESSABALAH 1504  47
DARIOT 1557  47
THURNEYSSER 1574  με
BLUNDEVILLE 1602  με
BEYDON 1650  μη
LUCCA 17C  μη
TRACTS 17C  μη
WELLING 1735  μη
GEHEIME 1788  μη
PYTHAGORAS 18C  μη
ZADKIEL 1835  μη
POISSON 1891
WIRTH 1927
RUDHYAR 1970
PERRY 1971
LUEDY 1928 records a sigil from the Syrian astrological tradition: 
LEUPOLDI 14C gives the sigil \(\sqcup\) for the constellation of Virgo.
See also SPIRIT OF VIRGO

VIRIDE AES

VISHNU Occ. The occidental sigil for the element of WATER is linked by BLAVATSKY 1888 with Vishnu, the 'god of the moist principle and water (Narayana, or the moving Principle in Nara, water)' as an exoteric symbol: \(\triangle\)

VITRIOL ALC.

BERTHELOT 1885 records the Greek sigil: \(\kappa\)

ALCHYMA 1563 \(\Theta\) \(\eta\) \(\beta\)
FRANCKLYN 1627 \(\Theta\) \(\eta\) \(\oplus\)
VALENTINE 1671 \(\Theta\) \(\phi\) \(\phi\) \(\alpha\)
ALCHEMICAL 17C \(\Theta\) \(\sigma\) \(\phi\) \(\phi\) \(\psi\) \(\psi\)
SHELTON 17C \(\Theta\)
SOMMERKOFF 1701
DIDEROIT 1763
SCHEPPERS 1775
GUSSMANN 1906
LUEDY 1928
SCHNEIDER 1962

See also COPPERAS, OIL OF VITRIOL, ROMAN VITRIOL, VITRIOLIC ACID, VITRIOLIC FLOWERS, VITRIOLIC SALT and WHITE VITRIOL

VITRIOLIC ACID ALC.

DIDEROIT 1763

VITRIOLIC FLOWERS ALC.

GEYFFROY 1718

GEYFFROY 1718
VITRIOLIC SALT Alc. GESSMANN 1906

VITRUM Alc. Generally these sigils are applied to GLASS, and are accordingly listed under this heading, but within a specifically alchemical context the sigils may sometimes be applied to the idea of a 'glass vessel'. For vitrum (unspecified application) ALCHEMY 1650 gives the forms \( \times \times \)

SOMMERHOFF 1701 gives \( \uparrow \downarrow \) for volatile and \( \Theta \uparrow \) for sal volatile.

VOLATILE Alc. GEOFFROY 1718 \( \uparrow \)

GESSMANN 1906 \( \uparrow \uparrow \)

SOMMERHOFF 1701 gives \( \Theta \uparrow \) for volatile and \( \Theta \downarrow \) for sal volatile.

VOLATILE ALKALI See AMMONIA

VOLATILE SAL ALKALI Alc. GEOFFROY 1718 \( \Theta \uparrow \)

DIDEROT 1763 \( \Theta \uparrow \)

See also AMMONIA

VULCAN Ast. The following sigil is given by THIERENS 1931 to symbolise the Roman Vulcanus and the Greek Hephaestos as planetary principles in astrological esotericism: \( \Theta \)

VULTUR CADENS Ast. Medieval form for the sigil used to denote the fixed star the modern alpha Lyrae, sometimes called Vega, recorded in HERMETIS 13C: \( \Theta \otimes \)

281
W

WARM Alg. FRANCKLYN 1627 ⊖ SHELTON 17C ⊖ GEISSMANN 1906  

WASBOGA Mag. Sigil and name for spirit given by HEYDON 1664 to represent the letter W in the secret writing called 'Alphabet of Angels and Genii':

WASH IN LYE Alg. GEISSMANN 1906  

WATER Occ. The majority of the following sigils were undoubtedly originally intended to denote the element of water, the principle of liquidity, rather than the specific liquid now expressed by the word.

BERTHELOT 1885 records a sigil from the Greek alchemical tradition: and one which, whilst appearing in the Greek forms, is probably from the Egyptian:

ALCHEMY 1650  
FRESNE 1688  
SIGNA 17C  
SOMMERHOF 1701  
DIDEROT 1763  
GEISSMANN 1906  
LUEDY 1928 gives in error:  
WELLING 1735 records three specialised sigils, the first of which is
intended to show a 'reflection' of the higher spiritual forces (but in the same text, the sigil is used also to denote common destructive sulphur): △ The second sigil is said by WELLING 1735 to represent the 'invisible spiritual Water', that occult water which was supposed to have existed before the descent of Lucifer: △ The third sigil given by WELLING 1735 may be confused with other sigils, for example with one of the forms for ORPIMENT: ○ Among other rarities, OLIVER 1826 gives the sigil △ as an 'Ancient Egyptian symbol' for elemental water.

For common water, DIDEROT 1763 gives two variants △ □ GESSMANN 1906 gives three △ as well as recording a sigil for hot water: △

For unsavoury water, GESSMANN 1906 gives the form: △ KOCH 1930 gives the sigil △ which may be wrongly copied from those given for the THREE WATERS.

SHEPHERD 1971 gives one sigil of circa 1400: △ and one sigil claimed to be cabbalistic: △

Besides the sigils listed for the special types of Water set out below, see also RAIN WATER and THREE WATERS.

WATER BAPTISM  See THREE BAPTISMS.

WATER BATH  Alc.  GESSMANN 1906 gives the following sigils for the Balneum Mariae: △ But see also GRADES OF FIRE.

WATER HAND  Pal.  In modern chirognomy, the sigil △ is used to denote the male Water hand type, sometimes called the Sensitive hand, given in GETTINGS 1965. The female Water hand is accorded the sigil: △

WATER OF LIFE  Alc.  VALENTINE 1671 △

ALCHEMICAL 17C □
DIDEROT 1763 △
SCHNEIDER 1962 △
SOMMERHOFF 1701 gives various recipes, and the following sigils: 8

WATER OF MERCURY Alc. ALCHEMICAL 17C

WATER TRIPLECTY Alc. Sigil recorded by (perhaps indeed devised by) AGrippa 1510 to symbolise the three water signs of the zodiac (Cancer, Scorpio and Pisces) of which the sigil is merely a rather obvious amalgam:

Usually, in an astrological context, one of the common sigils for WATER is used to represent the water triplicity, and DE VORE 1947 (for example) gives the form:

WAX Alc. Worlidge 1651 VALENTINE 1671
SIGNA 17C SHELTON 17C
DIDEROT 1763 KOCH 1930

See also VIRGIN and YELLOW WAX.

WAXING AND WAXING MOON Ast. Sigil given (perhaps originated) by KOCH 1930 in his somewhat personal collection of sigils:

WEEK Alc. SOMMERHOFF 1701 records a mediaeval graphic system in which ONE WEEK is TWO WEEKS THREE WEEKS
and FOUR WEEKS:

See also MONTH

WEIGHTS AND MEASURES For alchemical weights and measures, see page 320.

WHEEL OF FORTUNE Occ. Wirth 1927 relates this 10th card of the Tarot pack to the Hebraic JOD, and accords it the sigils the first of which is the SWASTIKA, the last two of which are claimed to represent the number 10, and are thus related to the symbolism of the DECADE.

WHITE Alc. BERTHELOT 1885 records the sigil from the Greek
alchemical tradition. For the European forms, see ALBUM

WHITE AMBER ALC. SHELTON 17C $^a$
GESSMANN 1906 BS B B+

WHITE ARSENC ALC. SHELTON 17C
SIGMA 17C $^a$
SOMMERHOFF 1701 $^a$
GESSMANN 1906 $^a$
SCHNEIDER 1962 $^a$
KOCHE 1930 $^a$

WHITE BOLE ALC. GESSMANN 1906 A B

WHITE COAGULATE ALC. BERTHELOT 1885 records the sigil $^a$ from the Greek alchemical tradition.

WHITE CORAL ALC. SHELTON 17C $^a$

WHITE LEAD ALC. ALCHEMICAL 17C
SIGMA 17C $^a$
POISSON 1891 +
LUEDY 1928 $^a$
SCHNEIDER 1962 $^a$
SOMMERHOFF 1701 records the sigils $^a$ and records further for cerussa: $^a$

WHITE OF EGG See ALBUMEN.

WHITE OXIDE OF ARSENIC See WHITE ARSENC

WHITE PRECIPITATE OF MERCURY ALC. GESSMANN 1906 $^a$

WHITE VINEGAR ALC. DIDEROT 1763 $^a$
WHITE VITRIOL Alc. ALCHEMY 1650 8
SOMMERHOFF 1701
DIDEROT 1763
GESSMANN 1906
LUEDY 1928
SCHNEIDER 1962
See also VITRIOL

WHITE WINE Alc. SOMMERHOFF 1701
DIDEROT 1763
GESSMANN 1906
LUEDY 1928
SCHNEIDER 1962
But see also WINE

WICK Alc. DIDEROT 1763
GESSMANN 1906

WILL Occ. LEO 1914 gives the modern sigil for the SUN to symbolise the power of the human will: ☀

WIND FURNACE Alc. GESSMANN 1906 gives three sigils for the fornax portabilis: ☐ ☐

WINE Alc. ALCHEMICAL 17C
GESSMANN 1906
DIDEROT 1763
BERTHELOT 1885 records a sigil from the Greek tradition: ☐
CROSLAND 1962 records the Greek sigil for sweet wine: ☐
SOMMERHOFF 1701 gives a number of variants, as follows:
VINUM ☐ ☐
VINUM ALBUM ☐ ☐ ☐ ☐
VINUM COCTUM ☐
VINUM ENEMETICUM ☐
VINUM LAXATIVUM ☐
VINUM MORTUUM ☐
VINUM SUBLIMATUM ☐
VINUM ADUSTUM ☐ ☐
VINUM CIRCULATUM ☐ ☐
VINUM CORRECTUM ☐
VINUM HIPPOCRATICUM ☐ ☐
VINUM MEDICATUM ☐
VINUM RUBRUM ☐
WINTER Occ. ALCHEMY 1650
SOMMERHOFF 1701
GESSMANN 1906

SHELTON 17C

WISDOM Occ. LEO 1914 gives the standard sigil for the MOON to
symbolise human wisdom: ☽
KOCH 1930 gives the sigil △ which is perhaps wrongly derived
from the sigil hermeticum.

WITHOUT WINE Alc. A sigil recorded by GESSMANN 1906 is no doubt a
short-form for sine vino: √

WOOD Alc. SOMMERHOFF 1701
GESSMANN 1906 Λ
t SCHNEIDER 1962 Λ
KOCH 1930

WOOD ASHES Alc. GESSMANN 1906

WOOL Alc. SOMMERHOFF 1701

WORLD ARCANUM Occ. WIRTH 1927 relates this 21st card of the Tarot
pack to the Hebrew letter SCHIN, and accords it the sigil of the CROSS,
or the 'primitive tau' + × as well as the SWASTIKA: △
Since the World card has within its design the four fixed signs of the
zodiac, symbolised in the FOUR EVANGELISTS, a basic cross formation
may indeed be said to underlie the design: however, this card is
graphically the reverse of the HANGING MAN, and should perhaps be
given the sigil: ＿

WORLD OF INTELLIGENCE Occ. KIRCHER 1655 gives two related sigils for
the Mundum Intelligibilem: 𩡒
See THREE WORLDS

WOUND Alc. SHELTON 17C
WRATH  Occ. Sigil given by LAW 1772 in connexion with Boehme's occult system of symbolism ▼ which contrasts with MEAKNESS. A sigil which is the equivalent is derived from Boehme's One Globe (⑩) and stands in contrast to LIGHT: ∂
But see also EYE OF ETERNITY.
XYZ

XOBIAH Mag. Sigil for spirit given by HEYDON 1664 to represent the letter X in the secret writing called the 'Alphabet of Angels and Genii':

YANG See YIN AND YANG

YEAR Occ. WORLIDGE 1651 — FRANCKLYN 1627 — SHELTON 17C — DIDEROT 1763
GESSMANN 1906 — ALBERTUS 1974
LUEDY 1928 —
But see ANNUS PHILOSOPHICUS

YELLOW ALC. LUEDY 1928 records the sigils ♀ ♂ ♀ for yellow ochre.
BERTHELOT 1885 records a sigil from the Greek alchemical tradition: Ρ
CROSLAND 1962 records a Greek abbreviation: ☼

YELLOW AMBER ALC. GESSMANN 1906 gives a short-form, derived from the Latin succinum citrinum: SC. SYC

YELLOW ARSENIC ALC. GESSMANN 1906 ☼

YELLOW COAGULATE ALC. BERTHELOT 1885 records a sigil from the Greek alchemical tradition: ☼

YELLOW ORPIMENT ALC. GESSMANN 1906 ☼
YELLOW WAX  Alc.  SOMMERHOFF 1701

GESSMANN 1906

SCHNEIDER 1962

See also WAX

YIN AND YANG  Occ.  BLAVATSKY 1888 gives the sigils for yin | and
yang / as verticals, but it is more usual for them to be expressed
as horizontals, even in Chinese texts, and in the translation of the
I CHING by WILHELM 1951: — — and — —. In an ancient sigil called
in Chinese t'ai chi, the yin and yang are united in a circle, as areas
of 'dark' and 'light' respectively, each containing within itself a
seedling element of the other, in the form of a small dot:

The doctrine underlying these important polar opposites is extremely
complex, but in simple terms, the yin is feminine, dark, lunar, hidden,
passive and receptive: the yang is masculine, light, solar, external,
active and penetrating. It is the interaction of these polarities
which are figured in the series of eight TRIGRAMS which underlie the
philosophy of the Hexagrammic sequence of the Chinese I Ching.

YOLK OF EGG  Alc.  GESSMANN 1906 records several sigils, three of
which are constructed around the capital letter V, from the latin
vitellus:

YSCHIEL  Mag.  Sigil for spirit (perhaps Yaschiel) given by HEYDON
1664 to represent the letter Y in the secret writing called the
'Alphabet of Angels and Genii':

ZACHARIEL  Mag.  Mediaeval sigils recorded by TRITHEMIUS 1503 for the
planetary angel of Jupiter:

BARRETT 1801 uses similar sigils for SACHIEL.

ZAIN  Occ.  The 7th letter of the Hebrew alphabet (see HEBRAIC SCRIPT),
See also SPIRIT OF LIBRA.

Arcturus 1531 gives another sign from which HEYDON 1664
develops his own sign for the genius of the geometric projector.

ZURTEL Mag. BORFL 1582 gives two medial signs for this angle.

ZODIAC ASC. PERSONAL 1980

For Zinc oxide see TITAN.

GESSMANN 1906
PALLAD 1763
BERGMANN 1785
ZINC AC. ALCHEMICAL 17C

GERMAN, in the secret writing called the, Alphabet of Angels and
ZELIAD Mag. Stigl, for a spirit, given by HEYDON 1664, to represent the

HEYDON 1664 also gives:

SATURN:

A variant sign is given by AGrippa 1531 for the ruling spirit of

Cancer: ZAZEL Geo. Stigl given by HEYDON 1664 for the geometric spirit.

Letter was derived appears to have been decorated style.

SECRET ALPHABETS: noteably those collected by BAEZA 1716; for which many derivative forms are given within the tradition of

VEL-ZUR
Bibliography

ABANO 1303  Mss. BN Paris, Cod. lat. 7337. Petri de Abano anulorum experimenta.


AGrippa 1531  De Occulta Philosophia. H.C. Agrippa ab Nettesheym, 1531.

AGrippa 1565  Liber quartus de occulta philosophia, sue ceremoniis magicis. Att. H.C. Agrippa ab Nettesheym, 1565.

AGrippa 16C  Mss. BM London, Add. 36,674. Angeli Horarum att. to 'Agrippa'.

AGrippa 1910  La Philosophie Occulte ou La Magie de Henri Corneille-Agrippa. F. Gaborian, 1910-11.


Alchemia 1548  Mss. NL Edinburgh, Adv. 5.2.1. De Alchemia Dialogi II, with alchemical notes of the 17C.

Alchemical 1555  Mss. BM London, Sl. 3004. Lucidarius transmutatorci et Artis ma'gri Chr. Parisiensis...


Alchemical 17C  Mss. NL Edinburgh, Adv. 23.1.10. Alchemical Recipes from the early 17C.


Alchymia 1563  Mss. UB Leiden, Cod. Voss. Chym. Q.51. Liber de magna Alchymica...
ALCHYMICAL 14C  Mss. BM London, Sl. 2135. Alchymical collection...

ALCHYMICAL 17C  Mss. BM London, Sl. 3766. Alchymical collection...

ALLEN 1899  Star-names and Their Meanings. R.H. Allen, 1899.


ASTROLOGICAL 1650  Mss. BM London, Sl. 762. An Astrological Treatise, concerning the nature of astrology.

ASTROLOGY 17C  Mss. BM London, Sl. 1697. Miscellaneous collection relating to Judicial Astrology, astronomy...

ASTROLOGY 1719  Mss. BM London, Har. 4797. An Astronomical and Astrological Account of the Planets...

ASTROLOGY 1917  Astrology. Its Technics & Ethics. 'C.Aq.Libra', 1917.

ASTRONOMIAE 14C  Mss. BM London, Sl. 3281. Liber de Judiciis Astronomiae...

ASTRONOMICAL 1400  Mss. BM London, Roy. 12 D VI. Astronomical and astrological tables and notes...

AUREUS 1613  Tractatus Aureus. De Lapidis Philosophici... Vol 4 of Theatrum Chemicum, 1613.


BARRETT 1801  The Magus, or Celestial Intelligencer. F. Barrett, 1801.
BARTOLOZZI 1675

BEATUS 1613
Azoth, sive Aureliae Occultae Philosophorum.
M.G. Beatus, 1613.

BELOT 1667
Oeuvres. J. Belot, 1667.

BERGMANN 1785
A Dissertation on Elective Attractions.
T. Bergmann, 1785.

BERLIN 42AD

BERNARD 15C
Mss. BM London, Sl. 332. Astrological Collection.

BERTHELOT 1885
See also the related Collection des Anciens Alchimistes Grecs 1887 and 1888.

BERTHELOT 1893
La Chimie au Moyen Age. M.P.E. Berthelot, 1893.

BLAVATSKY 1877
Isis Unveiled: a Master-Key to the Mysteries of Ancient and Modern Science and Theology.
H.P. Blavatsky, 1877.

BLAVATSKY 1888

BLUNDEVILLE 1594
M. Blundevile His Exercises... M. Blundevile, 1594.

BLUNDEVILLE 1602
The Theoriques of the seven planets, shewing all their diverse motions... M. Blundevile, 1602.

BOCK 1931

BOEHME 1730
Theosophica Revelata, Das ist: Alle Göttliche Schriften J. Böhmens, 1730.

BOEHMEN 1635
De Signatura Rerum, Das ist: Bezeichnung aller dingen... J. Boehmen, 1635.

BONATTI 15C
Mss. BM London, Add. 26,768. Introductiorum magistri Guidonis Bonatti in Judiciis Astrologiae...

BOUCHE-LECLERCQ 1899
L'Astrologie Grecque. A. Bouché-Leclercq, 1899.
BRAHE 1582  Calendarium, dated 1582, reproduced in full in
HALL 1938.

BUDGE 1930  Amulets and Superstitions.  E.A. Wallis Budge, 1930.

BURCKHARDT 1958  Principe et Méthodes de l'Art Sacré.  T. Burckhardt,
1958.


CAMERARIUS 1532  Astrologica.  (Continentur hoc libello; a) kuklos
heliakos...  J. Camerarius, 1532.

CAMPANUS 15C  Mss.  BM London, Sl. 332.  Practica Campani de
disposizione aeris...

CANONES 15C  Mss.  BM London, Ar. 66.  Canones Tabularum...
secundum Modum universitatis Oxonensis.

CAPPELLI 1949  Dizionario di Abbreviazioni Latine ed Italiane,

CARBONELLI 1925  Sulle fonti storiche della Chimica e dell'Alchimia
in Italia.  G. Carbonelli, 1925.

CARDAN 1557  Ars Magica Arteficii.  J. Cardan, 1557.

CARRICHERUS 18C  Mss.  BM London, Sl. 78.  Declaratio
Vegetabilium - sub quo nimirum sint caelesti signo,
juxta mentem B. Carrichteri.

CHASSANT 1884  Dictionnaire des Abréviations.  A. Chassant, 1884.

CHAUCER 15C  Mss.  BM London, Sl. 314.  Geoffrey Chaucer's
conclusions of the astrolabe.

CHRISTIAN 1870  Histoire de la magie, du monde surnaturel et de
la fatalité à travers les temps et les peuples.
'P. Christian', 1870.

CHYMICAL 1680  Mss.  BM London, Sl. 830.  Forms of the Chymical
Characters used to express the seasons, elements...


CLEOMADES 1290  Mss.  NL Edinburgh.  Adv.  Peri Meteoron of
Cleomedes and the Phainomena of Aratus.

COLEY 17C  Mss.  BM London, Sl. 2281.  Mathematical Notes
(of H. Coley).
DICIONARII OE OCCULT, HERMETIC AND ALCHEMICAL SIGILS

FRANCISQ. 1627

FOOTE R. 1617

FRANCISQ. 1567

PHAEON 1897

PRINCIUS 1760

PRINCIUS 1499

PAGAN 1851

EVANS 1922

EHRENOHRIS 1766

ENZMGEIG 1967

EBERTON 1970

EBERTON 1950

DONO 1584

DOMO 1567

DIGBY 12C

DIDEROT 1763

AUGUSTA, HERCULAE DE VING. 798. PARADOX, EMPLMET., J. FRANCE

CHWSECUS SIGNOS (FORMEY IN POSSESSION OF

MSS. BM LONDON, ST. 792, EXPLANATION OF

MSS. BM LONDON, ST. 621, GATHERED BY D. ROOTE,

MSS. BM LONDON, ST. 276, MISCELLANEOUS PAPERS

MSS. BM LONDON, TAR. 1497, UTUHABA"E C realised" HISTORIA, R. RUDDE, ET ALICET,

R. CORE, 1897, TRANS.

POPULAR ASTRONOMY, C. PALLERMANN, TRANS.

ASTRONOMONIAM LIBRUM, BY P. MARMANDES, ST. 276, MATHHESEOS SIGNE,

MSS. BM LONDON, TAR. 1499, EPILOGUS MATHESEOS, EPILOGUS MATHESEOS, TAR. 1497

ZODIACOS QID IAM NEW. C. PAGAN, 1951

MAGICAL JEWELS OF THE MIDDLE AGES... J. EVANS

VINDOBONENSEM, 1766, PHAEOMETRIDAE ASTRONOMICAE ANNI 1767 AD MERCATORUM

THE HIDDEN ORDER OF ART, R. ENRANZER, 1767

R. BERTIN, 1790

DE R. ET PLUTO ET DAS LEBEBSEN

COMBINATION DE QESTRIN ESSE. R. BERTIN,

OBSCURITATUM VOCABULARIUM. G. DON, 1567

DESCRIPTIONPHIUS, CONTINUATUM, CONTINUA

MSS. BM LONDON, ST. 322, DE SIGNIFICATURIS

MSS. BM LONDON, ST. 1763, EN CHANGRE, DE PLANTES ET STAGES ZOLOGIS

MSS. BM LONDON, ST. 1763, DIRECTA D'ALBERTI, DIARY

ENCHICODEIA, RECESSAL DE PLANEH, SUR LES SOLUNES
DIDERO T 1763

Encyclopédie. Recueil de Planches, sur les Sciences et les Arts (Chimie). Diderot & d'Alembert, 1763.

DIGBY 12C

Mss. Bod. Oxford, Digby 83. Tractatus de Coelo et Mundo, de planetis et signis zodiaci...

DOMORUM 15C


DORN 1584

Dictionarium Theophrasti Paracelsi, continuens obscuriorum vocabulorum. G. Dorn, 1584.

EBERTIN 1950


EBERTIN 1970

Der Einfluss des Pluto auf das Liebesleben. R. Ebertin, 1970.

EHRENZWEIG 1967


EPHEMERIDES 1766

Ephemerides Astronomicae Anni 1767-ad Meridianum Vindoborensem, 1766.

EVANS 1922

Magical Jewels of the Middle Ages... J. Evans, 1922.

FAGAN 1951


FIRMICUS 1499

Matheseos Liber. Firmicus Maternus, 1499.

FIRMICUS 1510

Mss. BM London, Har. 2766. Matheseos sive Astronomicon Librorum... (by Firmicus Maternus).

FLAMMARION 1897


FLUDD 1617

Utriusque Cosmi...Historia. R. Fludd, 1617 etc.

FOOTE 17C

Mss. BM London, S1. 631. Miscellaneous Papers gathered by Dr. Foote.

FRANCKLYN 1627


FREGOSUS 15C


FREHER 1717

BIBLIOGRAPHY

FRESNE 1688 Glossarium ad Scriptores Mediae et Infimae Graecitatis. C. du Fresne (du Cange), 1688.

GABELLA 1615 Secretioris Philosophiae Consideratio Brevis, P.A. Gabella, 1615.

GAFURUS 1496 Practica Musice. F. Gafurus, 1496.


GAURICUS 1539 Trattato d'Astrologia Judiciaria sopra le nativita degli huomini et donne. Luca Gauricus, 1539.


GEOPFROY 1718 A Table of Affinities between several substances. E.F. Geoffroy, 1718.

GEOMANCY 15C Mss. BM London, Ar. 66. Liber scientie...de judiciis geomansie...


GIUNTINI 1583 Speculum Astrologiae. F. Giuntini, 1583.


GOLDASTUS 1730 Rerum Alamannicarum Scriptores. M.H. Goldastus, 1730.
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRAMMATICA 13C</td>
<td>Mss. UB Leiden, Voss. Gr. Q.20. Grammatica Varia - Etymologicum Magni Grammatica...</td>
</tr>
<tr>
<td>HALL 1928</td>
<td>An Encyclopaedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolic Philosophy. M.P. Hall, 1928.</td>
</tr>
<tr>
<td>HALL 1938</td>
<td>Codex Rosae Crucis. M.P. Hall, 1938.</td>
</tr>
<tr>
<td>HALL 1959</td>
<td>Astrological Keywords. M.P. Hall, 1959.</td>
</tr>
<tr>
<td>HASSENFRATZ 1787</td>
<td>System der chemischen Zeichen... J.H. Hassenfratz &amp; P.A. Adet, 1787.</td>
</tr>
<tr>
<td>HERMES 1613</td>
<td>Hermetis Trismegisti Tractatus Aureus de Lapidis Physici Secreto. In Vol. 4 of THEATRUM CHEMICUM, 1613.</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>HERMETIS 13C</td>
<td>Mss. Bod. Oxford, Ash. 341. Liber Hermetis de xv stellis...</td>
</tr>
<tr>
<td>HERMETIS 14C</td>
<td>Mss. BM London, Har. 7652. Liber Hermetis de 15 stellis, de 15 lapidibus...</td>
</tr>
<tr>
<td>HERMETIS 16C</td>
<td>Mss. BM London, Add. 10,775. Tinctura Hermetis...</td>
</tr>
<tr>
<td>HEYDON 1650</td>
<td>An Astrological Discourse with Mathematical Demonstrations, Proving the Powerful and Harmonical Influences of the Planets... C. Heydon, 1650.</td>
</tr>
<tr>
<td>HEYDON 1664</td>
<td>Theomagia, or the Temple of Wisdome. J. Heydon, 1664.</td>
</tr>
<tr>
<td>HIBNER 1651</td>
<td>Mysterium Sigillorum, Herbarum et Lapidum. I. Hibner, 1651.</td>
</tr>
<tr>
<td>HOROSCOPE 15C</td>
<td>Mss. BM London, Sl. 312. Horoscope bound at f.108r.</td>
</tr>
<tr>
<td>HOROSCOPE 1614</td>
<td>Mss. BM London, Sl. 312. Horoscope cast for 13th March, 1614, bound at f.76.</td>
</tr>
<tr>
<td>HOROSCOPES 15C</td>
<td>Mss. BM London, Ar. 88. Quinquaginta praecepta Zaelis.</td>
</tr>
<tr>
<td>HUET 1679</td>
<td>M. Manlii Astronomicon. P.H. Huet, 1679.</td>
</tr>
<tr>
<td>HYGINUS 1482</td>
<td>Poeticum Astronomicon. Hyginus, 1482.</td>
</tr>
</tbody>
</table>
DICTIONARY OF OCCULT, HERMETIC AND ALCHEMICAL SIGILS

JANUA 14C  Mss. BM London, Add. 23,770. Introductorius ad iudicia astrologie compositus ab Andalo de Migro de Janua.

JENNINGS 1887  The Rosicrucians. Their Rites and Mysteries. H. Jennings, 1887.


KALENDAR 15C  Mss. BM London, Eg. 848. A Kalendar, with lunar and other tables...


KIRCHER 1655  Oedipus Aegypticacus... A. Kircher, 1652-55.


KOCH 1930  The Book of Signs. R. Koch, 1930.


LAW 1772  The Works of Jacob Behmen, the Teutonic Theosopher. W. Law, 1772.


LEROY 17C  Symbolism and Astrology: An Introduction to Esoteric Astrology. 'A. Leo', 1914.

LEROY 17C  Engraved series of planets - Saturn and his Children - reproduced in KLIBANSKY 1964.

LIBELLUS 15C  Mss. BM London, Sl. 332. Libellus de rebus occultis.


LILLY 1647  Introduction to Astrology. W. Lilly, 1647.

LILLY 1852  Introduction to Astrology. W. Lilly - reprinted by 'Zadkiel', 1852.

LUCCA 17C  Mss. BP Lucca, BS. 1354. Astrological text.


MAGICI 17C  Mss. BM London, Sl. 3853. Tractatus Varii Magici.

MAGICUS 15C  Mss. BM London, Sl. 314. Tractatus astrologico-Magicus...


MAIER 1651  Viatorum hoc est, de Montibus Planitarum Septem, seu Metallorum. M. Maier, 1651.

MANSIONES 14C  Mss. NB Vienna, Cod. 2436 (Ph. 292). Signa Zodiaci (et) Mansiones Lunae...

MANSIONIBUS 1482  Mss. BM London, Sl. 702. De Mansionibus Lune...

MARY 16C  Mss. horoscope of Mary Queen of Scots - reproduced in THOMPSON 1929.

MASSEY 1883  The Natural Genesis. G. Massey, 1883.


MESSAHALAH 1504  De Scientia Motus Orbis. Messahalah, 1504.

MEYER 1976

MICHAELSPACHER 1616

MODERN ASTROLOGY
MODERN ASTROLOGY - Vol. for year indicated.

MONTE-SNYDERS 1663
Metamorphosis Planetarum. Monte-Snyders, 1663.

MONTE-SNYDERS 1678
Tractatus de Medicina Universali. Monte-Snyders, 1678.

MUSES 1951

NEERACHER 1967

NEROMAN 1937

NEUGEBAUER 1943

NEUGEBAUER 1959

NICHOLSON 1795

NICOLSON 1950

NOWOTNY 1967

OCCULTA 12C
Mss. NB Vienna, Cod. 1761 - The. 863. Various occult alphabets and scripts.

OKEN 1973

OLIVER 1826
Signs and Symbols illustrated and explained in a course of Twelve Lectures on Free-Masonry. G. Oliver, 1826.

OLIVER 1853
A Dictionary of Symbolic Masonry. G. Oliver, 1853.

OMONT 1894
'Abréviations grecques copiées par Ange Politien', REVUE DES ÉTUDES GRECOUES, No. 7, 1894. H. Omont, (contr.).
ONOMASTICUM 1574

*Hermeneia, Das ist ein Onomasticum, Interpretation odor erklerungse. Thurneyssers zum Thum, 1574.*

PAGAN 1911

*From Pioneer to Poet. I.M. Pagan, 1911.*

PANOFSKY 1967


PARKER 1969


PEARCE 1879

*The Text-Book of Astrology. A.J. Pearce, 1879-89. - also a later typescript of same, with variant sigils, undated, produced in USA.*

PEARCE


PERNETY 1787


PERRY 1971


PERSONAL 1980

*Sigils, usually modern in application and in current use, known to the author through personal contact or correspondence, yet with no available (known) publication as authorisation.*

PICCOLOMINI 1558

*Theoriche e vere Speculationi dei Pianeti. M.A. Piccolomini, 1558.*

POISSON 1891

*Théories et symboles des Alchimistes. A. Poisson, 1891.*

PORTA 1593

*De Furtivis Literarum Notis. J.B. Porta, 1593.*

PORTA 1603

*De Occultis Literarum Notis. J.B. Porta, 1603.*

PORTA 1606

*De Occultis Literarum Notis. J.B. Porta, 1606.*

POSTEL 1538

*Linguarum dodecim characteribus... G. Postel, 1538.*

PROWSSE 17C


PYTHAGORAS 18C

*Mss. BM London, S1. 3086. The Golden Table of Pythagoras.*
<table>
<thead>
<tr>
<th>QUADRANTIS 15C</th>
<th>Mss. BM London, Sl. 636. De Operationibus et officio quadrantis.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAGON 1853</td>
<td>Maçonnerie Occulte, Suivie de l'Initiation Hermétique. J.M. Ragon, 1853.</td>
</tr>
<tr>
<td>RANDALL 1694</td>
<td>Mss. BM London, Sl. 1129. Astrological tracts of Samuel Randall, with horoscopes cast for dates between 1629 and 1694.</td>
</tr>
<tr>
<td>RAPHAEL</td>
<td>Raphael's Astronomical Ephemeris of the Planet's Places - for the year given, save for 1879.</td>
</tr>
<tr>
<td>RAPHAEL 1879</td>
<td>The Art of Talismanic Magic. 'Raphael', 1879.</td>
</tr>
<tr>
<td>RAWLINSON 15C</td>
<td>Mss. Bod. Oxford, Rawlinson D. 1220. Astrological Treatise of the twelve signs...</td>
</tr>
<tr>
<td>REICHELTIUS 1676</td>
<td>Mss. NB Vienna, BE IX 045. Julius Reicheltius, Exercitatio De Amuletis Aeris Figuris illustrati...</td>
</tr>
<tr>
<td>ROBSON 17C</td>
<td>Mss. BM London, Sl. 1744. Alchemical tracts of Thomas Robson.</td>
</tr>
<tr>
<td>RULES 17C</td>
<td>Mss. BM London, Sl. 1734. A Book of Astrological Rules for determining affairs human according to the influences of the planets...</td>
</tr>
<tr>
<td>SALOMON 1695</td>
<td>Dictionnaire Hermétique. N. Salomon, 1695.</td>
</tr>
<tr>
<td>Author</td>
<td>Date</td>
</tr>
<tr>
<td>-------------</td>
<td>------</td>
</tr>
<tr>
<td>Scheffers 1775</td>
<td></td>
</tr>
<tr>
<td>Scheible 1848</td>
<td></td>
</tr>
<tr>
<td>Selinus 1624</td>
<td></td>
</tr>
<tr>
<td>Sepharial 1918</td>
<td></td>
</tr>
<tr>
<td>Sibly 1780</td>
<td></td>
</tr>
</tbody>
</table>
SIBLY 1790
A New and Complete Illustration of the Occult Sciences. E. Sibly, 1790.

SIBLY 1798
An Illustration of Astrology. E. Sibly, 1798.

SIBLY 1817
A new...Illustration of...Astrology. E. Sibly, 1817.

SIDEREAL 1951

SIDGWICK 1973

SIGIL 1978
'The Dual Scorpio and the Babylonian Asterisms',

SIGILLIS 17C

SIGILS 18C
Mss. BM London, Botanical and Medical Miscellanea: list of alchemical sigils.

SIGNA 17C
Mss. BM London, Sl. 89. Signa Lapidum pretiosorum (et) Elementorum signa.

SIGNIFICATIONES 15C

SIMMONITE 1890
Complete Arcana... W.J. Simmonite, 1890.

SMITH 16C

SOLAR 1978

SOMMERHOFF 1701

SPIEGELBERG 1911

SPITZ 1959

STEINER 1904
STEINER 1910       Das Matthäus-Evangelium. R. Steiner, 1910.
STEINER 1921       Das Verhältnis der verschiedenen naturwissenschaftlichen Gebiete zur Astronomie. R. Steiner, 1921.
STEINER 1923       The Four Seasons and the Archangels. Trans. of 5 lectures given by R. Steiner in Dornach, Oct. 1923.
STELLARUM 15C      Mss. BM London, Ar. 66. Guidonis Bonacti de Forolivio, 'Liber Introductorius ad judicia stellarum'...
STRAGGLING 1824    THE STRAGGLING ASTROLOGER OF THE NINETEENTH CENTURY, No. 12, 1824.
SUCHTEN 1670        Of the Secrets of Antimony, Suchten, 1670.
SYSTEMES 18C       Mss. BM London, Har. 4512. French mss. dealing with astrology and 'Systèmes du Monde'.
TABLE 1676         Mss. BM London, Sl. 3667. Table of Symbols denoting Chemical substances.
TABLE 17C          Mss. Astrological Table - reproduced in THOMPSON 1929.
TABLES 15C
Mss. BM London, Sl. 636. Rules and tables for finding the ascension of the signs.

TABULAE 15C
Mss. BM London, Ar. 66. Tabulae Humfridi Ducis Glowestriae in judiciis artis geomancie.

TAISNIER 1559
Astrologiae Iudicaria Ysagogica... I. Taisnier, 1559.

TESTA 1962

THESAURUS 14C
Mss. BM London, Sl. 1754. Liber...patris Bocri Eben Haren...secretorum aliae sunt mineralis.

THIERENS 1931

THOMPSON 1929
The Mystery and Romance of Astrology, C.J.S. Thompson, 1929.

THURNEYSSER 1570
Quinta Essentia. Das ist die höchste Subtilitet Krafft... L. Thurneysser, 1570.

THURNEYSSER 1574
Quinta Essentia. Das ist die höchste Subtilitet Krafft... L. Thurneysser, 1574.

TOBEY 1973

TRACTATULUS 15C
Mss. BM London, Sl. 513. Tractatulus astrologicus de dispositione hominis.

TRACTATUS 15C
Mss. BM London, Sl. 332. Tractatus de conjunctionibus planetarum cum luna.

TRACTS 17C
Mss. BM London, Sl. 1734. A Book of Astrological tracts from Bonatus, Firmicus, Hermes (etc.)...

TRITHEMIUS 1503
Mss. NB Vienna, Cod. 11313. Rec. 359. Calendarium naturale magicum. 'Trithemius'.

TRITHEMIUS 1508
Polygraphia libri sex. J. Trithemius, 1508.

TRITHEMIUS 1522
De Septem Secundadeis... J. Trithemius, 1522.

TRITHEMIUS 1609

TRITHEMIUS 1650
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>VALENTINE 1645</td>
<td>Von dem grossen Stein...</td>
<td>1645</td>
</tr>
<tr>
<td>VALENTINE 1671</td>
<td>Last Will and Testament.</td>
<td>1671</td>
</tr>
<tr>
<td>VALLEMONT 1707</td>
<td>La Sphère du Monde.</td>
<td>1707</td>
</tr>
<tr>
<td>VARLEY 1828</td>
<td>Zodiacal Physiognomy.</td>
<td>1828</td>
</tr>
<tr>
<td>VERARDI 1972</td>
<td>I Misteriosi Simboli dei Trulli.</td>
<td>1972</td>
</tr>
<tr>
<td>VIGNERE 1586</td>
<td>Traicté des Chiffres, ou Secrètes Manières d’Escrire.</td>
<td>1586</td>
</tr>
<tr>
<td>VILLEFRANCHE 1661</td>
<td>Astrologia Gallica.</td>
<td>1661</td>
</tr>
<tr>
<td>VREEDE 1954</td>
<td>Anthroposophie und Astronomie.</td>
<td>1954</td>
</tr>
<tr>
<td>WACHSMUTH 1923</td>
<td>Etheric Formative Forces.</td>
<td>1923</td>
</tr>
<tr>
<td>WAIT 1894</td>
<td>The Hermetic and Alchemical Writings of Aurelius Philippus Bombast.</td>
<td>1894</td>
</tr>
<tr>
<td>WALTER 1970</td>
<td>Die Symbole der Chemiker.</td>
<td>1970</td>
</tr>
<tr>
<td>WELLING 1719</td>
<td>Opus Mago-Cabbalisticum et Theosophicum.</td>
<td>1719</td>
</tr>
<tr>
<td>WELLING 1735</td>
<td>Opus Cabbalisticum et Theosophicum.</td>
<td>1735</td>
</tr>
<tr>
<td>WEMYSS 1927</td>
<td>The Wheel of Life, or Scientific Astrology.</td>
<td>1927</td>
</tr>
<tr>
<td>WEMYSS 1933</td>
<td>More Notable Nativities.</td>
<td>1933</td>
</tr>
<tr>
<td>WHITE 1950</td>
<td>The Moon's Modes.</td>
<td>No date, but c. 1950</td>
</tr>
<tr>
<td>WHITEHEAD 1897</td>
<td>Three Books of Occult Philosophy or Magic...</td>
<td>1897</td>
</tr>
<tr>
<td>WHITTICK 1971</td>
<td>Symbols, Signs and Their Meaning.</td>
<td>1971</td>
</tr>
<tr>
<td>WILCZKOWSKI 1947</td>
<td>L'Homme et le Zodiac.</td>
<td>1947</td>
</tr>
<tr>
<td>WILHELM 1951</td>
<td>The I Ching or Book of Changes. trans. rendered into English by C.F. Baynes, 1951.</td>
<td>1951</td>
</tr>
<tr>
<td>WILSON 1819</td>
<td>A Complete Dictionary of Astrology.</td>
<td>1819</td>
</tr>
</tbody>
</table>

* (A reprint of 1974 wrongly dates this as 'circa 1880').
WILSON 1820  A New and Complete Set of Astrological Tables.  J. Wilson, 1820.
WINKLER 1930  Siegel und Charaktere in der muhammedanischen Zauberer.  H.A. Winkler, 1930.
WIRTH 1927  Le Tarot des Imagiers.  O. Wirth, 1927.
WOLFRAM 1911  The Occult Causes of Disease.  E. Wolfram, 1911.
WORLIDGE 1651  A Table of Chymical and Philosophical charecters, dated 1651, bound into a 1671 edition of VALENTINE 1671.  J. Worlidge, 1651.
ZADKIEL 1835  An Introduction to Astrology ... 718g21.  (R.J. Morrison), 1835.
ZADKIEL 1849  The Grammar of Astrology... Zadkiel, 1849.
ZIEGLERUS 1620  Pharmacopoea Spagyrica.  W. Zieglerus, 1620.
The Appendices are:

Individual entries within the dictionary.

...
APPENDIX 1  A selection of medieval astrological sigils from
DIGBY 12C, ASTRONOMIAE 14C, ALCHEMICAL 14C & BONATTI 15C

DIGBY 12C

ARIES 3°
TAURUS
GEMINI
CANCER
LIO
VIRGO

LIBRA
SCORPIO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISCES

ASTRONOMIAE 14C

ARIES
TAURUS
GEMINI
CANCER
LEO
VIRGO

LIBRA
SCORPIO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISCES

ALCHEMICAL 14C

SATURN
JUPITER
MARS
SOL

VENUS
MERCURY
LUNA

BONATTI 15C

SATURN
JUPITER
MARS
SOL

ARIES
TAURUS
GEMINI
CANCER
LEO
VIRGO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISCES
APPENDIX 2  A late fifteenth century selection of sigils from AGRIPPA 1531

<table>
<thead>
<tr>
<th></th>
<th>Aries</th>
<th>Genius of Aries</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Taurus</td>
<td>Genius of Taurus</td>
</tr>
<tr>
<td></td>
<td>Gemini</td>
<td>Genius of Gemini</td>
</tr>
<tr>
<td></td>
<td>Cancer</td>
<td>Genius of Cancer</td>
</tr>
<tr>
<td></td>
<td>Leo</td>
<td>Genius of Leo</td>
</tr>
<tr>
<td></td>
<td>Virgo</td>
<td>Genius of Virgo</td>
</tr>
<tr>
<td></td>
<td>Libra</td>
<td>Genius of Libra</td>
</tr>
<tr>
<td></td>
<td>Scorpio</td>
<td>Genius of Scorpio</td>
</tr>
<tr>
<td></td>
<td>Sagittarius</td>
<td>Genius of Sagittarius</td>
</tr>
<tr>
<td></td>
<td>Capricorn</td>
<td>Genius of Capricorn</td>
</tr>
<tr>
<td></td>
<td>Aquarius</td>
<td>Genius of Aquarius</td>
</tr>
<tr>
<td></td>
<td>Pisces</td>
<td>Genius of Pisces</td>
</tr>
<tr>
<td></td>
<td>Saturn</td>
<td>Genius of Saturn</td>
</tr>
<tr>
<td></td>
<td>Jupiter</td>
<td>Genius of Jupiter</td>
</tr>
<tr>
<td></td>
<td>Mars</td>
<td>Genius of Mars</td>
</tr>
<tr>
<td></td>
<td>Sun</td>
<td>Genius of Sun</td>
</tr>
<tr>
<td></td>
<td>Venus</td>
<td>Genius of Venus</td>
</tr>
<tr>
<td></td>
<td>Mercury</td>
<td>Genius of Mercury</td>
</tr>
<tr>
<td></td>
<td>Moon</td>
<td>Genius of Moon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Genius of Earth</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Genius of Water</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Genius of Fire</td>
</tr>
</tbody>
</table>

Caput Algol  

Aldebaran  

Canis major  

Cor Leonis  

 Ala corvi  

Pleiades  

Hircus  

Canis minor  

Cauda ursae  

Spica  

316
(APPENDIX 2 continued)

Alchameth

Elpheia

Cor Scorpi

Vultur cadens

Cauda capricorni

Characters of Saturn: [diagram]
Characters of Jupiter: [diagram]
Characters of Mars: [diagram]
Characters of the Sun: [diagram]
Characters of Venus: [diagram]
Characters of Mercury: [diagram]
Characters of the Moon: [diagram]

GEOMANTIC CHARACTERS

Via: [diagram]

Populus: [diagram]

Conjunctio: [diagram]

Albus: [diagram]

Amissio: [diagram]

Puella: [diagram]

Fortuna major: [diagram]

Fortuna minor: [diagram]

Rubeus: [diagram]

Puer: [diagram]

Aquisitio: [diagram]

Loetitia: [diagram]

Carcer: [diagram]

Tristitia: [diagram]

Caput draconis: [diagram]

Cauda draconis: [diagram]
A Table of Chymicall & Philosophicall Characters with their significations as they are usually found in Chymicall Authors both printed & manuscript.

Saturne
Load
Jupiter
Tinne
Mars
Iron
Sul
Gould
Venus
Copper
Mercury
Quicksilver
Luna
Silver
Acetum
Acetum distillate
Aes
Aer
Alembicus
Alumen
Amalguma
Balneum Mariae
Balneum Vaporis
Bene
Borax
Calcinare
Calx
Calx vive
Calx ovorum
Caput mortuum
Caementare
Cera
Christallum
Cinis
Cineres clavellati
Cinabar
Coagulare
Cohabitio
Crocus Martis
Crocus Veneris
or
Aes Ustum
Crucibulum
Cucurbitum
Dies
Digerere
Dissolvere
Distillare
Ficature

Mensis
Mercury precipitate
Mercury Saturni
Mercury sublimate
Nota bene
Noy
Oleum
Praecipare
Pluvius
Pulvis laterum
Purificare
Putrificare
Quinta Essentia
Realgar
Regulus (Antimony)
Retorta
Sal communum
Sal Alkali
Sal Armoniac
Sal Gemmae
Sal potra
Sopo
Spiritus
Spiritus vini
Strata super stratum
Solve
Sublimare
Sulphur
(APPENDIX 3 continued)

Annus — Flegma △
Antimonium ♀ ♦ Fluere △
Aqua ▲ Gumma _strength
Aqua Fortis ▲ Hora ¥ rength
Aqua Regis ♀ Ignis △
Aqua Vitae ♀ Ignis rotae △ ♦
Arena ♦ Lapis Caliminaris ♦
Arsenicum ♦ Lapis ♦
        ♦ Lutare ♦
        ♦ Lutum sapientiae ♦
Aurichalcum ♦ Magnes ♦
        ♦ Marchsita ♦
Auripigmentum ♦ Materia ♦
        ♦ Matrimonium ♦

Sulphur vive ♦
Sulphur Philosophorum ♦
Sulphur nigrum ♦
Tartar ♦
Sal Tartari ♦
Talcum ♦
Terra ♦
Tigillum ♦
Tutia ♦
Vitriolum ♦ ♦ ♦
Vitrum ♦ ♦
Viride aeris ♦
Urina ♦ ♦

319
**APPENDIX 4**  A selection of early eighteenth century sigils from SOMMERHOFF 1701

<table>
<thead>
<tr>
<th>FIRE</th>
<th>AIR</th>
<th>WATER</th>
<th>TAURUS</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="FIRE" /></td>
<td><img src="image2" alt="AIR" /></td>
<td><img src="image3" alt="WATER" /></td>
<td><img src="image4" alt="TAURUS" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARIES</th>
<th>CANCER</th>
<th>VIRGO</th>
<th>SCORPIO</th>
<th>CAPRICORN</th>
<th>PISCES</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image5" alt="ARIES" /></td>
<td><img src="image6" alt="CANCER" /></td>
<td><img src="image7" alt="VIRGO" /></td>
<td><img src="image8" alt="SCORPIO" /></td>
<td><img src="image9" alt="CAPRICORN" /></td>
<td><img src="image10" alt="PISCES" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GEMINI</th>
<th>LEO</th>
<th>LIBRA</th>
<th>SAGITTARIUS</th>
<th>AQUARIUS</th>
<th>DAY</th>
<th>NIGHT</th>
<th>DAY AND NIGHT</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image11" alt="GEMINI" /></td>
<td><img src="image12" alt="LEO" /></td>
<td><img src="image13" alt="LIBRA" /></td>
<td><img src="image14" alt="SAGITTARIUS" /></td>
<td><img src="image15" alt="AQUARIUS" /></td>
<td><img src="image16" alt="DAY" /></td>
<td><img src="image17" alt="NIGHT" /></td>
<td><img src="image18" alt="DAY AND NIGHT" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEEK</th>
<th>MONTH</th>
<th>YEAR</th>
<th>SUN</th>
<th>MOON</th>
<th>MERCURY</th>
<th>VENUS</th>
<th>JUPITER</th>
<th>SATURN</th>
<th>MARS</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image19" alt="WEEK" /></td>
<td><img src="image20" alt="MONTH" /></td>
<td><img src="image21" alt="YEAR" /></td>
<td><img src="image22" alt="SUN" /></td>
<td><img src="image23" alt="MOON" /></td>
<td><img src="image24" alt="MERCURY" /></td>
<td><img src="image25" alt="VENUS" /></td>
<td><img src="image26" alt="JUPITER" /></td>
<td><img src="image27" alt="SATURN" /></td>
<td><img src="image28" alt="MARS" /></td>
</tr>
</tbody>
</table>

**ALCHEMICAL WEIGHTS & MEASURES**

- One librum  
- Half a librum  
- One Uncia  
- Half an uncia  
- Drachma  
- Two drachma  
- Scrupulus  
- Five scrupuli  
- 24 granae  
- Manipulus  
- Pugillus  
- Half manipulus  

320
### APPENDIX 5
An eighteenth century neo-alchemical list from BERGMANN 1785

<table>
<thead>
<tr>
<th>ACIDS</th>
<th>ALKALIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>+ Ω vitriolic</td>
<td>Θνρ pure fixed vegetable</td>
</tr>
<tr>
<td>+ Ω nitrous</td>
<td>Θνρ pure fixed mineral</td>
</tr>
<tr>
<td>+ G marine</td>
<td>Θρ pure volatile</td>
</tr>
<tr>
<td>η aqua regia</td>
<td></td>
</tr>
<tr>
<td>η acid of fluor</td>
<td></td>
</tr>
<tr>
<td>+ Ω arsenic</td>
<td>Θρ pure ponderous</td>
</tr>
<tr>
<td>+ Ω borax</td>
<td>Θρ pure calcareous lime</td>
</tr>
<tr>
<td>+ Ω sugar</td>
<td>Θρ pure magnesia</td>
</tr>
<tr>
<td>+ Ω tartar</td>
<td>Θρ pure argillaceous</td>
</tr>
<tr>
<td>+ Ω sorrel</td>
<td>Θρ pure siliceous</td>
</tr>
<tr>
<td>+ Ω lemon</td>
<td></td>
</tr>
<tr>
<td>+ Ω benzoin</td>
<td>Θ water</td>
</tr>
<tr>
<td>+ Ω amber</td>
<td>ΘΔ vital air</td>
</tr>
<tr>
<td>+ Ω sugar of milk</td>
<td>Θρ phlogist...</td>
</tr>
<tr>
<td>+ acetous distilled</td>
<td>ΘΔ matter of heat...</td>
</tr>
<tr>
<td>+ Ω milk</td>
<td>Θ sulphur</td>
</tr>
<tr>
<td>+ Ω ants</td>
<td>Θ saline hepar</td>
</tr>
<tr>
<td>+ Ω fat</td>
<td>Θ spirit of wine</td>
</tr>
<tr>
<td>+ Ω phosphorous</td>
<td>Θ° aether</td>
</tr>
<tr>
<td>+ Ω Prussian blue</td>
<td>Θ° essential oil...</td>
</tr>
<tr>
<td>+ Ω Aerial</td>
<td>Θ° unctuous oil</td>
</tr>
</tbody>
</table>

### METALLIC CALCES

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ψ ° gold</td>
<td>Ψ° bismuth</td>
</tr>
<tr>
<td>Ψ ° platina</td>
<td>Ψ° nickle</td>
</tr>
<tr>
<td>Ψ ° silver</td>
<td>Ψ° arsenic</td>
</tr>
<tr>
<td>Ψ ° lead</td>
<td>Ψ° cobalt</td>
</tr>
<tr>
<td>Ψ ° copper</td>
<td>Ψ° zinc</td>
</tr>
<tr>
<td>Ψ ° iron</td>
<td>Ψ° antimony</td>
</tr>
<tr>
<td>Ψ ° tin</td>
<td>Ψ° manganese</td>
</tr>
</tbody>
</table>
## APPENDIX 6

Sigils considered 'standard' in modern astrology from **WILSON 1819**

<table>
<thead>
<tr>
<th>Saturn</th>
<th>Venus</th>
<th>Pallas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jupiter</td>
<td>Mercury</td>
<td>Ceres</td>
</tr>
<tr>
<td>Mars</td>
<td>The Moon</td>
<td>Juno</td>
</tr>
<tr>
<td>The Sun</td>
<td>Uranus</td>
<td>Vesta</td>
</tr>
<tr>
<td>Aries</td>
<td>Taurus</td>
<td>Gemini</td>
</tr>
<tr>
<td>Cancer</td>
<td>Leo</td>
<td>Virgo</td>
</tr>
<tr>
<td>Libra</td>
<td>Scorpio</td>
<td>Sagittarius</td>
</tr>
<tr>
<td>Capricorn</td>
<td>Aquarius</td>
<td>Pisces</td>
</tr>
</tbody>
</table>

**Symbols:**
- Square: 
- Sextile: 
- Trine: 
- Opposition: 
- Dragon's Head: 
- Dragon's Tail: 
- Part of Fortune: 

## APPENDIX 7

'Standard' sigils in modern astrology from **DEUTSCHE 1980**

<table>
<thead>
<tr>
<th>Saturn</th>
<th>Venus</th>
<th>Jupiter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mercury</td>
<td>Mars</td>
<td>Moon</td>
</tr>
<tr>
<td>Sun</td>
<td>Uranus</td>
<td>Neptune</td>
</tr>
<tr>
<td>Pluto</td>
<td>Dragon's Head</td>
<td>Gemini</td>
</tr>
<tr>
<td>Aries</td>
<td>Taurus</td>
<td>Virgo</td>
</tr>
<tr>
<td>Cancer</td>
<td>Leo</td>
<td>Sagittarius</td>
</tr>
<tr>
<td>Libra</td>
<td>Scorpio</td>
<td>Pisces</td>
</tr>
<tr>
<td>Capricorn</td>
<td>Aquarius</td>
<td></td>
</tr>
</tbody>
</table>

322
Index of Sigils

My aim in constructing this index has been to reduce a vast number of the more frequent sigils to a formal classification which will facilitate identification, and thus supplement in a useful way the entries within this dictionary. Towards this end, I have reduced some 5,000 sigils to small distinctive groups on the basis of a two-fold division. The first division is based on a count of strokes comprising the sigils—a division loosely allied to the character count favoured by the Chinese lexicography—whilst the second division is based upon salient 'recognition features' within the sigils themselves. By this two-fold division a very large number of sigils has been reduced, by a fair graphic logic, to groups which may be presented in the space of approximately two pages—indeed, in most cases, within the space of one page only.

My first division is in terms of character strokes. The sigils have been divided according to the number of strokes (straight lines, curves, circles, and so on) which give them their distinctive forms. For example, the following three sigils are each different forms for Mercury:
A simple count of the number of strokes underlying these three forms reveals each sigil to belong to a different primary class, thus:

\[
\begin{align*}
\text{m} & \quad \text{equals} \quad \text{which gives THREE STROKES} \\
\text{♀} & \quad \text{equals} \quad \text{which gives FOUR STROKES} \\
\text{♀} & \quad \text{equals} \quad \text{which gives FIVE STROKES}
\end{align*}
\]

A curved loop is counted as THREE STROKES, on the grounds that it consists of an enclosure with two arms, thus: \(--)\)

Because of this, a sigillic form for MERCURY such as \(♀\) would be counted as consisting of FIVE STROKES, on the following basis:

\[
\begin{align*}
\text{♀} & \quad \text{equals} \quad \text{which gives FIVE STROKES.}
\end{align*}
\]

In practice, one must be careful to distinguish such a 'three stroke' loop from the form \(--)\) which is in fact actually made up from two strokes, one being a straight line, the other a curve. Similarly, the 'three stroke' must be distinguished from the form \(\text{♀}\) which is made up from the small circle and the curve, thus: \(\text{♀}\)

What may at first appear to be a somewhat complex matter, proves in fact to be very simple. Anyone who wishes to identify an unknown sigil, in order to find the relevant entry in the Dictionary, must first count the number of strokes from which the sigil is constructed. Suppose, for example, one wishes to seek the identity and meaning of the three sigils:

\[
\begin{align*}
\text{♀} & \quad \text{♀} & \quad \text{♀}
\end{align*}
\]

The first \(♀\) consists of the constituents: \(\text{♀} \quad \text{♀} \quad \text{♀}\)
The second \(\Delta\) consists of the constituents: \(\wedge \backslash /\)

The third \(\Delta\) consists of the constituents: \(\wedge \mid /\)

Accordingly, one would therefore seek the forms (and hence the identity) of each of these three sigils in the columns ranged under the prime class of FOUR STROKES.

By means of this prime division, only five groups are established. It proved impracticable to extent the index beyond the limits of sigillic forms constructed from more than five strokes. However, the very large number of sigils included within such limitations require a further basis of division to make them manageable. I have accordingly adopted a subdivision based on salient recognition principles, which reduce these groups considerably.

The basis of this subdivision is a recognition of the individual images themselves. For example, if we examine once more the three forms given above – \(\Delta\) \(\Delta\) \(\Delta\) – we must observe that what they have in common is a structure based on three straight lines producing an enclosure of some form or other. If, therefore, we seek to identify these three sigils, we need only look under the prime classification of FOUR STROKES, and under the subdivision Three straight lines producing an enclosure, on page 379 and we should be able to identify these three forms. By means of this identification it should be possible for us to discover the corresponding name which will refer us to the actual entry within the body of the Dictionary.

\(\Delta\) relates to OIL OF TARTAR
relates to LIME OF EGGSHELL

relates to SATURN

Within the respective entries of the Dictionary, further information relating to meaning, source, and so on, will be found.

This second basis of division, by salient recognition principles, has led to the following groupings, alongside which I give here two examples to help in identification of the class.

ONE STROKE

One line or point (page 331)

TWO STROKES

Two straight lines (page 322)

One straight line and one curved (page 333)

Both strokes curved (page 335)

Large circle and one stroke (page 338)

Small circle and one stroke (page 340)

THREE STROKES

Large circle with lines inside (page 342)

Large circle with lines outside (page 343)

Large circle with strokes both inside and outside (page 344)

Two small circles plus stroke (page 346)

Three small circles (page 347)

One small circle plus two curves (page 348)
THREE STROKES  (continued)

One small circle plus one straight line (page 349)  
One small circle plus two straight lines (page 350)  
Three straight strokes forming enclosure (page 351)  
Three straight lines forming open sigil (page 352)  
Two straight lines, in cross or T, forming open sigil (p.354)  
Two straight strokes, forming enclosure in sigil (page 355)  
Two straight lines giving open sigil (page 356)  
One straight and horizontal stroke (page 358)  
One straight and vertical stroke (page 360)  
One straight line at angle (page 361)  
Curved, forming open sigil (page 362)  
Curves with enclosure (page 363)  

FOUR STROKES

Large circle enclosing lines (page 364)  
Large circle with three straight lines (page 365)  
Large circle with three lines (page 366)  
Large circle with lines cutting circle (page 367)  
Small circle with straight lines (page 368)  
Small circle with one curved stroke (page 369)  
Small circle with at least two curves (page 370)  
Small circle isolated within sigil (page 371)  
Two circles plus straight lines (page 372)  
Two circles plus at least one curve (page 373)  

327
FOUR STROKES (continued)

Three or more circles (page 374) 

Straight lines producing quadrilateral enclosure (page 375)

Four straight lines, producing triangular enclosure (p. 376)

Four straight lines producing open sigil (page 377)

Three straight lines incorporating enclosure (page 379)

Three straight lines producing open sigil (page 380)

Two straight lines with enclosure (page 382)

Two straight lines producing open sigil (page 383)

One straight line with enclosure in sigil (page 385)

One straight line with open sigil (page 386)

Curves with enclosure within sigil (page 387)

Curves only (page 388)

FIVE STROKES

Sigil incorporating large circle (page 389)

One large circle (page 391)

Small circle with straight strokes (page 392)

Small circle with at least one curved line (page 394)

Two small circles (page 396)

Three or more small circles (page 398)

Five straight lines forming triangular shape (page 399)

Five straight lines forming quadrilateral in sigil (page 401)

Five straight lines giving open sigil (page 402)

Five curves only (page 404)
INDEX OF SIGILS

FIVE STROKES (continued)

Four straight lines in sigil (page 405)  
Three straight lines in sigil (page 407)  
Two straight lines within sigil (page 409)  
One straight line in sigil (page 410)  

329
INDEX OF SIGILS

ONE STROKE - One line or point

- ARCHETYPES
  - UNITY
- LADY POPE
  - MATTER
  - PASSIVE PRINC.
- WATER
- ACTIVE
  - BODY ERECT
  - JUGGLER
  - ONE
- PLANETARY S. (D)
- MERCURY
- HALF
- ALUM
- ALUM
  - LIME OF EGGSHELL
- DISSOLVE
- PLANETARY S. (S)
- LEO
  - SOAPSTONE
- LEO
- CAPUT
  - LEO
- LEO
- SOUL
- PURIFY
- ARIES
- SUMMER
- PLANETARY S. (C)
- CRYSTAL
  - LEAD
  - LIME
- RETORT
- WATER
- DUNG
- AMBRIEL
- AMNIXIEL
- SPIRIT OF GEMINI
- PLANETARY S. (C)
- MOON
  - PHILOSOPHIC LEAD
  - SILVER
- SOUL
- DISTILLATION
  - DUNG
  - PLANETARY S. (C)
- FIMUS EQUINUS
  - LEO
- PURIFICATION
  - LEO
- CHRIST
- SATURN
- ABYSS
  - AIR
  - AKASHYA
  - ALUM
  - ANTIMONY VITRUM
  - BLOODSTONE
  - CUCURBITA
  - CUPELLA
  - DEATH
- EGG
  - ESSENCE
  - ETERNITY
  - FIRE
  - GENIUS OF WATER
  - GREATER WORLD
  - HERMETIC TETRAD
  - INFINITY
  - MANIFESTATION
  - MATERIA PRIMA
  - NIGHT
  - ONE
  - OXYGEN
  - PRIMAL POWER
  - SOLAR SYSTEM
  - SUN
  - THREE AIRS
  - UNITY
  - VITRIOL
- ALUM
- ANTIMONY VITRUM
- ARSENIC
  - CHARACTERS OF EL.
  - GUM
  - SAND
  - VENUS
- PLANETARY S. (S)
- VITRIOL
- LAPIS
- CHALK
- CHALK
- LADY POPE
- EARTH
TWO STROKES - Two straight lines

✓ ARIES
   MARCASITE
   OIL OF TARTAR
   PLANETARY S. (C)
   TARTAR

✓ CREATION
   CROSS
   MARS
   SALTPETRE
   TAU
   TINCTURE

✓ QUINCUNX
   PLANETARY S. (C)

✓ AQUA FORTIS

✓ AURICHALCUM
   CHAOS
   CROSS
   CRUCIBLE
   DISTILLATION
   ELEMENTS
   EUCHARIST
   FALL OF MAN
   FOUR ELEMENTS
   HERMETIC TETRAD
   MANIFESTATION
   MATERIAL WORLD
   OCTONARY
   ORPIMENT
   QUATERNARY
   TERNARIUS
   VINEGAR
   VITRIOL
   WORLD ARCANUM

✓ CROSS

✓ CROSS

✓ CHARACTERS OF EL.

× AIR
   CHRIST
   CROSS
   CRUCIBLE

× EARTH
   QUATERNARY
   SALTPETRE
   SULPHUR
   TALC
   TAURUS
   VINEGAR
   VITRUM
   WORLD ARCANUM

× WINE

✓ UNCIA

✓ ANGULAR

✓ CADENT
   IRON
   PLUTO
   PLUTO-LOWELL
   SEMI-SQUARE

✓ SLOW HEAT

✓ INTEGRITY

✓ FIRE

✓ EGG SHELL

✓ CHARACTERS OF EL.

✓ CRUCIBLE
   MELTING POT
   OIL OF TARTAR
   VITRIOL
   WHITE VITRIOL

✓ EGG SHELL
   SEMI-SQUARE

✓ SEMI-SQUARE

✓ PLANETARY S. (D)

✓ PHLEGM

✓ SKILLET

✓ ELEMENTAL WORLD
   SESQUIQUINTILE

== AIR

|| LADY POPE

+ WHITE LEAD
<table>
<thead>
<tr>
<th>TWO STROKES - One straight line and one curved</th>
</tr>
</thead>
<tbody>
<tr>
<td>INFUSION</td>
</tr>
<tr>
<td>CALX</td>
</tr>
<tr>
<td>CROSS</td>
</tr>
<tr>
<td>SMOKE</td>
</tr>
<tr>
<td>AMNIXIEL</td>
</tr>
<tr>
<td>CALX</td>
</tr>
<tr>
<td>CALX METALLORUM</td>
</tr>
<tr>
<td>CALX METALLORUM</td>
</tr>
<tr>
<td>SILVER</td>
</tr>
<tr>
<td>LEAD</td>
</tr>
<tr>
<td>SALT</td>
</tr>
<tr>
<td>MARS</td>
</tr>
<tr>
<td>MOON</td>
</tr>
<tr>
<td>CRYSTAL</td>
</tr>
<tr>
<td>LEAD</td>
</tr>
<tr>
<td>SATURN TARTAR</td>
</tr>
<tr>
<td>SATURN</td>
</tr>
<tr>
<td>SATURN</td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
</tr>
<tr>
<td>CINNABAR</td>
</tr>
<tr>
<td>CROCUS MERCURY SALT</td>
</tr>
<tr>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td>AES USTUM</td>
</tr>
<tr>
<td>CROCUS VENERIS FURNACE VENUS</td>
</tr>
<tr>
<td>CINDERS</td>
</tr>
<tr>
<td>SILVER</td>
</tr>
<tr>
<td>MERCURY</td>
</tr>
<tr>
<td>MOON</td>
</tr>
<tr>
<td>CAPRICORN</td>
</tr>
<tr>
<td>DISSOLVE PLANETARY S. (C)</td>
</tr>
<tr>
<td>SUN</td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
</tr>
<tr>
<td>RETORT</td>
</tr>
<tr>
<td>PLANETARY S. (D)</td>
</tr>
<tr>
<td>COAGULATE</td>
</tr>
</tbody>
</table>

continued
TWO STROKES - One straight line and one curved (continued)

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>☊</td>
<td>CANCER</td>
</tr>
<tr>
<td>☀</td>
<td>PLANETARY S. (C)</td>
</tr>
<tr>
<td>☌</td>
<td>ARIES</td>
</tr>
<tr>
<td>☐</td>
<td>CROCUS VENERIS</td>
</tr>
<tr>
<td>☒</td>
<td>QUICKLIME</td>
</tr>
<tr>
<td>☐</td>
<td>TUTIA</td>
</tr>
<tr>
<td>☐</td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td>☒</td>
<td>SILVER PAINT</td>
</tr>
<tr>
<td>☒</td>
<td>IRON</td>
</tr>
<tr>
<td>☒</td>
<td>SILVER PAINT</td>
</tr>
<tr>
<td>☐</td>
<td>ROMAN VITRIOL</td>
</tr>
<tr>
<td>☐</td>
<td>HISMAEL</td>
</tr>
<tr>
<td>☐</td>
<td>PLANETARY S. (D)</td>
</tr>
<tr>
<td>☐</td>
<td>CINNABAR</td>
</tr>
<tr>
<td>☐</td>
<td>MARS</td>
</tr>
<tr>
<td>☐</td>
<td>MERCURY</td>
</tr>
<tr>
<td>☐</td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td>☐</td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td>☐</td>
<td>CRYSTAL</td>
</tr>
<tr>
<td>☐</td>
<td>PLANETARY S. (D)</td>
</tr>
<tr>
<td>☐</td>
<td>DRY</td>
</tr>
<tr>
<td>☐</td>
<td>COPPER</td>
</tr>
<tr>
<td>☐</td>
<td>HASMODAI</td>
</tr>
<tr>
<td>☐</td>
<td>SALTPETRE</td>
</tr>
</tbody>
</table>
TWO STROKES - Both strokes curved

SPIRIT OF TAURUS
CAPRICORN
REDUCTION SALT PETRE
WINE
SAVIOR
WHITE WINE
CALCINATE
SCRUPULUS
EQUINOX FIRE
SPIRIT OF VIRGO
OIL OF TARTAR RED SULPHUR
ARIES CREATION CROSS HAMALIEL JUPITER MELTING POT MERCURY MONTH
JASON
BOLE BORAX
VOLATILE
PLANETARY S. (S)
OMEGA
MOON
PLANETARY S. (C)

PLANETARY S (D) REDUCTION SILVER TIN
GRAIN
QUINTESSENCE REDUCTION
PLANETARY S. (S)
PLANETARY S. (C)
PLANETARY S. (C)
LIXIVIUM
SAL GEMMA PLANETARY S. (C)
PLANETARY S. (D)
PLUTO
SILVER
RU
LIGHT MOON
VIRGIN
LAPIS
LAPIS
PLANETARY S. (C)
PLANETARY S. (S) VITRIOL
HAMMODAI
LEAD
HALF-DRAGMA

PLANETARY S (C.)
LEO
LEO
CALCINATED TARTAR
ALUM
ALBUM
VIRGO
SILVER
TAURUS
PLANETARY S. (S)
PLANETARY S. (D)
SCORPIO
LEAD
PLANETARY S (D)
LEO
CAPRICORN
SOAPSTONE
ALUM
DISTILLATION HOUR JUPITER
PLANETARY S. (C)
EYE MUTABILITY
PLUTO
ASBESTOS
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
<th>Symbol</th>
<th>Word</th>
<th>Symbol</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>☥️</td>
<td>SILVER</td>
<td>☥️</td>
<td>PISCES</td>
<td>☥️</td>
<td>COPPER</td>
</tr>
<tr>
<td>☥️</td>
<td>SILVER</td>
<td>☥️</td>
<td>REALGAR</td>
<td>☥️</td>
<td>LEO</td>
</tr>
<tr>
<td>☥️</td>
<td>ASHES</td>
<td>☥️</td>
<td>ALUMEN PLUMEUM</td>
<td>☥️</td>
<td>MARS</td>
</tr>
<tr>
<td>☥️</td>
<td>CINDERS</td>
<td>☥️</td>
<td>DUST</td>
<td>☥️</td>
<td>DROP</td>
</tr>
<tr>
<td>☥️</td>
<td>MOON</td>
<td>☥️</td>
<td>PISCES</td>
<td>☥️</td>
<td>FLUX</td>
</tr>
<tr>
<td>☥️</td>
<td>ORPIMENT</td>
<td>☥️</td>
<td>POUND</td>
<td>☥️</td>
<td>MOON</td>
</tr>
<tr>
<td>☥️</td>
<td>MARS</td>
<td>☥️</td>
<td>POWDER</td>
<td>☥️</td>
<td>CAPRICORN</td>
</tr>
<tr>
<td>☥️</td>
<td>SCRUPULUS</td>
<td>☥️</td>
<td>SOAPSTONE</td>
<td>☥️</td>
<td>GEMINI</td>
</tr>
<tr>
<td>☥️</td>
<td>ALUM</td>
<td>☥️</td>
<td>ALUM</td>
<td>☥️</td>
<td>SALT</td>
</tr>
<tr>
<td>☥️</td>
<td>CAUDA</td>
<td>☥️</td>
<td>BORAX</td>
<td>☥️</td>
<td>SILVER</td>
</tr>
<tr>
<td>☥️</td>
<td>PURIFICATION</td>
<td>☥️</td>
<td>CINNABAR</td>
<td>☥️</td>
<td>NIGHT</td>
</tr>
<tr>
<td>☥️</td>
<td>SPIRIT OF LEO</td>
<td>☥️</td>
<td>FEMALE</td>
<td>☥️</td>
<td>GENIUS OF FIRE</td>
</tr>
<tr>
<td>☥️</td>
<td>TARTAR</td>
<td>☥️</td>
<td>FORM</td>
<td>☥️</td>
<td>GRADE</td>
</tr>
<tr>
<td>☥️</td>
<td>ALUM</td>
<td>☥️</td>
<td>MOON</td>
<td>☥️</td>
<td>SAND</td>
</tr>
<tr>
<td>☥️</td>
<td>FIX</td>
<td>☥️</td>
<td>MOON INCREASING</td>
<td>☥️</td>
<td>CUPEL</td>
</tr>
<tr>
<td>☥️</td>
<td>AES USTUM</td>
<td>☥️</td>
<td>MOONRISE</td>
<td>☥️</td>
<td>TIGILLUM</td>
</tr>
<tr>
<td>☥️</td>
<td>CROCUS VENERIS</td>
<td>☥️</td>
<td>QUICKSILVER</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PISCES</td>
<td>☥️</td>
<td>SOUL</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>TIN</td>
<td>☥️</td>
<td>TOPAZ</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>DECOCTION</td>
<td>☥️</td>
<td>ARSENIC</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>GRAIN</td>
<td>☥️</td>
<td>BORAX</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PISCES</td>
<td>☥️</td>
<td>MATTER</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>E Bul lition</td>
<td>☥️</td>
<td>MOON</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>CALX METALLORUM</td>
<td>☥️</td>
<td>MOON DECREASING</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>CAPRICORN</td>
<td>☥️</td>
<td>SILVER</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>HANAE L</td>
<td>☥️</td>
<td>WISDOM</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>MATERIA PRIMA</td>
<td>☥️</td>
<td>APAS</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>MOON</td>
<td>☥️</td>
<td>GOLD</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PISCES</td>
<td>☥️</td>
<td>MOON</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PLANETARY S. (D)</td>
<td>☥️</td>
<td>PHILOSOPHER</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>QUICKSILVER</td>
<td>☥️</td>
<td>SEXUAL ENERGY</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>REALGAR</td>
<td>☥️</td>
<td>SILVER</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>SAL ALKALI</td>
<td>☥️</td>
<td>WATER</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>WARM</td>
<td>☥️</td>
<td>WATER</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PULVERISE</td>
<td>☥️</td>
<td>PHOSPHORUS</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PLANETARY S. (C)</td>
<td>☥️</td>
<td>CHARACTERS OF EL.</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PLANETARY S. (C)</td>
<td>☥️</td>
<td>PLANETARY S. (C)</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PLANETARY S. (C)</td>
<td>☥️</td>
<td>COAGULATE</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PLANETARY S. (C)</td>
<td>☥️</td>
<td>PUGILLUM</td>
<td>☥️</td>
<td></td>
</tr>
<tr>
<td>☥️</td>
<td>PLANETARY S. (C)</td>
<td>☥️</td>
<td>BOLE</td>
<td>☥️</td>
<td></td>
</tr>
</tbody>
</table>

336
INDEX OF SIGILS

TWO STROKES - Both strokes curved (continued)

出众
LEAD
PUGILLUM
SILVER

出众
CALX METALLORUM

出众
AIR

凸
CALCINATED ALUM

凸
POUND

凸
MARS

凸
CAPRICORN

凸
MELTING POT

凸
SOAPSTONE

凸
CANCER

凸
CANCER

凸
PLANETARY S. (S)

凸
TAURUS

凸
TAURUS

凸
TIGILLUM

凸
SAL TARTARI

凸
CALX

凸
QUICKLIME

凸
SULPHUR

凸
GLASS

凸
VITRUM

凸
FIRE

凸
RECEIVER

凸
POPULUS

凸
SAL ALKALI

出众
DISTILLATION

出众
HOUR

出众
KEDEMEL

出众
KEDEMEL

凸
HALF

凸
SALT

凸
TAURUS

凸
SATURN

凸
SUN

337
<table>
<thead>
<tr>
<th>Two Strokes - Large Circle and One Stroke</th>
</tr>
</thead>
<tbody>
<tr>
<td>☺ SALT</td>
</tr>
<tr>
<td>☻ OLIVE OIL</td>
</tr>
<tr>
<td>☘ AHERENUM</td>
</tr>
<tr>
<td>☯ AIR</td>
</tr>
<tr>
<td>☸ ALCALICUS</td>
</tr>
<tr>
<td>☹ EARTH</td>
</tr>
<tr>
<td>☺ ELEMENTS</td>
</tr>
<tr>
<td>☻ HOLY DEITY</td>
</tr>
<tr>
<td>☸ LIGHT</td>
</tr>
<tr>
<td>☹ LILITH</td>
</tr>
<tr>
<td>☺ MANIFESTATION</td>
</tr>
<tr>
<td>☻ MOTHER NATURE</td>
</tr>
<tr>
<td>☸ MOTION</td>
</tr>
<tr>
<td>☹ PLANET</td>
</tr>
<tr>
<td>☺ PASTE</td>
</tr>
<tr>
<td>☻ QUICKSILVER</td>
</tr>
<tr>
<td>☸ SALTPETRE</td>
</tr>
<tr>
<td>☹ STAGNATED</td>
</tr>
<tr>
<td>☺ SPIRIT</td>
</tr>
<tr>
<td>☻ THREE EARTHS</td>
</tr>
<tr>
<td>☘ VERDIGRIS</td>
</tr>
<tr>
<td>☺ ACIDUS</td>
</tr>
<tr>
<td>☻ AZOTE</td>
</tr>
<tr>
<td>☺ DIDO</td>
</tr>
<tr>
<td>☻ MALE ELEMENT</td>
</tr>
<tr>
<td>☸ ORIGIN</td>
</tr>
<tr>
<td>☹ POTASSIUM NITRATE</td>
</tr>
<tr>
<td>☺ SALSITER</td>
</tr>
<tr>
<td>☻ SALTPETRE</td>
</tr>
<tr>
<td>☹ SPIRIT</td>
</tr>
<tr>
<td>☺ THREE WATERS</td>
</tr>
<tr>
<td>☘ FLOWERS OF BRASS</td>
</tr>
<tr>
<td>☦ IRON</td>
</tr>
<tr>
<td>☘ MARCASITE</td>
</tr>
<tr>
<td>☦ SALTPETRE</td>
</tr>
<tr>
<td>☺ VITRIOL</td>
</tr>
<tr>
<td>☦ SMOKE</td>
</tr>
<tr>
<td>☦ SUN</td>
</tr>
<tr>
<td>☦ BORAX</td>
</tr>
<tr>
<td>☦ EARTH</td>
</tr>
<tr>
<td>☥ GLASS OIL</td>
</tr>
<tr>
<td>☦ OIL DISTILLATE</td>
</tr>
<tr>
<td>☥ OIL OF TARTAR</td>
</tr>
<tr>
<td>☦ SALT</td>
</tr>
<tr>
<td>☥ GLASS</td>
</tr>
<tr>
<td>☦ ALUM</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ BORAX</td>
</tr>
<tr>
<td>☦ IRON FILINGS</td>
</tr>
<tr>
<td>☥ LUNA FIXA</td>
</tr>
<tr>
<td>☦ SAL GEMMA</td>
</tr>
<tr>
<td>☥ SALT</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MURIEL</td>
</tr>
<tr>
<td>☦ GOLD</td>
</tr>
<tr>
<td>☥ POTASH</td>
</tr>
<tr>
<td>☦ SAL ALKALI</td>
</tr>
<tr>
<td>☥ CANCER</td>
</tr>
<tr>
<td>☦ SUN</td>
</tr>
<tr>
<td>☥ BORAX</td>
</tr>
<tr>
<td>☦ SOAPSTONE</td>
</tr>
<tr>
<td>☥ SALT</td>
</tr>
<tr>
<td>☦ MARCASITE</td>
</tr>
<tr>
<td>☥ AQUA REGIS</td>
</tr>
<tr>
<td>☦ BORAX</td>
</tr>
<tr>
<td>☥ CASSIEL</td>
</tr>
<tr>
<td>☦ CINNABAR</td>
</tr>
<tr>
<td>☥ CINNABAR</td>
</tr>
<tr>
<td>☦ ALUM</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
<tr>
<td>☥ MARCASITE</td>
</tr>
<tr>
<td>☦ TAURUS</td>
</tr>
</tbody>
</table>
| ☥ MARCASIT
TWO STROKES - Large circle and one stroke (continued)

8 MARCASITE
    MINERAL SALT
    OGDOAD
    PLANETARY S. (C)
    PLANETARY S. (D)
    POTASH
    PRIAPUS Tauri
    SAL ALKALI
    SAL GEMMA
    TUTIA
    VERDIGRIS
    WATER OF LIFE
    WHITE ARSENIC
    WHITE VITRIOL

∞ INFINITY
    OGDOAD
    OPPOSITION

○ HAURIENS PRIMUS
    SIDUS FORTUNAE

○ CORNUA SCORPIONIS

○ ZINC

○ OIL
    SUGAR

8 POPULUS

○ SUN

6 RETORT
    TIN

○ RECEIVER

○ WHITE VITRIOL

○ TAUROUS

○ MOON

○ SOAPSTONE

○ CALCINATED GOLD
    GOLD

○ MOON

○ PROJECTION

○ PLANETARY S (S)

○ ALUMEN PLUMBEUM

○ CRYSTAL
    QUINTILE
    SOAPSTONE

○ MARCASITE
    SALPETRE

○ SUN

○ CRUDE METAL
    BRONZE

○ CONCH

○ MARCASITE

○ OSSA

○ SILVER

○ COPPER

○ WHEEL OF FORTUNE

○ SAL GEMMA

○ VULCAN

○ LEAD
TWO STROKES - Small circle and one stroke

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>⌀</td>
<td>GLASS</td>
</tr>
<tr>
<td>☿</td>
<td>ANTIMONY</td>
</tr>
<tr>
<td>☿</td>
<td>CROSS</td>
</tr>
<tr>
<td>☿</td>
<td>DAY</td>
</tr>
<tr>
<td>☿</td>
<td>DISTILLATION</td>
</tr>
<tr>
<td>☿</td>
<td>SALTPETRE</td>
</tr>
<tr>
<td>☿</td>
<td>VERDGRIS</td>
</tr>
<tr>
<td>☿</td>
<td>CHARACTERS OF EL.</td>
</tr>
<tr>
<td>☿</td>
<td>MELTING POT</td>
</tr>
<tr>
<td>☿</td>
<td>NIGHT</td>
</tr>
<tr>
<td>☿</td>
<td>VENUS</td>
</tr>
<tr>
<td>☿</td>
<td>QUINTESSENCE</td>
</tr>
<tr>
<td>☿</td>
<td>SMOKE</td>
</tr>
<tr>
<td>☿</td>
<td>ALUM</td>
</tr>
<tr>
<td>☿</td>
<td>NIGHT</td>
</tr>
<tr>
<td>☿</td>
<td>ARSENIC</td>
</tr>
<tr>
<td>☿</td>
<td>HOUR</td>
</tr>
<tr>
<td>☿</td>
<td>SOLVERE</td>
</tr>
<tr>
<td>☿</td>
<td>NIGHT</td>
</tr>
<tr>
<td>☿</td>
<td>VERDGRIS</td>
</tr>
<tr>
<td>☿</td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td>☿</td>
<td>CONJUNCTION</td>
</tr>
<tr>
<td>☿</td>
<td>CONJUNCTION</td>
</tr>
<tr>
<td>☿</td>
<td>DAY</td>
</tr>
<tr>
<td>☿</td>
<td>VITRUM</td>
</tr>
<tr>
<td>☿</td>
<td>COPPERAS</td>
</tr>
<tr>
<td>☿</td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td>☿</td>
<td>CONJUNCTION</td>
</tr>
<tr>
<td>☿</td>
<td>DAY</td>
</tr>
<tr>
<td>☿</td>
<td>GENUINE SULPHUR</td>
</tr>
<tr>
<td>☿</td>
<td>MERCURY</td>
</tr>
<tr>
<td>☿</td>
<td>SUN</td>
</tr>
<tr>
<td>☿</td>
<td>BURNED ALUM</td>
</tr>
<tr>
<td>☿</td>
<td>DAY</td>
</tr>
<tr>
<td>☿</td>
<td>CHARACTERS OF EL.</td>
</tr>
<tr>
<td>☿</td>
<td>SALTPETRE</td>
</tr>
<tr>
<td>☿</td>
<td>LILITH</td>
</tr>
<tr>
<td>☿</td>
<td>MARS</td>
</tr>
<tr>
<td>☿</td>
<td>MERCURY</td>
</tr>
<tr>
<td>☿</td>
<td>OIL OF TALC</td>
</tr>
<tr>
<td>☿</td>
<td>SALT</td>
</tr>
<tr>
<td>☿</td>
<td>COPPER</td>
</tr>
<tr>
<td>☿</td>
<td>DEATH</td>
</tr>
<tr>
<td>☿</td>
<td>EARTH</td>
</tr>
<tr>
<td>☿</td>
<td>SPIRIT</td>
</tr>
<tr>
<td>☿</td>
<td>LEO</td>
</tr>
<tr>
<td>☿</td>
<td>ARSENIC</td>
</tr>
<tr>
<td>☿</td>
<td>SOLOVRE</td>
</tr>
<tr>
<td>☿</td>
<td>BOLE</td>
</tr>
<tr>
<td>☿</td>
<td>ALUM</td>
</tr>
<tr>
<td>☿</td>
<td>DISTILLATION</td>
</tr>
<tr>
<td>☿</td>
<td>LEO</td>
</tr>
<tr>
<td>☿</td>
<td>ARSENIC</td>
</tr>
<tr>
<td>☿</td>
<td>CAUDA</td>
</tr>
<tr>
<td>☿</td>
<td>FIRE</td>
</tr>
<tr>
<td>☿</td>
<td>SOOT</td>
</tr>
<tr>
<td>☿</td>
<td>LEO</td>
</tr>
<tr>
<td>☿</td>
<td>LEO</td>
</tr>
<tr>
<td>☿</td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td>☿</td>
<td>CALX</td>
</tr>
<tr>
<td>☿</td>
<td>CHARACTERS OF EL.</td>
</tr>
<tr>
<td>☿</td>
<td>COAGULATION</td>
</tr>
<tr>
<td>☿</td>
<td>RETORT</td>
</tr>
<tr>
<td>☿</td>
<td>DAY</td>
</tr>
<tr>
<td>☿</td>
<td>SAL ALKALI</td>
</tr>
<tr>
<td>☿</td>
<td>LEO</td>
</tr>
<tr>
<td>☿</td>
<td>DISTILLATION</td>
</tr>
<tr>
<td>☿</td>
<td>WHITE VITRIOL</td>
</tr>
<tr>
<td>☿</td>
<td>DISTILLATION</td>
</tr>
<tr>
<td>☿</td>
<td>SAL GEMMA</td>
</tr>
<tr>
<td>☿</td>
<td>SILVER</td>
</tr>
<tr>
<td>☿</td>
<td>WHITE ARSENIC</td>
</tr>
<tr>
<td>☿</td>
<td>ARSENIC</td>
</tr>
<tr>
<td>☿</td>
<td>DUNG</td>
</tr>
<tr>
<td>☿</td>
<td>AUTUMN</td>
</tr>
<tr>
<td>☿</td>
<td>HAUERIENS SECUNDUS</td>
</tr>
<tr>
<td>☿</td>
<td>PREVIOUS SYZYGY</td>
</tr>
<tr>
<td>☿</td>
<td>ARSENIC</td>
</tr>
</tbody>
</table>
TWO STROKES - Small circle and one stroke (continued)

- OGDoad
  WATER

- CAPRICORN

- VINEGAR

- MAGNESIA OF GOLD

- CAPRICORN

- TERRESTRIAL

- SAL ALKALI
  SALT OF KALI

- COBALT

- MERCURY
  TAURUS

- EYE
  TIN

- DISTILLATION
  BONES

- MYRIAD

- CORNUA ARIETIS

- CONJUNCTION

- SILVER PAINT

- EARTH

- GOLD

- OCCULTATION

- LEO

- LEO
THREE STROKES - Large circle with lines inside

+ VEGETABILIA
+ EARTH
+ AHERNUM
+ SPHERE
  VEGETABILIA
+ ALUM
  CALX
  CAPUT MORTUUM
  CREATION
  CROSSWHEEL
  CRYSTALLISED VER.
  DEATH
  EARTH
  FALL OF MAN
  FORM
  HERMIT
  MALE AND FEMALE
  MANIFESTATION
  ORIGIN
  PARS
  QUATERNARY
  ROSY CROSS
  SULPHUR
  VERDIGRIS
  VITRIOL
+ EVOLUTION
  MINERALIA
  ORIGIN
  TAU
+ ANIMALIA
  SOAPSTONE
+ CRYSTALLISED VER.
  GENUINE SULPHUR
  VERDIGRIS
  VITRIOL
  VITRIOLIC ACID
+ VITRIOL
+ COLCOPTHARUM
+ CONJUNCTIO
  VERDIGRIS
+ CONJUNCTIO
+ SODA
+ OIL
+ HONEY
+ CROCUS VENERIS
+ SILVER
+ STAGNATED
+ SUN
+ QUICKLIME
+ THREE AIRS
+ SALTPETRE
+ CAPUT MORTUUM
+ SODA
+ LEAD
+ PLATINUM
+ MYSTERIOUS PLA.
+ SAL AMMONIAC
+ SAL AMMONIAC
+ MARCASITA AUREA
+ SEPARATION
+ GOLD
+ WHITE VITRIOL
+ AGATE
+ SUN
THREE STROKES - Large circle with lines outside

DIGEST
REALGAR
TAURUS
TAURUS
SOAPSTONE
SPRING
TAURUS
PRIAPUS TAURI
REALGAR
VINEGAR
ANTIMONY
BORAX
CINNABAR
EARTH
FORTUNA MINOR
JUPITER
MARS
THREE FIRES
VENUS

ANTIMONY REGULUS
IRON
MARS
QUICKLIME
MARS
CROCUS MARTIS
ANTIMONY
ANTIMONY
LEO
CARCER
SALT
CROCUS VENERIS

CROCUS VENERIS
ARSENIC SUBLIMATE
COPPER
DIGESTION
MARS
VENUS
TAURUS
RETORT
CHARACTERS OF EL.
DAY
AURICHALCUM
SAL GEMMA
VITRUM
TIN
CALCINATE
DAIMON
COBALT
GRADES OF FIRE
POTASH
VENUS
AIR
BELL METAL
COPPER
FEMALE
FORTUNA MAJOR
VENUS
VERDIGRIS
BRASS
CROCUS VENERIS
VENUS

MINIUM
ETHERIC
FLOWERS OF BRASS
LITHARGY
SCORPIO
SAL AMMONIAC
POTASH
VITRIOL
RED ORPIMENT
RED ORPIMENT
RED VINEGAR
SUN
SUN
MARCASITE
CINNABAR
LUTUM SAPIENT.

DAIMON

PLANETARY S. (C)
THREE STROKES - Large circle with strokes both inside and outside

- SUN
- LOETITIA
- GOLD
- ARMENIAN BOLE
- EARTH
- SALTPETRE
- MAGNESIA
- SALTPETRE
- HALF OUNCE
- EARTH
- MONTH
- SAL GEMMA
- TAURUS
- MARCASITE
- CALAMINE
- DIGEST
- CALCINATED GOLD
- CALX
- PARS
- PISCES
- PLANETARY S. (S)
- COPPER
- ARMENIAN BOLE
- ASHES
- BOLE
- CALAMINE
- CINDERS
- FIRE HAND
- MENSTRUUM
- NITRE GLOBULES
- SULPHUR
- VENUS
- LITHARGE OF GOLD
- OIL
- CRYSTAL
- TRISTITIA
- VERDIGRIS
- EARTH
- WHITE VITRIOL
- CALCINATED ALUM
- SALT
- SALT
- SULPHUR
- WAX
- CROSS
- HAEMATITE
- PARS
- SALT
- ZODIAC
- CALCINATED TARTAR
- PARS
- VERDIGRIS
- ARMENIAN BOLE
- VERDIGRIS
- HAMALIEL
- OIL
- ANTIMONY
- PASTE
- OLIVE OIL
- SPIRIT OF VIRGO
- TIN
- LEAD
- QUICKSILVER
- MARS
- MARS
- PASTE
- WHITE VITRIOL
- CALCINATED ALUM
- SALT
- QUICKSILVER
- ACID
- NITRIC ACID
- COPPERAS
- THREE WATERS
- VITRIOL
- WHITE VITRIOL
- VITRIOL
- VITRIOL
- VITRIOL
- CROCUS VENERIS
- ORPIMENT
- MORTAL ADAM
- ROMAN VITRIOL
- CINNABAR
- FORTUNE
- ARMENIAN BOLE
THREE STROKES - Large circle with strokes both inside and outside (cont.)

- ALUM
  VITRIOL

\[\] COPPER
  PURGE

\[\] AES USTUM

\[\] COPPER

\[\] OIL

\[\] MOON

\[\] SUN

\[\] CINNABAR

\[\] GOLD

\[\] BORAX

\[\] ARSENIC SUBLIMATE
THREE STROKES - Two small circles plus stroke

AES USTUM
ANTIMONY
ARSENIC
CHARACTERS OF EL.
CHRIST
COPPER FILINGS
NICCOLUM
OPPOSITION
PLANETARY S. (C)
WHITE ARSENIC

DISTILLATION

PLANETARY S. (S)

WHITE ARSENIC

ZINC

PLANETARY S. (D)
SPIRIT OF GOLD

VITRIOL

BORAX

CINNABAR

CINNABAR
ORPIMENT
VITRIOL
YEAR

COAGULATION

DIGEST

SAL GEMMA

MERCURY SUBLIMATE

SALT

PURIFY

BOLE
DRACHMA
OIL OF TAR

ARIES
NODE
PURIFICATION
REALGAR

ASCENDING NODE
OLEUM SANSARI

PURIFY

TAURUS

CAPUT

NODE
SAL VITRI
UNCIA

SOAPSTONE

QUICKSILVER

CAPUT
DESCENDING NODE
LEO

LEO

JUPITER
SUBLIMATE
WHITE WINE

ASCENDING NODE
DESCENDING NODE

OUNCE

MERCURY SUBLIMATE

ARSenic
BORAX
GLASS
OPPOSITION
WHITE ARSENIC

WHITE ARSENIC

CHARACTERS OF EL.

SUN
VENUS

AGATE

VERDIGRIS

GLASS

SULPHUROUS MATTER

QUICKSILVER

MERCURY

WHITE ARSENIC

COAGULATION

ALUM
AURICHALCUM
BRASS
DISTILLATION
GOLD
OPPOSITION
RED ARSENIC

DISTILLATION

ANGEL
IRON FILINGS

ALBUMEN
ALUM

WHITE ARSENIC

QUINTESSENCE

CHARACTERS OF EL.

QUINTESSENCE

SATURN

WHITE ARSENIC

CHARACTERS OF EL.

SUN
VENUS

AGATE
THREE STROKES - Three small circles

○ CORONA
○ MERCURY OF LEAD
○ CONCH
○ AQUA REGIS
○ ETHERIC
  OIL
  OIL DISTILLATE
  OIL OF TARTAR
  OLIVE OIL
  SULPHUR
○ AQUA REGIS
○ COOPERTA
○○ WHITE ARSENIC
○○ CALX
  CALX METALLORUM
○○ WHITE ARSENIC
○ BOILED OIL
○ PEBBLE
○ MINIUM
○ PASTOR
○ BRACHIIUM
○ TIN
### THREE STROKES - One small circle plus two curves

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Symbol</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>🍯</td>
<td>MARCASITE</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>SPIRIT</td>
<td>🍯</td>
<td>MERCURY SUBLIMATE</td>
</tr>
<tr>
<td>🍯</td>
<td>TAURUS</td>
<td>🍯</td>
<td>CHARACTERS OF EL.</td>
</tr>
<tr>
<td>🍯</td>
<td>REALGAR SAL AMMONIAC</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>HOUR</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>IRON</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>STEEL</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>FLOW</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>IRON</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>FLOWERS OF BRASS</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>WHITE ARSENIC</td>
<td>🍯</td>
<td>PURIFICATION</td>
</tr>
<tr>
<td>🍯</td>
<td>COAGULATION</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>SUBLIMATE</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>SALSITER</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>DISTILLATION</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>ADAMAS</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>AQUISITIO</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>AMISSIO</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>VITRIOL</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>CANCER</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>CALCINATED TARTAR</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>LEAD</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>ARIES</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>GENIUS OF EARTH</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>OIL OF TARTAR</td>
<td>🍯</td>
<td>LEO</td>
</tr>
<tr>
<td>🍯</td>
<td>CAPRICORN</td>
<td>🍯</td>
<td>SCORPIO</td>
</tr>
<tr>
<td>🍯</td>
<td>CAPRICORN</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>CANCER</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>CALCINATED TARTAR</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>LEAD</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>ARIES</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>GENIUS OF EARTH</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>OIL OF TARTAR</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>CAPRICORN</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>MALCHIDAEL</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>PISCES</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td>CAPUT MORTUUM DEATH</td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>🍯</td>
<td></td>
<td>🍯</td>
<td></td>
</tr>
<tr>
<td>THREES STROKES - One small circle plus one straight line</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STEEL</td>
<td>AUTUMN</td>
<td>PLANETARY S. (S)</td>
<td></td>
</tr>
<tr>
<td>CROCUS VENERIS</td>
<td>SPIRIT OF TAURUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IRON</td>
<td>SPIRIT OF PISCES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARS</td>
<td>BORAX</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MERCURY</td>
<td>WHITE ARSENIC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VINEGAR</td>
<td>SAL ALKALI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STAR</td>
<td>AES USTUM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SALTPETRE</td>
<td>GLASS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEPTUNE</td>
<td>PLANETARY S. (S)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLUTO</td>
<td>DISTILLATION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEPTUNE</td>
<td>ANTIMONY FLOWERS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AES USTUM</td>
<td>MERCURY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEAD ORE</td>
<td>TAURUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AURICHALCUM</td>
<td>BOLE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRASS</td>
<td>LEO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IRON FILINGS</td>
<td>CUCURBITA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARIES</td>
<td>ANTIMONY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SALT</td>
<td>BOLE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANTIMONY HEPAR</td>
<td>LEAD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARIES</td>
<td>CALCINATED TARTAR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SALT</td>
<td>TARTAR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANTIMONY HEPAR</td>
<td>CAPRICORN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARIES</td>
<td>AQUISITIO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SALT</td>
<td>UNBURNED SULPHUR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CROCUS MARTIS</td>
<td>VENUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CROCUS VENERIS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SULPHUR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALUMEN PLUMEUM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOLE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARSENIC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SACRED</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARSENIC SUBLIM.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARIES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COPPER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RETORT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUN</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAL GEMMA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SATURN</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Icon</td>
<td>Term</td>
<td>Planetary S.</td>
<td>Explanation</td>
</tr>
<tr>
<td>------</td>
<td>--------------------------------</td>
<td>--------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>⛔️</td>
<td>Circulating Fire</td>
<td></td>
<td>TUTIA</td>
</tr>
<tr>
<td>⛔️</td>
<td>Potash</td>
<td></td>
<td>Alum</td>
</tr>
<tr>
<td>⛔️</td>
<td>Sal Alkali</td>
<td></td>
<td>Crystallised Ver. Fixed Cross Zodiac</td>
</tr>
<tr>
<td>⛔️</td>
<td>Cardinality</td>
<td></td>
<td>OIL</td>
</tr>
<tr>
<td>⛔️</td>
<td>Drachma</td>
<td></td>
<td>Sal Alkali</td>
</tr>
<tr>
<td>⛔️</td>
<td>Eggshell</td>
<td></td>
<td>Arsenic SUBL.</td>
</tr>
<tr>
<td>⛔️</td>
<td>Marcasite</td>
<td></td>
<td>Silver Paint</td>
</tr>
<tr>
<td>⛔️</td>
<td>Albumen</td>
<td></td>
<td>Silver</td>
</tr>
<tr>
<td>⛔️</td>
<td>Egg Yolk</td>
<td></td>
<td>Crocus Martis</td>
</tr>
<tr>
<td>⛔️</td>
<td>Sal Gemma</td>
<td></td>
<td>Planetary S. (S)</td>
</tr>
<tr>
<td>⛔️</td>
<td>Aurum Musicum</td>
<td></td>
<td>Spoonful</td>
</tr>
<tr>
<td>⛔️</td>
<td>Planetary S. (S)</td>
<td></td>
<td>Sulphur</td>
</tr>
<tr>
<td>⛔️</td>
<td>Potable Gold</td>
<td></td>
<td>Sun</td>
</tr>
<tr>
<td>⛔️</td>
<td>Jupiter</td>
<td></td>
<td>Borax</td>
</tr>
<tr>
<td>⛔️</td>
<td>Origin</td>
<td></td>
<td>Salt</td>
</tr>
<tr>
<td>⛔️</td>
<td>Christ</td>
<td></td>
<td>Potash</td>
</tr>
<tr>
<td>⛔️</td>
<td>Christ</td>
<td></td>
<td>Ankh Capricorn</td>
</tr>
<tr>
<td>⛔️</td>
<td>Christ</td>
<td></td>
<td>Oil of Sulphur Origin</td>
</tr>
<tr>
<td>⛔️</td>
<td>Christmon</td>
<td></td>
<td>Ru Sacrifice</td>
</tr>
<tr>
<td>⛔️</td>
<td>Amissio</td>
<td></td>
<td>TAO</td>
</tr>
<tr>
<td>⛔️</td>
<td>Bile</td>
<td></td>
<td>VENUS</td>
</tr>
<tr>
<td>⛔️</td>
<td>Crucible</td>
<td></td>
<td>CINNABAR</td>
</tr>
<tr>
<td>⛔️</td>
<td>Wine</td>
<td></td>
<td>CINNABAR</td>
</tr>
<tr>
<td>⛔️</td>
<td>Sulphur</td>
<td></td>
<td>Skillet</td>
</tr>
<tr>
<td>⛔️</td>
<td>Sulphur</td>
<td></td>
<td>Menstruum</td>
</tr>
<tr>
<td>⛔️</td>
<td>Mercury</td>
<td></td>
<td>Alum Vindigis</td>
</tr>
<tr>
<td>⛔️</td>
<td>Coagulation</td>
<td></td>
<td>Vitrum</td>
</tr>
<tr>
<td>⛔️</td>
<td>Crystallised Ver.</td>
<td></td>
<td>Day</td>
</tr>
<tr>
<td>⛔️</td>
<td>Pluto</td>
<td></td>
<td>Day</td>
</tr>
<tr>
<td>⛔️</td>
<td>Salt</td>
<td></td>
<td>Planetary S. (S)</td>
</tr>
<tr>
<td>⛔️</td>
<td>R</td>
<td></td>
<td>Planetary S. (C)</td>
</tr>
</tbody>
</table>

350
THREE STROKES - Three straight strokes forming enclosure

AMMONIA
ARCHETYPES
CREATION
CREATIVE INTELLECT
DESCENDANT
EMPEROR
FIRE
HEAT
HERMETIC TETRAD
HIGHER MAN
LIGHT
MEAKNESS
MINIMUM
OCCULT TRIANGLE
TEJAS
TERNARY
TRIGONUM
TRINE
TRINITY
WISDOM

SAL AMMONIAC
MELTING POT
PLANETARY S. (C)
PLANETARY S. (S)
POTASH
SAL AMMONIAC
TIN

SPIRIT OF WINE
HOLY DEITY
DISORDERED INTELLECT
ALUM
ASCENDANT
COPPER
ALEPH
LEO
MELTING POT
JUPITER
TIN
DISTILLATION
MELTING POT
MINIMUM
SKILLET
TARTAR
TIGILLUM
CRUCIBLE
SKILLET
TIGILLUM

PHLEGMA

PLANETARY S (C)
PLANETARY S (S)
<table>
<thead>
<tr>
<th>THREE STROKES - Three straight lines forming open sigil</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARCASITE</td>
</tr>
<tr>
<td>AQUA REGIS</td>
</tr>
<tr>
<td>AQUARIUS</td>
</tr>
<tr>
<td>IRON</td>
</tr>
<tr>
<td>LEAD</td>
</tr>
<tr>
<td>LEAD PASSIVE INTELLECT</td>
</tr>
<tr>
<td>AQUARIUS</td>
</tr>
<tr>
<td>AQUA REGIS</td>
</tr>
<tr>
<td>ACTIVE INTELLECT</td>
</tr>
<tr>
<td>EARTH HAND JESUS WHITE LEAD</td>
</tr>
<tr>
<td>EARTH HAND JESUS WHITE LEAD</td>
</tr>
<tr>
<td>CHARIOT HERCULES MERCURY WHITE ARSENIC WHITE LEAD</td>
</tr>
<tr>
<td>PUER</td>
</tr>
<tr>
<td>PLANETARY S. (S) PUELLA</td>
</tr>
<tr>
<td>PLANETARY S. (S) PUELLA</td>
</tr>
<tr>
<td>BIQUINTILE RED SULPHUR</td>
</tr>
<tr>
<td>CAPUT MORTUUM</td>
</tr>
<tr>
<td>AIR</td>
</tr>
<tr>
<td>SAGITTARIUS SEXTILE</td>
</tr>
<tr>
<td>SAGITTARIUS</td>
</tr>
<tr>
<td>BRASS PHLEGMNA SUN</td>
</tr>
<tr>
<td>BRASS PHLEGMNA SUN</td>
</tr>
<tr>
<td>BRASS PHLEGMNA SUN</td>
</tr>
<tr>
<td>BRASS PHLEGMNA SUN</td>
</tr>
<tr>
<td>BRASS PHLEGMNA SUN</td>
</tr>
<tr>
<td>BRASS PHLEGMNA SUN</td>
</tr>
<tr>
<td>BRASS PHLEGMNA SUN</td>
</tr>
<tr>
<td>BRASS PHLEGMNA SUN</td>
</tr>
<tr>
<td>BRASS PHLEGMNA SUN</td>
</tr>
<tr>
<td>THREE STROKES</td>
</tr>
<tr>
<td>---------------</td>
</tr>
<tr>
<td>AMMONIA</td>
</tr>
<tr>
<td>CHRISTMON</td>
</tr>
<tr>
<td>FIXED STAR</td>
</tr>
<tr>
<td>PRAYER</td>
</tr>
<tr>
<td>SEXTILE</td>
</tr>
<tr>
<td>STAR</td>
</tr>
<tr>
<td>SUMMER</td>
</tr>
<tr>
<td>FIXED STAR</td>
</tr>
<tr>
<td>SAL AMMONIAC</td>
</tr>
<tr>
<td>STAR</td>
</tr>
<tr>
<td>WHITE ARSENIC</td>
</tr>
<tr>
<td>CROSS</td>
</tr>
<tr>
<td>NIGHT</td>
</tr>
<tr>
<td>CHRISTMON</td>
</tr>
<tr>
<td>QUINCUNX</td>
</tr>
<tr>
<td>CROSS</td>
</tr>
<tr>
<td>EXPECTANT SOUL</td>
</tr>
<tr>
<td>LOVERS ARCANUM</td>
</tr>
<tr>
<td>PRAYER</td>
</tr>
<tr>
<td>PYTHAGOREAN SIGIL</td>
</tr>
<tr>
<td>TRINITY</td>
</tr>
<tr>
<td>VAU</td>
</tr>
<tr>
<td>NIGHT</td>
</tr>
<tr>
<td>COPPER</td>
</tr>
<tr>
<td>SEMI-SEXTILE</td>
</tr>
<tr>
<td>SEMI-SEXTILE</td>
</tr>
<tr>
<td>COPPER</td>
</tr>
<tr>
<td>SULPHUR</td>
</tr>
<tr>
<td>FIXATION</td>
</tr>
<tr>
<td>DESCENDING SALVATION</td>
</tr>
<tr>
<td>PRAYER</td>
</tr>
<tr>
<td>QUINCUNX</td>
</tr>
<tr>
<td>ALPHA</td>
</tr>
</tbody>
</table>
THREE STROKES - Two straight lines, in cross or T, forming open sigil

<table>
<thead>
<tr>
<th>Copper</th>
<th>Antimony</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magnesia of Iron</td>
<td>Annual</td>
</tr>
<tr>
<td>Mercury</td>
<td>Acid</td>
</tr>
<tr>
<td>Mercury Sublimate</td>
<td>Lead</td>
</tr>
<tr>
<td>Neptune</td>
<td>Arsenic</td>
</tr>
<tr>
<td>Quicksilver</td>
<td>Tutia</td>
</tr>
<tr>
<td>Soapstone</td>
<td>Saturn</td>
</tr>
<tr>
<td>White Prec. of M.</td>
<td>Lead</td>
</tr>
<tr>
<td>Planetary S. (S)</td>
<td>Saturn</td>
</tr>
<tr>
<td>Planetary S. (S)</td>
<td>Saturn</td>
</tr>
<tr>
<td>Quicksilver</td>
<td>Cassel</td>
</tr>
<tr>
<td>Mercury</td>
<td>Lead</td>
</tr>
<tr>
<td>Quicksilver</td>
<td>Tannin</td>
</tr>
<tr>
<td>Jupiter</td>
<td>Ceres</td>
</tr>
<tr>
<td>Test</td>
<td>Tannin</td>
</tr>
<tr>
<td>Touria</td>
<td>Ceres</td>
</tr>
<tr>
<td>Pilgrimage</td>
<td>Tutia</td>
</tr>
<tr>
<td>Pluto</td>
<td>Tannin</td>
</tr>
<tr>
<td>Planetary S. (D)</td>
<td>Tannin</td>
</tr>
<tr>
<td>Uranus</td>
<td>Planetary S. (S)</td>
</tr>
<tr>
<td>Sal Alkali</td>
<td>Quicksilver</td>
</tr>
<tr>
<td>Sal Alkali</td>
<td>Sap</td>
</tr>
<tr>
<td>Planetary S. (S)</td>
<td>Calx Metallorum</td>
</tr>
<tr>
<td>Red Wine</td>
<td>Sublimate</td>
</tr>
<tr>
<td>Crocus</td>
<td>Christ Triumphant</td>
</tr>
<tr>
<td>Calcinate</td>
<td>Neptune</td>
</tr>
<tr>
<td>Planetary S. (D)</td>
<td>Lime</td>
</tr>
<tr>
<td>Planetary S. (D)</td>
<td>Crystal</td>
</tr>
<tr>
<td>Animalia</td>
<td>Cross</td>
</tr>
</tbody>
</table>

Sulphur
<table>
<thead>
<tr>
<th>THREE STROKES - Two straight strokes, forming enclosure in sigil</th>
</tr>
</thead>
<tbody>
<tr>
<td>+ CHRIST CROSS</td>
</tr>
<tr>
<td>◊ DISTILLATION MELTING POT</td>
</tr>
<tr>
<td>ν TARTAR</td>
</tr>
<tr>
<td>❂ CRUCIBLE</td>
</tr>
<tr>
<td>⚜ VINEGAR</td>
</tr>
<tr>
<td>⦨ DULL FIRE</td>
</tr>
<tr>
<td>☾ MERCURY SUB.</td>
</tr>
<tr>
<td>⚱ MINIMUM</td>
</tr>
<tr>
<td>☼ MOON</td>
</tr>
<tr>
<td>☪ SPRING</td>
</tr>
<tr>
<td>⚜ VINEGAR</td>
</tr>
<tr>
<td>☾ ROMAN VITRIOL</td>
</tr>
<tr>
<td>☽ WHITE ARSENIC</td>
</tr>
<tr>
<td>ν TARTAR</td>
</tr>
<tr>
<td>☽ MOON</td>
</tr>
<tr>
<td>☽ CALX</td>
</tr>
<tr>
<td>☽ CALX METALLORUM</td>
</tr>
<tr>
<td>☽ ALEPH</td>
</tr>
<tr>
<td>☽ VITRIOL</td>
</tr>
<tr>
<td>☽ SOAPSTONE</td>
</tr>
<tr>
<td>☽ MOON</td>
</tr>
<tr>
<td>⚱ LAMP PLUTO</td>
</tr>
<tr>
<td>⚱ MOVING MAN SAL ALKALI</td>
</tr>
</tbody>
</table>
THREE STROKES - Two straight lines giving open sigil

| V  | AQUA REGIS | LIBRA  | ─ | MONTH |
| V  | MENSTRUUM | OURANOS | N | MERCURY |
| V  | SPIRIT OF WINE | SKY | G | CANE |
| V  | SPIRIT OF WINE | SPIRIT | 2 | CANCER |
| C  | QUICKLIME | LIBRA | 2 | CALX METALLORUM |
| C  | QUICKLIME | OMEGA | 2 | SAGITTARIUS |
| C  | MINERAL SALT | SUBLIMATE | 2 | PLANETARY S. (D) |
| N  | LEAD | SODA | 3 | PHLEGMMA |
| V  | YELLOW WAX | DAY | 3 | LITHARGE |
| V  | STONE | DRACHMA | 3 | MELTING POT |
| V  | REGULUS | MARS | 3 | MERCURY |
| V  | FIXED | MINERAL SALT | 3 | HOUR |
| V  | FILTER | PLANETARY S. (C) | 3 | SATURN |
| V  | FIX | SAL AMMONIAC | 3 | SUBLIMATE |
| A  | ALUM | SALT | 3 | LAPIES |
| N  | ALUM | MICZARIEL | 3 | CALX |
| A  | ALPHA | PLANETARY S. (S) | 3 | LIBRA |
| A  | PLANETARY S. (C) | STONE | 3 | PLANETARY S. (D) |
| A  | PLANETARY S. (C) | OIL | 3 | PLANETARY S. (S) |
| A  | ALKALI | OIL | 3 | PLANETARY S. (C) |
| A  | MELTING POT | OIL | 3 | PLANETARY S. (C) |
| A  | SUBLIMATE | FLORES | 3 | DAY AND NIGHT |
| A  | EARTH | ALUM | 3 | LUTUM SAPIENTIAE |
| A  | PRECIPITATE | PLANETARY S. (D) | 3 | SUN |
| A  | ANNEAL | PLANETARY S. (S) | 3 | TARTAR |
| A  | CALCINATE | ARIES | 3 | HOUR |
THREE STROKES - Two straight lines giving open sigil (continued)

PLANETARY S. (S)  CALCINATED LEAD  CALCINATED ALUM
SALTPETRE  PLANETARY S. (S)  FIX
SCRUPULUS  COAGULATION  FIXED
COAGULATION  VIRGO  LIME
QUICKLIME  SATURN  QUICKLIME
SUBLIMATE  COAGULATE
PLANETARY S. (S)  PLANETARY S. (S)
LUCIFER  SALT
RECEIVER  PLANETARY S. (S)
FROTH OF NITRE  PLANETARY S. (S)
FIX  VIRGO
VERCHIEL  WHITE ARSENIC
SOAPSTONE  VINEGAR
SEMI-SEXTILE  SCRUPULUS
SATURN  JUPITER
IRON  TERNARIUS
MOON  MILK
SUBLIMATE
JUPITER
JUPITER
CHRISTMON
CAPRICORN
ANTIMONY
ANISE

CRUCIBLE  CRUCIBLE
<table>
<thead>
<tr>
<th>Three Strokes - One straight and horizontal stroke</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Symbol] SAL AMMONIAC</td>
</tr>
<tr>
<td>![Symbol] PISCES</td>
</tr>
<tr>
<td>![Symbol] MOON PISCES SILVER PAINT</td>
</tr>
<tr>
<td>![Symbol] PISCES</td>
</tr>
<tr>
<td>![Symbol] LEAD</td>
</tr>
<tr>
<td>![Symbol] PISCES</td>
</tr>
<tr>
<td>![Symbol] SATURN</td>
</tr>
<tr>
<td>![Symbol] DUST</td>
</tr>
<tr>
<td>![Symbol] SILVER</td>
</tr>
<tr>
<td>![Symbol] ALUM PISCES PLANETARY S. (C) POTABLE GOLD SOAPSTONE THREE FIRES</td>
</tr>
<tr>
<td>![Symbol] DREGS PISCES</td>
</tr>
<tr>
<td>![Symbol] PISCES</td>
</tr>
<tr>
<td>![Symbol] ASTRAL WORLD</td>
</tr>
<tr>
<td>![Symbol] PISCES</td>
</tr>
<tr>
<td>![Symbol] AMEN PISCES WAXING AND WAN.</td>
</tr>
<tr>
<td>![Symbol] CAMPHOR</td>
</tr>
<tr>
<td>![Symbol] PLANETARY S. (S)</td>
</tr>
<tr>
<td>![Symbol] ZURIEL</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
THREE STROKES - One straight and horizontal stroke (continued)

ALUM

YELLOW

MARS

SAGITTARIUS

SPirit

ALUM

LUTUM SAPIENTIAE

TIN

VINEGAR

VIRGO

SAL ALKALI

TINCTURE

PLANETARY S. (D)

SATURN

SATURN

SAL ALKALI

SALT

ANTIMONY

WHITE VITRIOL

WHITE VITRIOL

PULVERISE

NIGHT

NIGHT

IGNIS FORTIS
## THREE STROKES - One straight and vertical stroke

<table>
<thead>
<tr>
<th>Stroke</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>🍂 BORAX</td>
<td>A TIN</td>
</tr>
<tr>
<td>CALX METALLORUM FIRE</td>
<td>🍂 VIRGO</td>
</tr>
<tr>
<td>LIBRUM</td>
<td>🍂 SULPHUR</td>
</tr>
<tr>
<td>SAL AMMONIAC</td>
<td>🍂 MERCURY</td>
</tr>
<tr>
<td>HORN</td>
<td>🍂 MERCURY</td>
</tr>
<tr>
<td>QUICKSILVER</td>
<td>🍂 SALPETRE</td>
</tr>
<tr>
<td>SAL AMMONIAC WHITE CORAL</td>
<td>🍂 LEAD</td>
</tr>
<tr>
<td>MERCURY MINIUM POUND QUICKLIME</td>
<td>🍂 HONEY</td>
</tr>
<tr>
<td>YELLOW WAX</td>
<td>🍂 BODY ERECT RAIN WATER</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td>🍂 BORAX VAPOUR BATH</td>
</tr>
<tr>
<td>SATURN</td>
<td>🍂 CHARACTERS OF EL. TIN</td>
</tr>
<tr>
<td>JUPITER</td>
<td>🍂 RETORT</td>
</tr>
<tr>
<td>INFUSION TINCTURE</td>
<td>🍂 COPPER</td>
</tr>
<tr>
<td>SATURN</td>
<td>🍂 SPIRIT</td>
</tr>
<tr>
<td>SATURN</td>
<td>🍂 SUN</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td>🍂 TAURUS</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>🍂 YELLOW</td>
</tr>
<tr>
<td>JUPITER</td>
<td>🍂 YELLOW</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td>🍂 JUPITER</td>
</tr>
<tr>
<td>SORATH</td>
<td>🍂 CASSIEL</td>
</tr>
<tr>
<td>TAURUS</td>
<td>🍂 POTASH</td>
</tr>
<tr>
<td>CONJUNCTION</td>
<td>🍂 PLANETARY S. (S)</td>
</tr>
<tr>
<td>CALCINATE</td>
<td>🍂 RED BOLE</td>
</tr>
<tr>
<td></td>
<td>🍂 DRAGON'S BLOOD</td>
</tr>
</tbody>
</table>
THREE STROKES - One straight line at angle

CUPELLA
JUPITER
ANNEAL
CALCINATE
PISCES
JUPITER
RED SULPHUR
RED PREC. OF MER.
AMALGAM
SAGITTARIUS
MINIMUM
MAGNESIA
PLANETARY S. (S)
PLANETARY S. (D)
PLANETARY S. (D)
CRYSTAL
SCORPIO
YELLOW WAX
WITHOUT WINE
TIN
SAL AMMONIAC
POUND
SULPHUR
QUICKLIME
CALCINATED ALUM
ALEMBIC
ANTIMONY
SATURN
PLANETARY S. (D)
TARTAR
REDUCTION
TARTAR
SCORPIO
LEAD
JUPITER
BOLE
COPPER
VERDIGRIS
BISMUTH
SILVER PAINT
PHILOSOPHIC LEAD
CUPELLA
PLANETARY S. (D)
CAPRICORN
PLANETARY S. (C)
CAPRICORN
COAGULATION
CAPRICORN
VIRGO
SANDARAC
RETORT
ZAZEL
ZAZEL
SOLVERE
BODY
SAL AMMONIAC
<table>
<thead>
<tr>
<th>Three Strokes - Curved, forming open sigil</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ʌ CALX</td>
</tr>
<tr>
<td>Ʌ HORN</td>
</tr>
<tr>
<td>Ʌ JUPITER SEXTARIUS (C)</td>
</tr>
<tr>
<td>Ʌ PLANETARY S. (C)</td>
</tr>
<tr>
<td>Ʌ PLANETARY S. (D)</td>
</tr>
<tr>
<td>Ʌ CAPRICORN</td>
</tr>
<tr>
<td>Ʌ PLANETARY S. (C)</td>
</tr>
<tr>
<td>Ʌ SIGIL</td>
</tr>
<tr>
<td>Ʌ MERCURY PLANETARY S. (S)</td>
</tr>
<tr>
<td>Ʌ HONEY SCORPIO</td>
</tr>
<tr>
<td>Ʌ SCORPIO</td>
</tr>
<tr>
<td>Ʌ GRADE</td>
</tr>
<tr>
<td>Ʌ SPIRIT OF WINE</td>
</tr>
<tr>
<td>Ʌ PLANETARY S. (S)</td>
</tr>
<tr>
<td>Ʌ VIRGO</td>
</tr>
<tr>
<td>Ʌ VIRGO</td>
</tr>
<tr>
<td>Ʌ CAPRICORN</td>
</tr>
<tr>
<td>Ʌ WINTER</td>
</tr>
<tr>
<td>Ʌ EAGLE</td>
</tr>
<tr>
<td>Ʌ PISCES</td>
</tr>
<tr>
<td>Ʌ TAURUS</td>
</tr>
<tr>
<td>Ʌ SAND</td>
</tr>
<tr>
<td>Ʌ SATURN</td>
</tr>
<tr>
<td>Ʌ JUPITER</td>
</tr>
<tr>
<td>Ʌ CHRIST</td>
</tr>
<tr>
<td>Ʌ HONEY</td>
</tr>
<tr>
<td>Ʌ PLANETARY S. (C)</td>
</tr>
<tr>
<td>Ʌ PLANETARY S. (C)</td>
</tr>
<tr>
<td>Ʌ QUICKLIME</td>
</tr>
<tr>
<td>Ʌ SATURN</td>
</tr>
<tr>
<td>Ʌ LUTUM SAPIENTIAE</td>
</tr>
<tr>
<td>Ʌ CALX CHYMICUS</td>
</tr>
<tr>
<td>Ʌ QUICKSILVER</td>
</tr>
<tr>
<td>Ʌ PLANETARY S. (D)</td>
</tr>
<tr>
<td>Ʌ AMBRIEL</td>
</tr>
<tr>
<td>Ʌ CAPRICORN</td>
</tr>
<tr>
<td>Ʌ PISCES</td>
</tr>
<tr>
<td>Ʌ CALCINATED TARTAR</td>
</tr>
<tr>
<td>Ʌ JUPITER</td>
</tr>
<tr>
<td>Ʌ CALCINATE</td>
</tr>
<tr>
<td>Ʌ JUPITER</td>
</tr>
<tr>
<td>Ʌ CEMENT</td>
</tr>
<tr>
<td>Ʌ CAPRICORN</td>
</tr>
<tr>
<td>Ʌ TIN</td>
</tr>
<tr>
<td>Ʌ ALKALI</td>
</tr>
<tr>
<td>Ʌ HONEY</td>
</tr>
<tr>
<td>Ʌ TIN</td>
</tr>
<tr>
<td>Ʌ PLANETARY S. (S)</td>
</tr>
<tr>
<td>Ʌ PLANETARY S. (D)</td>
</tr>
<tr>
<td>Ʌ LAPIS</td>
</tr>
<tr>
<td>Ʌ MARCASITA ARGENTIUM</td>
</tr>
<tr>
<td>Ʌ WHITE LEAD</td>
</tr>
<tr>
<td>Ʌ CAPRICORN</td>
</tr>
<tr>
<td>Ʌ QUICKLIME</td>
</tr>
<tr>
<td>Ʌ SATURN</td>
</tr>
<tr>
<td>Ʌ CALX CHYMICUS</td>
</tr>
<tr>
<td>Ʌ SILVER PAINT</td>
</tr>
<tr>
<td>Ʌ CANCER</td>
</tr>
<tr>
<td>Ʌ SATURN</td>
</tr>
<tr>
<td>Ʌ SATURN</td>
</tr>
<tr>
<td>Ʌ SEA</td>
</tr>
<tr>
<td>Ʌ TERNARIUS</td>
</tr>
<tr>
<td>Ʌ MERCURY SAND CUPEL</td>
</tr>
<tr>
<td>Ʌ DRACHMA</td>
</tr>
<tr>
<td>Ʌ EQUINOX</td>
</tr>
<tr>
<td>Ʌ VOLATILE</td>
</tr>
<tr>
<td>Ʌ PURIFICATION</td>
</tr>
<tr>
<td>Ʌ ALUM</td>
</tr>
<tr>
<td>Ʌ PEARL</td>
</tr>
<tr>
<td>Ʌ SUBLIMATED WINE</td>
</tr>
<tr>
<td>Ʌ SALT</td>
</tr>
<tr>
<td>Ʌ SALT</td>
</tr>
<tr>
<td>Ʌ SCRUPULUS</td>
</tr>
</tbody>
</table>
THREE STROKES - Curves with enclosure

\[ \text{TIN} \]
\[ \text{PISCES} \]
\[ \text{PLANETARY S. (C)} \]
\[ \text{PISCES} \]
\[ \text{DISTILLATION} \]
\[ \text{SILVER} \]
\[ \text{TIN} \]
\[ \text{SALT} \]
\[ \text{WATER BATH} \]
\[ \text{PISCES} \]
\[ \text{SALTPETRE} \]
\[ \text{PISCES} \]
\[ \text{SAL ALKALI} \]
\[ \text{DISTILLATION} \]
\[ \text{DISTILLATION} \]
\[ \text{PISCES} \]
\[ \text{LUTUM SAPIENTIAE} \]
\[ \text{MARCASITE} \]
\[ \text{QUINTESS. OF WINE} \]
\[ \text{PLANETARY S. (S)} \]
\[ \text{LIBRA} \]
\[ \text{TIN} \]
\[ \text{TIN} \]
\[ \text{TARTAR} \]
\[ \text{VINEGAR} \]
\[ \text{ASCENDANT} \]
\[ \text{ASCENDANT} \]
\[ \text{JUPITER} \]
\[ \text{SANDARAC} \]
\[ \text{DROP} \]
\[ \text{LEAD} \]
\[ \text{MERCURY} \]
\[ \text{JUPITER} \]
\[ \text{PLANETARY S. (S)} \]
\[ \text{SUFFICIENT} \]
\[ \text{SUBLIMATE} \]
\[ \text{PEARL} \]
\[ \text{CALCINATED ALUM} \]
\[ \text{LEO} \]
\[ \text{MOON} \]
\[ \text{WHITE VITRIOL} \]
\[ \text{SILVER} \]
\[ \text{MOON} \]
\[ \text{MOON} \]
\[ \text{CAPRICORN} \]
\[ \text{SILVER} \]
\[ \text{MARCASITE} \]
\[ \text{CAPRICORN} \]
\[ \text{RU} \]
\[ \text{SUN} \]
\[ \text{POUND} \]
\[ \text{TALC} \]
FOUR STROKES - Large circle enclosing lines

- **EUCHARIST**
- **PARS**
- **TALC**
- **VERDIGRIS**
- **CHRISTMON**
- **POPULUS**
- **SPIRIT OF SALT**
- **POTASH**
- **VITRIOL**
- **HONEY**
- **CORAL**
- **IGNIS ROTA**
- **BYSS**
- **ABYSS**
- **CINNABAR**
- **PHOSPHORUS**
- **COLCOThARUM**
- **AHENUM**
- **DEITY**
- **CERES**
- **ZINC**
- **ANTIMONY**
- **SALT**
- **COLCOThARUM**
- **FROTH OF NITRE**
- **LODESTONE**
- **EXTRACT**
- **VERDIGRIS**
- **VERDIGRIS**
- **SOAPSTONE**
- **ATHANOR**
- **PLUTO**
- **CAPUT MORTUUM**
- **SAL URINAE**
- **SUN**
- **SAL URINAE**
- **DEATH**
- **CALX**
- **VINEGAR**
INDEX OF SIGILS

FOUR STROKES - Large circle with three straight lines

- Tin - Venus
- Crocus Veneris
- Copper
- Aes Ustum
- Aurichalcum
- Bronze
- Copper
- Copper Filings
- Crocus Veneris
- Venus
- White Arsenic

- Bell Metal
- Brass
- Crocus Veneris
- Litharge of Silver
- Dust Powder
- Precipitate
- Venus
- Sulphur
- Cross
- Cinnabar
- Gold
- Aurichalcum
- Oil of Lilies
- Venus
- Salt
- Salt
- Salt

- Body
- Spirit
- Evening
- Iron
- Mars
- Litharge
- Pluto
- Crocus Martis
- Iron
- Mars
- Steel
- Vitrum
- Iron
- Mars
- Steel
- Iron
- Mars
- Antimony Flow.
- Aes Ustum
- Copper
- Cinnabar
- Crocus Veneris
- Crocus Veneris
- Death
- Mercury
- Verdigris
- Nitric Acid
- Nitric Acid
- Acid
- Leaf
- Salt Petre

- Earth
- Tutia
- Glass
- Gold
- Magnesia
- Crocus Martis
- Antimony Flowers
- Glass
- Crocus Martis
- Glass
- Flowers of Ant.
- Copper
- Vitriol
- Urine
- Pallas
- Mercury
- Crocus Veneris
- Antimony
- Blue Vitriol
- Gold
- Vinegar
- Distillation
- Crocus Martis
FOUR STROKES - Large circle with three lines

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>🌌</td>
<td>MARS</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY</td>
</tr>
<tr>
<td>🌌</td>
<td>MARS STEEL</td>
</tr>
<tr>
<td>🌌</td>
<td>MARS</td>
</tr>
<tr>
<td>🌌</td>
<td>MARS SAMAEEL</td>
</tr>
<tr>
<td>🌌</td>
<td>STEEL</td>
</tr>
<tr>
<td>🌌</td>
<td>CROCUS VENERIS</td>
</tr>
<tr>
<td>🌌</td>
<td>CROCUS VENERIS</td>
</tr>
<tr>
<td>🌌</td>
<td>CROCUS VENERIS</td>
</tr>
<tr>
<td>🌌</td>
<td>ELEMENTS</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY</td>
</tr>
<tr>
<td>🌌</td>
<td>SPIRIT</td>
</tr>
<tr>
<td>🌌</td>
<td>SUBLIMATED MER.</td>
</tr>
<tr>
<td>🌌</td>
<td>THREE WATERS</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY OF LEAD</td>
</tr>
<tr>
<td>🌌</td>
<td>QUICKSILVER</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY OF LEAD</td>
</tr>
<tr>
<td>🌌</td>
<td>NATURAL SULPHUR</td>
</tr>
<tr>
<td>🌌</td>
<td>QUICKSIVLER</td>
</tr>
<tr>
<td>🌌</td>
<td>ANTIMONY FLOWERS</td>
</tr>
<tr>
<td>🌌</td>
<td>STEEL</td>
</tr>
<tr>
<td>🌌</td>
<td>URANUS</td>
</tr>
<tr>
<td>🌌</td>
<td>VESTA</td>
</tr>
<tr>
<td>🌌</td>
<td>VENUS</td>
</tr>
<tr>
<td>🌌</td>
<td>ANTIMONY FL.</td>
</tr>
<tr>
<td>🌌</td>
<td>AES USTUM</td>
</tr>
<tr>
<td>🌌</td>
<td>COPPER</td>
</tr>
<tr>
<td>🌌</td>
<td>VENUS</td>
</tr>
<tr>
<td>🌌</td>
<td>GOLD</td>
</tr>
<tr>
<td>🌌</td>
<td>MOON</td>
</tr>
<tr>
<td>🌌</td>
<td>SUN</td>
</tr>
<tr>
<td>🌌</td>
<td>GOLD</td>
</tr>
<tr>
<td>🌌</td>
<td>MAGISTER OF CR.</td>
</tr>
<tr>
<td>🌌</td>
<td>VITRIOL</td>
</tr>
<tr>
<td>🌌</td>
<td>FOUNTAIN WATER</td>
</tr>
<tr>
<td>🌌</td>
<td>MINERAL SALT</td>
</tr>
<tr>
<td>🌌</td>
<td>DUST</td>
</tr>
<tr>
<td>🌌</td>
<td>SALT</td>
</tr>
<tr>
<td>🌌</td>
<td>BORAX</td>
</tr>
<tr>
<td>🌌</td>
<td>URINE</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY</td>
</tr>
<tr>
<td>🌌</td>
<td>MERCURY</td>
</tr>
<tr>
<td>FOUR STROKES</td>
<td>Large circle with lines cutting circle</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>☩_ANTIMONY REG. CINNABAR SALT</td>
<td>☩_TUTIA</td>
</tr>
<tr>
<td>☩_NITRE GLOBULES OIL OF SULPHUR</td>
<td>☩_GOLD FOIL</td>
</tr>
<tr>
<td>☩_CINNABAR</td>
<td>☩_WHITE VITRIOL</td>
</tr>
<tr>
<td>☩_SPIRIT OF WINE</td>
<td>☩_SALT OF LEAD</td>
</tr>
<tr>
<td>☩_ORPIMENT SPIRIT</td>
<td>☩_PARS</td>
</tr>
<tr>
<td>☩_SILVER</td>
<td>☩_BLUE VITRIOL</td>
</tr>
<tr>
<td>☩_SAL</td>
<td>☩_SPIRIT OF TARTAR</td>
</tr>
<tr>
<td>☩_YELLOW</td>
<td>☩_OIL</td>
</tr>
<tr>
<td>☩_LEAD</td>
<td>☩_OIL OF VITRIOL</td>
</tr>
<tr>
<td>☩_TAU</td>
<td>☩_CALAMINE</td>
</tr>
<tr>
<td>☩_CALCINATED ALUM</td>
<td>☩_ARMENIAN BOLE</td>
</tr>
<tr>
<td>☩_PURCHASE</td>
<td>☩_SALTPETRE</td>
</tr>
<tr>
<td>☩_PURGE</td>
<td>☩_HORSE-DROPPINGS</td>
</tr>
<tr>
<td>☩_PURGE</td>
<td>☩_CRYSTAL</td>
</tr>
<tr>
<td>☩_BRASS</td>
<td>☩_AQUISITIO</td>
</tr>
<tr>
<td>☩_IRON</td>
<td>☩_AMISSIO</td>
</tr>
<tr>
<td>☩_VITRIOL</td>
<td>☩_QUICKSILVER</td>
</tr>
<tr>
<td>☩_ETERNAL LIGHT</td>
<td>☩_CROCUS VENERIS</td>
</tr>
<tr>
<td>☩_VITRIOL</td>
<td>☩_COPPER</td>
</tr>
<tr>
<td>☩_VITRIOL</td>
<td>☩_NITRE GLOBULES</td>
</tr>
<tr>
<td>☩_NITRIC ACID</td>
<td>☩_MINUTE</td>
</tr>
<tr>
<td>☩_SAGITTARIUS</td>
<td>☩_NITRIC ACID</td>
</tr>
<tr>
<td>☩_RENOVATIO MET.</td>
<td>☩_ANTIMONY REG.</td>
</tr>
</tbody>
</table>
FOUR STROKES - Small circle with straight lines

SATURN  AQUA FORTIS OIL  SAFFRON
CHALCITE OIL OF TARTAR SAFFRON
CRUCIBLE GUM MARCASITE
DAY SUBLIMATE WHITE ARSENIC
STEEL IRON MARS ANTIMONY
PLANETARY S. (S) SILVER PAINT TAURUS
HERB IRON MARS GEMINI
RIVER MARS SPIRIT
CINNABAR ORMOLU VERDIGRIS
CUPELLA MARS SALTPETRE
POTASH LITHARGE OF SIL. MALCHIDAEL
ALUM CROCUS MARTIS PLANETARY S. (C)
ARMENIAN BOLE MARS MOON
LAPIS MARS SPIRIT OF VIRGO
DISTILLATION IRON PLANETARY S. (S)
CROSS FLOW WHITE ARSENIC
ANTIMONY PLANETARY S. (S) SPIRIT OF CANCER
SUBLIMATED ARSEN. CHARACTERS OF EL. TIME
TIGILLUM QUINTESSENCE ARSENIC
SKILLET VENUS SALT
STEEL STELLAR INFLUENCE
HOUR JUPITER
IGNIS ROTAE WHITE ARSENIC
WATER MARCASITE
OIL ANKH
MARCASITE CHRIST CHRISTMON
SAL AMMONIAC
<table>
<thead>
<tr>
<th>FOUR STROKES - Small circle with one curved stroke</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>MERCURY QUICKSILVER</td>
</tr>
<tr>
<td>QUICKLIME</td>
</tr>
<tr>
<td>NEPTUNE</td>
</tr>
<tr>
<td>MERCURY</td>
</tr>
<tr>
<td>SATURN</td>
</tr>
<tr>
<td>PLUTO</td>
</tr>
<tr>
<td>QUICKSILVER</td>
</tr>
<tr>
<td>IRON</td>
</tr>
<tr>
<td>MERCURY</td>
</tr>
<tr>
<td>POWDER</td>
</tr>
<tr>
<td>SIGIL</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
</tr>
<tr>
<td>AES ISTUM</td>
</tr>
<tr>
<td>STAR</td>
</tr>
<tr>
<td>SOAPSTONE</td>
</tr>
<tr>
<td>TIN</td>
</tr>
<tr>
<td>SPIRIT OF WINE</td>
</tr>
<tr>
<td>LITHARCA OF SILV.</td>
</tr>
<tr>
<td>CAUDA</td>
</tr>
<tr>
<td>CAPUT</td>
</tr>
<tr>
<td>CAPUT</td>
</tr>
<tr>
<td>POTASH</td>
</tr>
<tr>
<td>MINERAL LEAD</td>
</tr>
<tr>
<td>LEAD</td>
</tr>
</tbody>
</table>

CALCINATED HARTSHORN
PURIFY
PLANETARY S. (C)
OIL DISTILLATE
SUBLIMATED WINE
AURUM MUSICUM
CRYSTAL
WHITE VITRIOL
SAL ALKALI
REVERBERATIO
LIBRA
VENUS
VITRIOL
LEAD
ROMAN VITRIOL
<table>
<thead>
<tr>
<th>Four Strokes - Small Circle with at least two curves</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASCENDANT</td>
</tr>
<tr>
<td>HOUR</td>
</tr>
<tr>
<td>AURICHALCUM</td>
</tr>
<tr>
<td>PLUTO</td>
</tr>
<tr>
<td>CHRIST</td>
</tr>
<tr>
<td>WATER</td>
</tr>
<tr>
<td>PLUTO</td>
</tr>
<tr>
<td>URANUS</td>
</tr>
<tr>
<td>POTABLE GOLD</td>
</tr>
<tr>
<td>SOAPSTONE</td>
</tr>
<tr>
<td>SPIRIT OF SUL.</td>
</tr>
<tr>
<td>PLANETARY S. (D)</td>
</tr>
<tr>
<td>MERCURY QUICKSILVER</td>
</tr>
<tr>
<td>MERCURY TIN</td>
</tr>
<tr>
<td>SAL ALKALI</td>
</tr>
<tr>
<td>SCORPIO</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td>SPIRIT OF CAPR.</td>
</tr>
<tr>
<td>REALGAR</td>
</tr>
<tr>
<td>SCORPIO</td>
</tr>
<tr>
<td>PLANETARY S. (D)</td>
</tr>
<tr>
<td>BOTTLE</td>
</tr>
<tr>
<td>GOLD</td>
</tr>
<tr>
<td>RETORT</td>
</tr>
</tbody>
</table>
FOUR STROKES - Two circles plus straight lines

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>🦚</td>
<td>CANCER DAY AND NIGHT</td>
</tr>
<tr>
<td>🦚</td>
<td>CANCER</td>
</tr>
<tr>
<td>🦚</td>
<td>DAY</td>
</tr>
<tr>
<td>🦚</td>
<td>DAY AND NIGHT</td>
</tr>
<tr>
<td>🦚</td>
<td>SALTPETRE</td>
</tr>
<tr>
<td>🦚</td>
<td>DAY AND NIGHT</td>
</tr>
<tr>
<td>🦚</td>
<td>SALTPETRE</td>
</tr>
<tr>
<td>🦚</td>
<td>CANCER</td>
</tr>
<tr>
<td>🦚</td>
<td>SALTPETRE</td>
</tr>
<tr>
<td>🦚</td>
<td>BORAX</td>
</tr>
<tr>
<td>🦚</td>
<td>ARIES PURIFICATION RISING TAURUS WATER OF LIFE</td>
</tr>
<tr>
<td>🦚</td>
<td>ASHES OF TIN LODESTONE MAGNET SETTING</td>
</tr>
<tr>
<td>🦚</td>
<td>CAUDA</td>
</tr>
<tr>
<td>🦚</td>
<td>COPPER</td>
</tr>
<tr>
<td>🦚</td>
<td>LODESTONE</td>
</tr>
<tr>
<td>🦚</td>
<td>LEO</td>
</tr>
<tr>
<td>🦚</td>
<td>CALCINATE</td>
</tr>
<tr>
<td>🦚</td>
<td>SUN</td>
</tr>
<tr>
<td>🦚</td>
<td>AQUA FORTIS MERCURY SUBLIMATE QUICKSILVER</td>
</tr>
<tr>
<td>🦚</td>
<td>COPPER</td>
</tr>
<tr>
<td>🦚</td>
<td>AES USTUM CUCURBITA</td>
</tr>
<tr>
<td>🦚</td>
<td>AES USTUM ANTIMONY ARSENIC BRASS CROCUS VENERIS POTABLE GOLD</td>
</tr>
<tr>
<td>🦚</td>
<td>BRASS SPIRIT OF GOLD SULPHUR PHILOSOPHIC SUL. MARCASITE VITRUM ABYSS CROCUS MARTIS SPIRIT CROCUS MARTIS CROCUS VENERIS</td>
</tr>
<tr>
<td>🦚</td>
<td>WHITE LEAD ACID REALGAR DUNG ORMOLU</td>
</tr>
<tr>
<td>🦚</td>
<td>HELIOTROPE DISSOLUTION ORPIMENT RED ARSENIC</td>
</tr>
<tr>
<td>🦚</td>
<td>WATER WHITE ARSENIC THREE FIRES WHITE ARSENIC WHITE ARSENIC ARSENIC CALAMINE HOURGLASS SAND WHITE ARSENIC WHITE ARSENIC ORPIMENT VINEGAR SAL TARTARI SALTPETRE LIXIVIUM FLAVOUR FRONS</td>
</tr>
</tbody>
</table>
FOUR STROKES - Three or more circles

- HONEY
- SILVER
- ORPIMENT
- OIL OF TARTAR
- SALTPETRE
- SAL GEMMA
- BORAX
- TAURUS
- DUNG
- CANIS
- VIA
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ EARTH</td>
<td>☐ POWDER OF BRICK</td>
</tr>
<tr>
<td>☐ FIRE</td>
<td>☐ ORPIMENT</td>
</tr>
<tr>
<td>☐ FIXED STAR</td>
<td>☐ SALT PETRE</td>
</tr>
<tr>
<td>☐ FOUR-FOLD MAN</td>
<td>☐ MELTING POT</td>
</tr>
<tr>
<td>☐ HERMETIC TETRAD</td>
<td>✹ AIR</td>
</tr>
<tr>
<td>☐ LUTUM SAPIENTIAE</td>
<td>☐ AURICHALCUM</td>
</tr>
<tr>
<td>☐ MATERIAL</td>
<td>☐ BRASS</td>
</tr>
<tr>
<td>☐ NATURE</td>
<td>☐ BRICK DUST</td>
</tr>
<tr>
<td>☐ PLANETARY S. (S)</td>
<td>☐ GEMINI</td>
</tr>
<tr>
<td>☐ PRITHIVI</td>
<td>☐ HOUR</td>
</tr>
<tr>
<td>☐ SALT</td>
<td>☐ IRRON</td>
</tr>
<tr>
<td>☐ SATURN</td>
<td>☐ LEAD</td>
</tr>
<tr>
<td>☐ TETRAGONUM</td>
<td>☐ MARCASITE</td>
</tr>
<tr>
<td>☐ URINE</td>
<td>☐ STEEL</td>
</tr>
<tr>
<td>☐ SALT</td>
<td>☐ ZINC</td>
</tr>
<tr>
<td>☐ SESQUIQUADRATE</td>
<td>✹ GEMINI</td>
</tr>
<tr>
<td>☐ CALCINATED GOLD</td>
<td>✹ ASHES</td>
</tr>
<tr>
<td>☐ LIME OF GOLD</td>
<td>☐ CINDERS</td>
</tr>
<tr>
<td>☐ MERCURY</td>
<td>✹ GEMINI</td>
</tr>
<tr>
<td>☐ QUICKSILVER</td>
<td>☐ GEMINI</td>
</tr>
<tr>
<td>☐ ANTIMONY</td>
<td>☐ HOUR</td>
</tr>
<tr>
<td>☐ BRASS</td>
<td>☐ CINDERS</td>
</tr>
<tr>
<td>☐ CARCER</td>
<td>✹ GEMINI</td>
</tr>
<tr>
<td>☐ HOLY DEITY</td>
<td>☐ HOUR</td>
</tr>
<tr>
<td>☐ MATERIAL</td>
<td>☐ DUNG</td>
</tr>
<tr>
<td>☐ SOAP</td>
<td>☐ FURNACE</td>
</tr>
<tr>
<td>☐ VITRUM</td>
<td>☐ GEMINI</td>
</tr>
<tr>
<td>☐ COPPER</td>
<td>☐ LEAD</td>
</tr>
<tr>
<td>☐ TARTAR</td>
<td>☐ LODESTONE</td>
</tr>
<tr>
<td>☐ PLANETARY S. (D)</td>
<td>☐ SAL GEMMA</td>
</tr>
<tr>
<td>☐ MELTING POT</td>
<td>☐ DISTILLATION</td>
</tr>
<tr>
<td>☐ PLANETARY S. (D)</td>
<td>☐ LEAD</td>
</tr>
<tr>
<td>☐ TARTAR</td>
<td>☐ SPIRIT OF ARIES</td>
</tr>
<tr>
<td>☐ GEMINI</td>
<td>☐ WHITE LEAD</td>
</tr>
</tbody>
</table>
FOUR STROKES - Four straight lines producing triangular enclosure

▲ CARCER ▼ WATER □ PLANETARY S. (S)
▼ CROCUS MARTIS ▼ SATURN □ PLANETARY S. (C)
▼ LEAD ▼ LEAD □ PLANETARY S. (S)
▼ MARS ▼ SATURN □ EARTH
▼ PUELLA ▼ COVERED POT □ WATER OF LIFE
▼ SULPHUR ▼ PLANETARY S. (C) □ LUTATION
▼ VINEGAR ▼ PHLEGMA □ HOUR
▼ PUEER ▼ SAL GEMMA □ JUPITER
▼ CAUDA ▼ AMALGAM □ GOLD
▼ PLANETARY S. (D) ▼ AIR □ EARTH
▼ SAL ALKALI ▼ AIR □ DULL FIRE
▼ HERMETIC SIGIL ▼ TARTAR □ WHITE ARSENIC
▼ MINIMUM ▼ AIR □ CINNABAR
▼ TARTAR ▼ WHITE ARSENIC □ VENUS
▼ AIR ▼ TALC □ TARTAR
▼ EARTH ▼ AQUA REGIS □ AQUA REGIS
▼ EARTH ▼ CHRIST TRIUMPHANT □ CHI Rho Alpha
▼ RAIN WATER ▼ WATER OF LIFE □ RED VITRIOL
▼ WATER ▼ CAPUT □ SEPARATE
▼ ELEMENTS ▼ AQUA FORTIS □ PLANETARY S. (S)
▼ RAIN WATER ▼ CARCER □ MERCURY
▼ WATER ▼ PUEER □ CROSS
▼ MENSTRUUM ▼ PUELLA □ PYRITEs
▼ WATER ▼ EARTH □ WHITE ARSENIC
▼ MENSTRUUM ▼ EARTH □ CONJUNCTIO
▼ WATER ▼ EARTH □ HOUR

376
<table>
<thead>
<tr>
<th>Four Strokes</th>
<th>Sigil</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRIST</td>
<td>🤰️</td>
<td>SAL AMMONIAC</td>
</tr>
<tr>
<td>FIXED STAR</td>
<td>🤰️</td>
<td>CROSS</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td>🤰️</td>
<td>DEVIL ARCANUM</td>
</tr>
<tr>
<td>SAL AMMONIAC</td>
<td>🤰️</td>
<td>CROSS</td>
</tr>
<tr>
<td>SEXTILE</td>
<td>🤰️</td>
<td>LAYER UPON LAYER</td>
</tr>
<tr>
<td>STAR</td>
<td>🤰️</td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td>STAR ARCANUM</td>
<td>🤰️</td>
<td>EARTH HAND</td>
</tr>
<tr>
<td>WHITE ARSENIC</td>
<td>🤰️</td>
<td>IRON</td>
</tr>
<tr>
<td>CINNABAR</td>
<td>🤰️</td>
<td>OIL OF TARTAR</td>
</tr>
<tr>
<td>JUNO</td>
<td>🤰️</td>
<td>SAGITTARIUS</td>
</tr>
<tr>
<td>CHRIST</td>
<td>🤰️</td>
<td>MARS</td>
</tr>
<tr>
<td>COPPER ORE</td>
<td>🤰️</td>
<td>SULPHUR</td>
</tr>
<tr>
<td>FIXED STAR</td>
<td>🤰️</td>
<td>TEMPERAMENTS</td>
</tr>
<tr>
<td>BORAX</td>
<td>♂️♀️</td>
<td>PUTREFACTION</td>
</tr>
<tr>
<td>CAUDA</td>
<td>♂️♀️</td>
<td>AIR</td>
</tr>
<tr>
<td>VERDIGRIS</td>
<td>♂️♀️</td>
<td>CINNABAR</td>
</tr>
<tr>
<td>VERDIGRIS</td>
<td>♂️♀️</td>
<td>MARS</td>
</tr>
<tr>
<td>CAPUT</td>
<td>♂️♀️</td>
<td>SAGITTARIUS</td>
</tr>
<tr>
<td>METAL</td>
<td>♂️♀️</td>
<td>COAGULATION</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td>♂️♀️</td>
<td>MARS</td>
</tr>
<tr>
<td>CONJUNCTIO</td>
<td>♂️♀️</td>
<td>SEXUAL ENERGY</td>
</tr>
<tr>
<td>CAUDA</td>
<td>♂️♀️</td>
<td>SWELLING</td>
</tr>
<tr>
<td>OIL OF TARTAR</td>
<td>♂️♀️</td>
<td>TUTIA</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td>♂️♀️</td>
<td>VITRIOL</td>
</tr>
<tr>
<td>SOAPSTONE</td>
<td>♂️♀️</td>
<td>WATER</td>
</tr>
<tr>
<td>CAPUT</td>
<td>♂️♀️</td>
<td>JESUS</td>
</tr>
<tr>
<td>CAUDA</td>
<td>♂️♀️</td>
<td>EGG YOLK</td>
</tr>
<tr>
<td>JUPITER</td>
<td>♂️♀️</td>
<td>SAGITTARIUS</td>
</tr>
<tr>
<td>SAL AMMONIAC</td>
<td>♂️♀️</td>
<td>SAL ALKALI</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>SAGITTARIUS</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>COAGULATION</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>MARCASITE</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>IRON</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>QUICKLIME</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>ANTIMONY REG.</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>SATURN</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>MERCURY OF LEAD</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>PLANETARY S. (C)</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>MARCASITE</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>CHARACTERS OF EI</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>NEPTUNE</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>MARCASITE</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>NEPTUNE</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>PRAYER</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>WHITE LEAD</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>TIN</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>BORAX</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>BORAX</td>
</tr>
<tr>
<td></td>
<td>♂️♀️</td>
<td>QUICKLIME</td>
</tr>
</tbody>
</table>

377
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
<th>Symbol</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>×</td>
<td>VIRGO</td>
<td>×</td>
<td>MERCURY OF LEAD</td>
</tr>
<tr>
<td>+</td>
<td>WHITE LEAD</td>
<td>+</td>
<td>TARTAR</td>
</tr>
<tr>
<td>+</td>
<td>JESUS SAGITTARIUS</td>
<td>+</td>
<td>PYRITES</td>
</tr>
<tr>
<td>+</td>
<td>CAPUT MORTUUM CHARACTERS OF EL.</td>
<td>+</td>
<td>LAPIS</td>
</tr>
<tr>
<td>+</td>
<td>AES USTUM ASHES CINDERs PLANETARY S. (D)</td>
<td>+</td>
<td>LUTATION</td>
</tr>
<tr>
<td>E</td>
<td>AMALGAM PURIFY</td>
<td>E</td>
<td>FIX</td>
</tr>
<tr>
<td>+</td>
<td>LIBRA</td>
<td>+</td>
<td>SEMI-SEXTILE CHARACTERS OF EL.</td>
</tr>
<tr>
<td>+</td>
<td>MARCASITE</td>
<td>+</td>
<td>CHARACTERS OF EL.</td>
</tr>
<tr>
<td>+</td>
<td>BORAX</td>
<td>+</td>
<td>FOUR ELEMENTS QUATERNARY</td>
</tr>
<tr>
<td>+</td>
<td>MERCURY SUB. MINIUM SALT PETRE</td>
<td>+</td>
<td>PLANETARY S. (D)</td>
</tr>
<tr>
<td>+</td>
<td>ALEMBIC COAGULATE VITRUM</td>
<td>+</td>
<td>SUGAR</td>
</tr>
<tr>
<td>×</td>
<td>ARIES OIL OF TARTAR PLANETARY S. (S) VAPOUR BATH</td>
<td>×</td>
<td>FIRE JUPITER SULPHUR</td>
</tr>
<tr>
<td>×</td>
<td>SWELLING</td>
<td>×</td>
<td>SAL GEMMA</td>
</tr>
<tr>
<td>×</td>
<td>PLANETARY S. (D)</td>
<td>×</td>
<td>ALUM</td>
</tr>
<tr>
<td>×</td>
<td>PHILEGMA</td>
<td>×</td>
<td>PLANETARY S. (C)</td>
</tr>
<tr>
<td>×</td>
<td>MAGNESIA OMEGA</td>
<td>×</td>
<td>AQUA FORTIS</td>
</tr>
<tr>
<td>+</td>
<td>SWELLING</td>
<td>+</td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td>+</td>
<td></td>
<td>+</td>
<td>LODESTONE</td>
</tr>
<tr>
<td>-</td>
<td></td>
<td>-</td>
<td>ANTIMONY REG.</td>
</tr>
<tr>
<td>-</td>
<td></td>
<td>-</td>
<td>SATURN</td>
</tr>
<tr>
<td>-</td>
<td></td>
<td>-</td>
<td>SWELLING</td>
</tr>
<tr>
<td>-</td>
<td></td>
<td>-</td>
<td>HOUR</td>
</tr>
<tr>
<td>-</td>
<td></td>
<td>-</td>
<td>HIPPOCRATIC WINE</td>
</tr>
</tbody>
</table>

(continued)
INDEX OF SIGILS

FOUR STROKES - Three straight lines incorporating enclosure

TRINITY
FIREF
HERMETIC SIGIL
OIL OF TARTAR
CIRCULATING FIRE
SANDARAC
CALCINATED ALUM
CIRCULATING FIRE
STELLAR INFLUENCE
AIR
ALEMBIC
CIRCULATING FIRE
AIR
SALT
WOOD
MARS
WATER
RAIN WATER
AQUA REGIS
RAIN WATER
HOUR
PLANETARY S. (D)
COPPER
OIL OF TARTAR
CRUCIBLE

MELTING POT
OIL OF TARTAR
MARS
CAPUT MORTUUM
ALKALI
CAPUT MORTUUM
LIXIVIUM
AMBRIEL
SPIRIT OF GEMINI
ELEMENTS
ELEMENTS
SALT
QUICKSILVER
VEGETABILIA
SAGITTARIUS
PLANETARY S. (C)
SALTPETRE
CHRIST
CHRISTMON
CROSS
PREPARE
DUST
AQUA FORTIS
BRICK
PLUTO
JESUS
TUTIA
SALT
POTASH
SALNITER
MINERAL SALT
CHARACTERS OF EL.
LIME OF EGGSHELL
BRASS
COPPER
BRASS
SALTPETRE
SATURN
SATURN
GLASS
DECOCTION
UNITE
MARS
MARS
HOUR
EARTH
FOUR STROKES - Three straight lines producing open sigil

<table>
<thead>
<tr>
<th>Steel</th>
<th>Rose Colour</th>
<th>Saturn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sagittarius</td>
<td>Tin</td>
<td>Spirit of Gemini</td>
</tr>
<tr>
<td>Sal Alkali</td>
<td>Librum</td>
<td>Lime of Lead</td>
</tr>
<tr>
<td>Mars</td>
<td>Oil</td>
<td>Planetary S. (D)</td>
</tr>
<tr>
<td>Conjunction</td>
<td>Calcinated Lead</td>
<td>Mineral Salt</td>
</tr>
<tr>
<td>Iron</td>
<td>Characters of El.</td>
<td>Pint</td>
</tr>
<tr>
<td>Mars</td>
<td>Matter</td>
<td>Oil of Saturn</td>
</tr>
<tr>
<td>Crocus Martis</td>
<td>Characters of El.</td>
<td>Cinnabar</td>
</tr>
<tr>
<td>Iron</td>
<td>White Wine</td>
<td>Cassiel</td>
</tr>
<tr>
<td>Sal Ammoniac</td>
<td>Planetary S. (D)</td>
<td>Soda</td>
</tr>
<tr>
<td>Conjunction</td>
<td>Brass</td>
<td>Glass</td>
</tr>
<tr>
<td>Putrefaction Sulphur Nigrum</td>
<td>Soda</td>
<td>Iron</td>
</tr>
<tr>
<td>Salt</td>
<td>Salt</td>
<td>Saturn</td>
</tr>
<tr>
<td>Planetary S. (D)</td>
<td>Steel</td>
<td>Skull</td>
</tr>
<tr>
<td>Iron</td>
<td>Litharge of Sil.</td>
<td>Saturn</td>
</tr>
<tr>
<td>Pars Cum Parte</td>
<td>Month</td>
<td>Quicksilver</td>
</tr>
<tr>
<td>Characters of El.</td>
<td>Planetary S. (C)</td>
<td>Planetary S. (D)</td>
</tr>
<tr>
<td>Alembic</td>
<td>Planetary S. (D)</td>
<td>Calcinated Lead</td>
</tr>
<tr>
<td>Zinc</td>
<td>Alum</td>
<td>Calx Metallorum</td>
</tr>
<tr>
<td>Amalgam</td>
<td>Mars</td>
<td>Capricorn</td>
</tr>
<tr>
<td>Mercury</td>
<td>Flowers of Lead</td>
<td>Tin</td>
</tr>
<tr>
<td>Mercury</td>
<td>Tin</td>
<td>Christ</td>
</tr>
<tr>
<td>Calx</td>
<td>Sublimate</td>
<td>Anneal</td>
</tr>
<tr>
<td>Planetary S. (S)</td>
<td>Alum</td>
<td>Jupiter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oil of Tartar</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Planetary S. (C)</td>
</tr>
</tbody>
</table>
INDEX OF SIGILS

FOUR STROKES - Three straight lines producing open sigil (continued)

<table>
<thead>
<tr>
<th>Sigil</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIRGO</td>
<td>CALX</td>
</tr>
<tr>
<td>STEEL</td>
<td>CALX</td>
</tr>
<tr>
<td>SCORPIO</td>
<td>SAL GEMMA</td>
</tr>
<tr>
<td>MERCURY OF LEAD</td>
<td>LEAD</td>
</tr>
<tr>
<td>MARS</td>
<td>LEAD SALT</td>
</tr>
<tr>
<td>BORAX</td>
<td>CALX</td>
</tr>
<tr>
<td>MAGNESIA</td>
<td>SAL GEMMA</td>
</tr>
<tr>
<td>QUICKSILVER</td>
<td>SAL AMMONIAC</td>
</tr>
<tr>
<td>CALX</td>
<td>JUPITER</td>
</tr>
<tr>
<td>ACID</td>
<td>JUPITER</td>
</tr>
<tr>
<td>AURICHALCUM</td>
<td>JUPITER</td>
</tr>
<tr>
<td>AURICHALCUM</td>
<td>JUPITER</td>
</tr>
<tr>
<td>ANTIMONY VITRUM</td>
<td>JUPITER</td>
</tr>
<tr>
<td>VITRIOL</td>
<td>JUPITER</td>
</tr>
<tr>
<td>VITRIOL</td>
<td>JUPITER</td>
</tr>
<tr>
<td>LEAD</td>
<td>HERMETICALLY S.</td>
</tr>
<tr>
<td>LAYER UPON LAYER</td>
<td>HERB</td>
</tr>
<tr>
<td>DIGEST</td>
<td>SATURN</td>
</tr>
<tr>
<td>GOLD</td>
<td>CALCINATE</td>
</tr>
<tr>
<td>HORN</td>
<td>CALCINATE</td>
</tr>
<tr>
<td>IRON</td>
<td>PLANETARY S. (C)</td>
</tr>
<tr>
<td>CROCUS MARTIS</td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td>WHITE LEAD</td>
<td>SEMI-SEXTILE</td>
</tr>
<tr>
<td></td>
<td>PULVERISE</td>
</tr>
<tr>
<td></td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td></td>
<td>PLANETARY S. (C)</td>
</tr>
<tr>
<td></td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td></td>
<td>CROCUS VENERIS</td>
</tr>
<tr>
<td></td>
<td>QUICKLIME</td>
</tr>
<tr>
<td></td>
<td>COPPER</td>
</tr>
<tr>
<td></td>
<td>FIX</td>
</tr>
<tr>
<td></td>
<td>PLANETARY S. (D)</td>
</tr>
<tr>
<td></td>
<td>RETROGRADE</td>
</tr>
<tr>
<td></td>
<td>LIBRA</td>
</tr>
<tr>
<td></td>
<td>DISTILLATION</td>
</tr>
<tr>
<td></td>
<td>HEAVEN</td>
</tr>
<tr>
<td></td>
<td>LAPIS</td>
</tr>
<tr>
<td></td>
<td>LIBRA</td>
</tr>
<tr>
<td></td>
<td>POUND</td>
</tr>
<tr>
<td></td>
<td>SACRIFICE</td>
</tr>
<tr>
<td></td>
<td>SKY</td>
</tr>
<tr>
<td></td>
<td>SUBLIMATE</td>
</tr>
<tr>
<td></td>
<td>PRECIPITATE</td>
</tr>
<tr>
<td></td>
<td>WHITE PREC. OF M.</td>
</tr>
<tr>
<td></td>
<td>PLANETARY S. (S)</td>
</tr>
<tr>
<td></td>
<td>SILVER PAINT</td>
</tr>
<tr>
<td></td>
<td>VINEGAR</td>
</tr>
<tr>
<td></td>
<td>WICK</td>
</tr>
<tr>
<td></td>
<td>WHITE VITRIOL</td>
</tr>
</tbody>
</table>
FOUR STROKES - Two straight lines with enclosure

- FORTUNA MAJOR
- MERCURY
- ARSENIC
- ANKH
- CAPRICORN
- FORTUNA MINOR
- VINEGAR
- QUICKLIME
- SUN
- QUICKLIME
- ANTIMONY
- IRON
- ALBUS
- CASSEROLE
- boiler
- JUPITER
- PATINA OF SILVER
- CALX CHYMICUS
- MOUNTAIN BLUE
- JUPITER
- SILVER FILINGS
- CALX CHYMICUS
- MOUNTAIN BLUE
- JUPITER
- QUICKSILVER
- CALCINATA
- LEAD
- MOON
- BOTTLE
- EARTH
- PISCES
- AMALGAM
- CUPPELLA
- PISCES
- AQUA REGIS
- WATER OF LIFE
- SATURN
- ANTIMONY
- WATER
- PLANETARY S. (C)
- TIN
- FIRE
- GEMINI
- RETROGRADE
- GEMINI
- RETROGRADE
- SATURN
- GEMINI
- CALX METALLORUM
- GEMINI
- PINT
- GEMINI
- SATURN
- PLANETARY S. (D)
- SATURN
- REALGAR
- TARTAR
- MARS
- MONTH
- SACHIEL
- ARSENIC
- SATURN
- OIL OF TARTAR
- ARSENIC
## Index of Sigils

Four Strokes - Two straight lines producing open sigil

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Symbol</th>
<th>Name</th>
<th>Symbol</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Arsenic</td>
<td>5</td>
<td>Aries</td>
<td>5</td>
<td>Sachiel</td>
</tr>
<tr>
<td>6</td>
<td>Mars</td>
<td>4</td>
<td>Celandine</td>
<td>4</td>
<td>Tartar</td>
</tr>
<tr>
<td>8</td>
<td>Neptune</td>
<td>2</td>
<td>Tin</td>
<td>2</td>
<td>Tartar</td>
</tr>
<tr>
<td>8</td>
<td>Aes Ustum</td>
<td>2</td>
<td>Calcinate</td>
<td>4</td>
<td>Tartar</td>
</tr>
<tr>
<td>4</td>
<td>Neptune</td>
<td>5</td>
<td>Tin</td>
<td>5</td>
<td>Mercury</td>
</tr>
<tr>
<td>4</td>
<td>Conjunction</td>
<td>5</td>
<td>Cement</td>
<td>8</td>
<td>Alpha</td>
</tr>
<tr>
<td>5</td>
<td>Mercury</td>
<td>3</td>
<td>Ochre</td>
<td>13</td>
<td>Cinnabar</td>
</tr>
<tr>
<td>8</td>
<td>Sublimated Mer.</td>
<td>7</td>
<td>Spirit</td>
<td>7</td>
<td>Lime</td>
</tr>
<tr>
<td>4</td>
<td>Mercury</td>
<td>27</td>
<td>Jupiter T'</td>
<td>27</td>
<td>Planetary S. (C)</td>
</tr>
<tr>
<td>27</td>
<td>Pisces</td>
<td>2</td>
<td>Melting Pot</td>
<td>24</td>
<td>Planetary S. (S)</td>
</tr>
<tr>
<td>24</td>
<td>Calx Chymicus</td>
<td>4</td>
<td>Virgo</td>
<td>4</td>
<td>Cement</td>
</tr>
<tr>
<td>4</td>
<td>Conjunction</td>
<td>3</td>
<td>Calcinated Hartshorn</td>
<td>4</td>
<td>Planetary S. (S)</td>
</tr>
<tr>
<td>4</td>
<td>Conjunctio</td>
<td>2</td>
<td>Vapour Bath</td>
<td>4</td>
<td>Minium</td>
</tr>
<tr>
<td>4</td>
<td>White Arsenic</td>
<td>2</td>
<td>Coagulation</td>
<td>4</td>
<td>Antimony Reg.</td>
</tr>
<tr>
<td>5</td>
<td>Arsenic Sub.</td>
<td>2</td>
<td>Planetary S. (D)</td>
<td>4</td>
<td>Antimony</td>
</tr>
<tr>
<td>2</td>
<td>Rust</td>
<td>24</td>
<td>Mix</td>
<td>26</td>
<td>Sal Gemma</td>
</tr>
<tr>
<td>24</td>
<td>Astral World</td>
<td>25</td>
<td>Planetary S. (D)</td>
<td>25</td>
<td>Triturate</td>
</tr>
<tr>
<td>24</td>
<td>Potash</td>
<td>5</td>
<td>Water of Mercury</td>
<td>25</td>
<td>Autumn</td>
</tr>
<tr>
<td>5</td>
<td>Virgo</td>
<td>4</td>
<td>Eye of Eternity</td>
<td>4</td>
<td>Soapstone</td>
</tr>
<tr>
<td>4</td>
<td>Cancer</td>
<td>24</td>
<td>Salt Ammoniac</td>
<td>4</td>
<td>Planetary S. (S)</td>
</tr>
<tr>
<td>24</td>
<td>Silver</td>
<td>4</td>
<td>Silver Salt</td>
<td>24</td>
<td>Virgo</td>
</tr>
<tr>
<td>4</td>
<td>Vitriol</td>
<td>4</td>
<td>Uranus</td>
<td>24</td>
<td>Salt of Lead</td>
</tr>
<tr>
<td>4</td>
<td>Ashes of Wood</td>
<td>4</td>
<td>Calcinated Harts.</td>
<td>4</td>
<td>Scorpio</td>
</tr>
<tr>
<td>4</td>
<td>Fixed Star</td>
<td>4</td>
<td>Mercury</td>
<td>4</td>
<td>Alum</td>
</tr>
</tbody>
</table>
FOUR STROKES - Two straight lines producing open sigil (continued)

\[ \begin{align*}
\text{CROCUS} & \quad \text{BORAX} \\
\text{ANNEAL} & \quad \text{CALCINATE} \\
\text{CALCINATE} & \quad \text{ZINC} \\
\text{SUBLIMATE} & \quad \text{TUTIA} \\
\text{WAX} & \quad \text{SPIRIT} \\
\text{CALCINATE} & \quad \text{QUICKLIME} \\
\text{SPIRIT} & \\
\text{SALTPETRE} & \quad \text{SPIRIT} \\
\text{SPIRIT} & \\
\text{SUBLIMATED ARSENIC} & \\
\text{ZACHARIEL} & \\
\text{RECIPIDE} & \\
\text{CHARACTERS OF EL.} & \\
\text{WHITE ARSENIC} & \quad \text{LAPIS} \\
\text{SAL AMMONIAC} & \\
\text{SAL AMMONIAC} & \\
\text{WATER OF LIFE} & \quad \text{RECIPIDE} \\
\text{JUPITER} & \quad \text{FILTER} \\
\text{Borax} & \quad \text{CALX}
\end{align*} \]
<table>
<thead>
<tr>
<th>Sigil</th>
<th>Name</th>
<th>Element</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>☿</td>
<td>SATURN</td>
<td>SACHIEL</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>MARS</td>
<td>MERCURY</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>COAGULATION</td>
<td>SULPHUR</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>SAL GEMMA</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>LUTUM SAPIENTIAE</td>
<td>PISCES</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>PREPARE</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>SAL ALKALI</td>
<td>FRONIS</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>SATURN</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>SATURN</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CALX</td>
<td>LEO</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>LIBRUM</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>VIRGO</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>LUTUM SAPIENTIAE</td>
<td>COPPER</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>AES USTUM</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>TIN</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>MINERAL SALT</td>
<td>SULPHUROUS MAT.</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CORNUA ARIETIS</td>
<td>PLANETARY S. (S)</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>COAGULATION</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>TIN</td>
<td>FIRE</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>VOLATILE</td>
<td>BOLE</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>COPPER</td>
<td>VOLATILE</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>CAPRICORN</td>
<td>COBALT</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>SACHIEL</td>
<td>SALT</td>
<td>☿</td>
</tr>
<tr>
<td>☿</td>
<td>ZACHARIEL</td>
<td>AQUARIUS</td>
<td>☿</td>
</tr>
</tbody>
</table>
FOUR STROKES - One straight line within open sigil

\[
\begin{array}{ll}
\text{m} & \text{CAMPHOR} \\
\text{m} & \text{VIRGO} \\
\text{m} & \text{SCORPIO} \\
\text{m} & \text{SCORPIO} \\
\text{m} & \text{VIRGO} \\
\text{m} & \text{SCORPIO} \\
\text{H} & \text{AES USTUM} \\
\text{F} & \text{MERCURY} \\
\text{G} & \text{OUNCE} \\
\text{F} & \text{CALCINATED TARTAR} \\
\text{A} & \text{SCRUPULUS} \\
\text{A} & \text{CALCINATE} \\
\text{A} & \text{PLANETARY S. (S)} \\
\text{A} & \text{VIRGO} \\
\text{A} & \text{PLANETARY S. (S)} \\
\text{A} & \text{SODA} \\
\text{A} & \text{PLANETARY S. (C)} \\
\text{A} & \text{PLANETARY S. (S)} \\
\text{A} & \text{STEEL} \\
\text{A} & \text{SAGITTARIUS} \\
\text{A} & \text{ALKANET} \\
\text{A} & \text{ALKANET} \\
\text{A} & \text{RETROGRADE} \\
\text{A} & \text{FUNDERE} \\
\text{A} & \text{PLANETARY S. (S)}
\end{array}
\]
### INDEX OF SIGILS

**FOUR STROKES - Curves with enclosure within sigil**

<table>
<thead>
<tr>
<th>ALKALI</th>
<th>MINERAL SALT</th>
<th>VIRGO</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAL GEMMA</td>
<td>MERCURY</td>
<td>VIRGO</td>
</tr>
<tr>
<td>ALKALI</td>
<td>CAPRICORN</td>
<td>VIRGO</td>
</tr>
<tr>
<td>MINERAL SALT</td>
<td>AMBER</td>
<td>JUPITER</td>
</tr>
<tr>
<td>LIXIVIUM</td>
<td>REALGAR</td>
<td>TIN</td>
</tr>
<tr>
<td>VIRGO</td>
<td>CAPRICORN</td>
<td>TIN</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>SCORPIO</td>
<td>TIN</td>
</tr>
<tr>
<td>LUTUM SAPIENTIAE</td>
<td>CAPRICORN</td>
<td>CAPRICORN</td>
</tr>
<tr>
<td>MARCASITE</td>
<td>CAPRICORN</td>
<td>LUNAR</td>
</tr>
<tr>
<td>LUTATION</td>
<td>CALCINATED TARTAR</td>
<td>WHITE COAGULATE</td>
</tr>
<tr>
<td>LUTUM SAPIENTIAE</td>
<td>PISCES</td>
<td>POPULUS</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td>PISCES</td>
<td>SUN</td>
</tr>
<tr>
<td>LUTUM SAPIENTIAE</td>
<td>CAPRICORN</td>
<td>LUNA FIXA</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>POLISH</td>
<td>IMMORTAL ADAM</td>
</tr>
<tr>
<td>JUPITER</td>
<td>GUM</td>
<td>MINERAL SALT</td>
</tr>
<tr>
<td>LEAD</td>
<td>SALSITER</td>
<td>TIN</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>SALTPETRE</td>
<td>SATURN</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>SATURN</td>
<td>REALGAR</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>SATURN</td>
<td>MARCASITE</td>
</tr>
<tr>
<td>LIXIVIUM</td>
<td>MAN</td>
<td>FLOUR</td>
</tr>
<tr>
<td>TIN</td>
<td>SALTPETRE</td>
<td>EQUAL</td>
</tr>
<tr>
<td>CALCINATED GOLD</td>
<td>AQUA PORTIS</td>
<td>SULPHUR</td>
</tr>
<tr>
<td>GUM</td>
<td>FIRE</td>
<td>TIN</td>
</tr>
<tr>
<td>PISCES</td>
<td>SCORPIO</td>
<td>YELLOW WAX</td>
</tr>
</tbody>
</table>
FOUR STROKES - Curves only

- SCORPIO
- LAPIIS
- HOUSE OF GOD
- SCORPIO
- WHITE LEAD
- VITRIOL
- VIRGO
- VIRGO
- VIRGO
- MIX
- VIRGO
- VIRGO
- MONTH
- GUM
- PLANETARY S. (C)
- SCORPIO
- VIRGO
- SEXTARIUS
- VIRGO
- SUBLIMATE
- WHITE LEAD
- INFUSION
- CUPELLA
- PISCES
- QUICKSILVER
<table>
<thead>
<tr>
<th>Sigil</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAPUT MORTUUM</td>
<td>AIR HAND</td>
</tr>
<tr>
<td>ANTIMONY</td>
<td>IRON FILINGS</td>
</tr>
<tr>
<td>SUN</td>
<td>MARS</td>
</tr>
<tr>
<td>URINE</td>
<td>PLUTO</td>
</tr>
<tr>
<td>CHRYSOCOLLA</td>
<td>STEEL FILINGS</td>
</tr>
<tr>
<td>MARCASITE</td>
<td>IRON FILINGS</td>
</tr>
<tr>
<td>MARCASITE</td>
<td>STEEL FILINGS</td>
</tr>
<tr>
<td>MARCASITE</td>
<td>PLUTO</td>
</tr>
<tr>
<td>MARCASITE</td>
<td>MARS VITRIOL</td>
</tr>
<tr>
<td>MARCASITE</td>
<td>TRANSPLUTO</td>
</tr>
<tr>
<td>MARCASITE</td>
<td>COBALT</td>
</tr>
<tr>
<td>MARCASITE</td>
<td>IRON</td>
</tr>
<tr>
<td>MINERAL SALT</td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td>COMET</td>
<td>MARS SAGITTARIUS</td>
</tr>
<tr>
<td>CROCUS VENERIS</td>
<td>WHITE ARSENIC</td>
</tr>
<tr>
<td>WHITE ARSENIC</td>
<td>CALX METALLORUM</td>
</tr>
<tr>
<td>MEAL WINE</td>
<td>MARS</td>
</tr>
<tr>
<td>QUATERNARY</td>
<td>MARS</td>
</tr>
<tr>
<td>VERDIGRIS</td>
<td>HOMER'S GOLDEN CH.</td>
</tr>
<tr>
<td>VINEGAR</td>
<td>PERFECTION</td>
</tr>
<tr>
<td>SAL URINAE</td>
<td>QUINTESSENCE</td>
</tr>
<tr>
<td>CALCINATED VITRIOL</td>
<td>COPPER</td>
</tr>
<tr>
<td>ANTIMONY</td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td>BIRDSEGGs</td>
<td>VENUS</td>
</tr>
<tr>
<td>AURUM MUSICUM</td>
<td>SOL MERCURII</td>
</tr>
<tr>
<td>IRON</td>
<td>DUST</td>
</tr>
<tr>
<td>MARS</td>
<td>VENUS</td>
</tr>
<tr>
<td></td>
<td>CROCUS VENERIS</td>
</tr>
<tr>
<td></td>
<td>VENUS</td>
</tr>
<tr>
<td></td>
<td>DUST</td>
</tr>
<tr>
<td></td>
<td>AES USTUM</td>
</tr>
<tr>
<td></td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td></td>
<td>PRAYER</td>
</tr>
<tr>
<td></td>
<td>SAL GEMMA</td>
</tr>
<tr>
<td></td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td></td>
<td>QUICKSILVER</td>
</tr>
<tr>
<td></td>
<td>MERCURY</td>
</tr>
<tr>
<td></td>
<td>MERCURY METAL.</td>
</tr>
<tr>
<td></td>
<td>PRECIPITATE OF L.</td>
</tr>
</tbody>
</table>
FIVE STROKES - Sigil incorporating large circle (continued)

- Mercury
- Mercury of Lead
- Mercury of Life
- Mercury of Gold
- Verchiel
- Vitriol
- Melting Pot
- Oil of Antimony
- Pars
- Verdigris
- Sal Urinae
- Olive Oil
- Vitriol
- Moon
- Crocus Veneris
- Congelation
- Pars
- Acid
- Quintessence
- Taurus
- Taurus
- Taurus
- Zinc
- Zinc
- Oil
- Vitriol
FIVE STROKES - Small circle with straight strokes

PLANETARY S. (S)  ELEMENTS  PLANETARY S. (S)
AURUM MUSICUM  ELEMENTS  OLIVE OIL
WATER OF LIFE  REGULUS  ALUM
CALCINATED ALUM  OCH  GEMINI
THREE BAPTISMS  OCH  MARS
DARKNESS  GLASS  TIN
LIGHT  CHARACTERS OF EL.  TIN
SAL AMMONIAC  OIL  NEPTUNE
ORPIMENT  MARCASITE  NOTA BENE
GOLD SOLDER  LAPIS  SODA
MARCASITE  IRON  CALCINATED ALUM
SAL ALKALI  IRON ORE  MAGNESIA
TOGETHER  ANTIMONY  PLANETARY S. (C)
STEEL  IRON  STEEL
URANUS  IRON  CAUDA LEONIS
DAY  PLANETARY S. (A)  WAX
DUST  TRINITY  YELLOW WAX
POWDER  FLOWERS OF BRASS  CALCINATED TARTAR
URANUS  SPIRIT OF COPPER  OLIVE OIL
URANUS  VERDIGRIS  VINEGAR
URANUS  MELTING POT  SUBLIMATED ARS.
HERSCHEL URANUS  PLANETARY S. (S)  CROCUS
URANUS  PLANETARY S. (S)  SAFFRON FLOWER
WHITE VITRIOL  SPIRIT OF GEMINI  TARTAR
EMPEROR
INDEX OF SIGILS

FIVE STROKES - Small circle with straight strokes (continued)

- TARTAR
- WINE
- CROSS
- URINE
- BRASS
- CINNABAR
  RUBY
  SATURN
- ORPIMENT
- PLANETARY S. (S)
- AURICHALCUM
- PATINA OF GOLD
- GOLD SOLDER
FIVE STROKES - Small circle with at least one curved line

CANCER
MINERAL SALT
CRYSTALLISED VER.
MARCASITE
MOLIBDOCHALC
PLANETARY S. (D)
MINERAL SALT
SAL GEMMA
MINERAL SALT
SAL GEMMA
SAGITTARIUS
IRON
IRON RUST
MARS
CAPRICORN
ASHES OF LEAD
AQUA REGIS
WHITE LEAD
VITRIOL
ALUM
PHILOSOPHIC EGG
QUINTESSENCE
OIL
HOROSCOPE

CROCUS MARTIS
CINNABAR
QUINTESSENCE OF WI.
IRON
GEMINI
PLANETARY SYMBOLS
SPIRIT OF SCORPIO
LEAD
SALT
MERCURY
ALCOHOL
TIN
MAGNESIA
MERCURY
MERCURY
MAGNESIA
MERCURY
MERCUARY OF LEAD
MERCURY SATURNI
MERCURY
MERCURY OF ANT.
SEVEN METALS
VERDIGRIS
VERDIGRIS

SPIRIT OF WINE
FILTER
MERCURY
SODA
JUPITER
CALX
JUPITER
WHITE LEAD
YEAR
CALAMINE
LAPIS
PLANETARY S. (C)
VAPOUR
NEPTUNE
NEPTUNE
PLANETARY S. (C)
FLOW
LUTUM SAPIENT.
LILY
COLD ALLOY
CROCUS VENERIS
COMPOSITION
LIME
MORTIFY
INDEX OF SIGILS

FIVE STROKES - Small circle with at least one curved line (continued)

- Oil of Saturn
- Saturn
- Characters of El.
- String Silver
- Capricorn
- Capricorn
- Nota Bene
- Copper
- Spirit
- Crocus Veneris
- Verdigris
- Congelation
- Alumen Plumeum
- Taurus
- Vitriol
- Planetary S. (D)
- Quintessence
- Scorpio
- Taurus
- Taurus
- Syzygy
- Tin
- Spirit of Leo
- Planetary S. (S)
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ ☐ ☐</td>
<td>COPPER</td>
<td>☔ ☔ ☔</td>
<td>REALGAR</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>MERCURY</td>
<td>☐ ☐ ☐</td>
<td>IRON</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>QUICKSILVER</td>
<td>☐ ☐ ☐</td>
<td>DIGEST</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>WHITE LEAD</td>
<td>☐ ☐ ☐</td>
<td>STEEL</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>HUMAN WORLD</td>
<td>☐ ☐ ☐</td>
<td>TIN ORE</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>RED ARSENIC</td>
<td>☐ ☐ ☐</td>
<td>CROCUS VENERIS</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>RED ORPIMENT</td>
<td>☐ ☐ ☐</td>
<td>CUPellation</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>SPIRIT OF CAPRICORN</td>
<td>☐ ☐ ☐</td>
<td>VALERIAN</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>RED ARSENIC</td>
<td>☐ ☐ ☐</td>
<td>QUINTESSENCE</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>IRON RUST</td>
<td>☐ ☐ ☐</td>
<td>INTELLIGENCIES</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>ALUM</td>
<td>☐ ☐ ☐</td>
<td>DISTILLATION</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>SUBLIMATE</td>
<td>☐ ☐ ☐</td>
<td>VERDIGRIS</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>RED ORPIMENT</td>
<td>☐ ☐ ☐</td>
<td>RED ARSENIC</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>RED ARSENIC</td>
<td>☐ ☐ ☐</td>
<td>MERCURY</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>RED ARSENIC</td>
<td>☐ ☐ ☐</td>
<td>PLANETARY S (C)</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>TUTIA</td>
<td>☐ ☐ ☐</td>
<td>COPPER</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>RED ORPIMENT</td>
<td>☐ ☐ ☐</td>
<td>CHARACTERS OF EL.</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>WHITE ARSENIC</td>
<td>☐ ☐ ☐</td>
<td>AQUA REGIS</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>LODESTONE</td>
<td>☐ ☐ ☐</td>
<td>ARIES</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>PLANETARY S. (A)</td>
<td>☐ ☐ ☐</td>
<td>WATER OF LIFE</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>LITHARGE</td>
<td>☐ ☐ ☐</td>
<td>SPIRIT OF WINE</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>MALCHIDIEL</td>
<td>☐ ☐ ☐</td>
<td>SEXTARIUS</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>GUM</td>
<td>☐ ☐ ☐</td>
<td>SILVER</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>OIL</td>
<td>☐ ☐ ☐</td>
<td>SILVER</td>
</tr>
<tr>
<td>☐ ☐ ☐</td>
<td>REALGAR</td>
<td>☐ ☐ ☐</td>
<td>SATURN</td>
</tr>
</tbody>
</table>
INDEX OF SIGILS

FIVE STROKES - Two small circles (continued)

PLANETARY S. (S)
SPIRIT OF GEMINI
INTELLIGENCIES
CROCUS VENERIS
VERDIGRIS
ROOT
VIRGO
CAPRICORN
CAUDA SCORPIONIS
CAPRICORN
ASHES OF LEAD
CAPRICORN
TIN
HONEY
ANTIMONY
CAMPHOR
VERDIGRIS
GLASS
FIVE STROKES - Three or more small circles

- SAGITTARIUS  PLANT
- SULPHUR  BORAX
- VITRIOL  IRON STEEL
- TAURUS  STEEL
- QUICKSILVER  CHARCOAL
- VITRIOL  WHITE ARSENIC
- MOON  WHITE ARSENIC
- ROMAN VITRIOL  SUBLIMATE
- SALT PETRE  REALGAR
- RED ORPIMENT  COPPER
- RED SULPHURET OF ARS.  COPPER
- SAL ALKALI  WHITE ARSENIC
- CAPRICORN  OCULUS
- ORPIMENT  QUICKLIME
- ARIES  QUICKLIME
- POTASH  QUICKLIME
- SAL ALKALI  WATER OF LIFE
- PLANETARY S. (C)  WATER OF LIFE
- SPIRIT OF WINE
- ORPIMENT
- CUPELLATION
- QUICKSILVER  SPIRIT OF COPPER
- SALT
INDEX OF SIGILS

FIVE STROKES - Five straight lines forming triangular shape

<table>
<thead>
<tr>
<th>Triangle Shape</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLUE</td>
<td>CONJUNCTIO</td>
</tr>
<tr>
<td>LAPIS</td>
<td>ALBUS</td>
</tr>
<tr>
<td>FORTUNA MAJOR</td>
<td>PURGATIVE WINE</td>
</tr>
<tr>
<td>CAPUT</td>
<td>STONE</td>
</tr>
<tr>
<td>WATER</td>
<td>EARTH</td>
</tr>
<tr>
<td>WATER</td>
<td>AIR</td>
</tr>
<tr>
<td>EARTH TRISTITIA</td>
<td>SLOW HEAT</td>
</tr>
<tr>
<td>FORTUNA MAJOR</td>
<td>ANTIMONY</td>
</tr>
<tr>
<td>AQUISITIO</td>
<td>ARSENIC</td>
</tr>
<tr>
<td>CAPUT</td>
<td>CROCUS MARTIS</td>
</tr>
<tr>
<td>LOETITIA</td>
<td>ELEMENTS</td>
</tr>
<tr>
<td>AMALGAM</td>
<td>PALLAS</td>
</tr>
<tr>
<td>FORTUNA MINOR</td>
<td>PUIER</td>
</tr>
<tr>
<td>CAUDA</td>
<td>SOUL</td>
</tr>
<tr>
<td>CAUDA</td>
<td>SPIRIT OF SULPHUR</td>
</tr>
<tr>
<td>AMISSIO</td>
<td>SULPHUR</td>
</tr>
<tr>
<td>RUBEUS</td>
<td>QUICKSILVER</td>
</tr>
<tr>
<td>AQUA FORTIS</td>
<td>FLOWERS OF SULPHUR</td>
</tr>
<tr>
<td>CONJUNCTIO</td>
<td>LEAD</td>
</tr>
<tr>
<td>FORTUNA MINOR</td>
<td>NITROUS AIR</td>
</tr>
<tr>
<td>AQUA REGIS</td>
<td>ARSENIC</td>
</tr>
<tr>
<td>EARTH</td>
<td>CINNABAR</td>
</tr>
<tr>
<td>WATER OF LIFE</td>
<td>AQUA FORTIS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Triangle Shape</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN</td>
<td>AIR</td>
</tr>
<tr>
<td>NITROUS AIR</td>
<td>FORTUNA MAJOR</td>
</tr>
<tr>
<td>CAUDA</td>
<td>AQUA FORTIS</td>
</tr>
<tr>
<td>FIXED SULPHUR</td>
<td>FLUX</td>
</tr>
<tr>
<td>PHILOSOPHER'S ST.</td>
<td>QUICKSILVER</td>
</tr>
<tr>
<td>SALT</td>
<td>CAPUT</td>
</tr>
<tr>
<td>CAPUT</td>
<td>FORTUNA MAJOR</td>
</tr>
<tr>
<td>PUETTA</td>
<td>PUER</td>
</tr>
<tr>
<td>MERCUARY SUBLIMATE</td>
<td>IGNIS FORTIS</td>
</tr>
<tr>
<td>WHITE</td>
<td>CROSS</td>
</tr>
<tr>
<td>MINIMUM</td>
<td>MOON</td>
</tr>
<tr>
<td>LUTATION</td>
<td></td>
</tr>
</tbody>
</table>
FIVE STROKES - Five straight lines forming triangular shape (continued)

- FOUR EVANGELISTS
- FOUNTAIN WATER
- ANNEAL
- AQUA FORTIS
- CROCUS MARTIS
- CALCINATION
- BOIL
- AQUISITIO
- AMISSIO
- ANAEL
- VINEGAR
- CALCINATED LEAD
- QUINCUNX
- TARTAR
- SUBSTANCE
- MINIUM
- WHITE VITRIOL
- WEEK
- BORAX
INDEX OF SIGILS

FIVE STROKES - Five straight strokes forming quadrilateral in sigil

<p>| ROMAN VITRIOL | JUDGEMENT | MERCURY SUBLIMATE |
| LEAD | SALTPETRE |
| TERRA LEMNIA | SHEET |
| LEAF | SHEET |
| MATERIAL |
| SAL URINAE | FIXITY |
| HONEY |
| TIN |
| DISTILLATION |
| SAL URINAE |
| URINE |
| WHITE WINE |
| URINE |
| ZINC |
| ANTIMONY |
| HOLY DEITY |
| JESUS | SUN |
| ANTIMONY |
| AURICHALCUM |
| BRASS |
| SOAP |
| SULPHUR |
| SUN |
| URINE |
| MARCASITA AUREA | SAL GEMMA |
| HONEY |
| SULPHUR |
| AMISSIO |
| ANTIMONY |
| DAY |
| NIGHT |
| MELTING POT |
| MINERAL SALT |
| FURNACE |
| BLEND |
| CHARACTERS OF EL. |
| CALCINATE |
| EARTH |
| CALCINATE |
| SIGIL |
| CHARIOT |
| HAEMATITE |
| MERCURY SUBL. |
| SALT |
| CALCINATED TARTAR |
| COPPER |
| CALCINATED TARTAR |
| CALCINATED TARTAR |
| COPPER |</p>
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>++++</td>
<td>Sagittarius</td>
<td>Sand</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Castor Oil</td>
<td>Tin</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Sagittarius</td>
<td>Zinc</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Putrefaction</td>
<td>Day</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Sagittarius</td>
<td>Jupiter</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Vitriol</td>
<td>Planetary S. (D)</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Vitriol</td>
<td>Jesus</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Mars</td>
<td>Night</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Charcoal</td>
<td>Aurichalcum</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Crocus Martis</td>
<td>Aurichalcum</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Sagittarius</td>
<td>Tin</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Mars</td>
<td>Lapis</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Sagittarius</td>
<td>Distillation</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Iron</td>
<td>Essence Neptune</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Borax</td>
<td>Cinders</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Putrefaction</td>
<td>Cinders</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Copper</td>
<td>Potash Sulphur</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Cinders</td>
<td>Cinders</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Ashes</td>
<td>Tin</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Aes Ustum</td>
<td>Digest</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Wine</td>
<td>Tin</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Yellow Wax</td>
<td>Lapis</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Saltpetre</td>
<td>Marcasite</td>
</tr>
<tr>
<td>&lt;&gt;</td>
<td>Characters of El.</td>
<td></td>
</tr>
</tbody>
</table>

Venus
INDEX OF SIGILS

FIVE STROKES - Five straight lines giving open sigil (continued)

\[
\begin{align*}
\text{WATER} & \quad \text{TARTAR} \\
\text{IRON} & \quad \text{TRINITY} \\
\text{MATTER} & \quad \text{VINEGAR} \\
\text{LIMESTONE} & \quad \text{VIA} \\
\text{MINERAL SALT} & \quad \text{BORAX} \\
\text{PLANETARY S. (C)} & \quad \text{BORAX} \\
\text{SAL ALKALI} & \quad \text{ANNEAL} \\
\text{FIX} & \quad \text{ACIEL} \\
\text{DISTILLATION} & \quad \text{APADIEL} \\
\text{PLANETARY S. (S)} & \\
\text{COPPER} & \\
\text{CRUCIBLE} & \\
\text{JESUS} & \\
\text{ANTIMONY REGULUS} & \\
\text{TIN} & \\
\text{SALT} & \\
\text{EMETIC WINE} & \\
\text{QUINTESSENCE} & \\
\text{DUNG} & \\
\text{EARTH OF LEMNO} & \\
\text{POTASH} & \\
\text{TARTAR} & \\
\text{TALC} & \\
\text{PLANETARY S. (S)} & 
\end{align*}
\]
<table>
<thead>
<tr>
<th>Stroke</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>🍒</td>
<td>Virgo</td>
</tr>
<tr>
<td>🍒</td>
<td>Jupiter</td>
</tr>
<tr>
<td>🍒</td>
<td>Quicksilver</td>
</tr>
<tr>
<td>🍒</td>
<td>Wine</td>
</tr>
<tr>
<td>🍒</td>
<td>Harmatite</td>
</tr>
<tr>
<td>🍒</td>
<td>Silver oil</td>
</tr>
<tr>
<td>🍒</td>
<td>Layer upon layer</td>
</tr>
<tr>
<td>🍒</td>
<td>Smoke</td>
</tr>
<tr>
<td>🍒</td>
<td>Saltpetre</td>
</tr>
<tr>
<td>🍒</td>
<td>Grain</td>
</tr>
<tr>
<td>🍒</td>
<td>Virgo at calcinated alum</td>
</tr>
<tr>
<td>🍒</td>
<td>Lutum sapientiae</td>
</tr>
<tr>
<td>🍒</td>
<td>Midheaven</td>
</tr>
<tr>
<td>🍒</td>
<td>Virgo at characters of el.</td>
</tr>
<tr>
<td>🍒</td>
<td>Coagulation</td>
</tr>
<tr>
<td>🍒</td>
<td>Borax</td>
</tr>
<tr>
<td>🍒</td>
<td>Coagulation at planetary s. (c)</td>
</tr>
<tr>
<td>🍒</td>
<td>Salt</td>
</tr>
<tr>
<td>🍒</td>
<td>Alkanet</td>
</tr>
<tr>
<td>🍒</td>
<td>Moon</td>
</tr>
<tr>
<td>🍒</td>
<td>Leo</td>
</tr>
<tr>
<td>🍒</td>
<td>Moon at silver</td>
</tr>
<tr>
<td>🍒</td>
<td>Marcasite</td>
</tr>
<tr>
<td>🍒</td>
<td>Albumen</td>
</tr>
<tr>
<td>🍒</td>
<td>Albumen</td>
</tr>
<tr>
<td>🍒</td>
<td>Albumen</td>
</tr>
<tr>
<td>🍒</td>
<td>Albumen</td>
</tr>
<tr>
<td>🍒</td>
<td>Spirit of Taurus</td>
</tr>
<tr>
<td>🍒</td>
<td>Scorpio</td>
</tr>
<tr>
<td>🍒</td>
<td>White arsenic</td>
</tr>
</tbody>
</table>
INDEX OF SIGILS

FIVE STROKES - Four straight lines in sigil

BRONZE
ANTIMONY
WHITE LEAD
GRADES OF FIRE
EGG YOLK
YELLOW WAX
LUTATION
MOON DECREASING
MOON INCREASING
MOON RISE
SILVER
WAX
YELLOW WAX
DISTILLATION
OMEGA
MOON DECREASING
MOON INCREASING
SPIRIT
SPIRIT
LEAD
GOLD
PRECIPITATE
HORSEDROPPINGS
SPRING
CONJUNCTIO
LIXIVIUM
CALCINATE
SULPHUR
PHILOSOPHIC SUL.
CALCINATE
SULPHUR NIGRUM
BLACK TALC
PHILOSOPHIC SUL.
SULPHUR
PLANETARY S. (D)
CONJUNCTIO
AQUA FORTIS
RAIN WATER
RAIN WATER
PLANETARY S. (C)
AQUA FORTIS
ABSORBENT EARTH
ABSORBENT EARTH
MEPHISTOPHELES
COHABITIO
AURICHALCUM
SUN
SUN
FILTER
PLANETARY S. (S)
FILTER
CIRCULATING FIRE
DISTILLATION
HONEY
JUPITER
URINE
ALUM
SALT
SALT
MEPHISTOPHELES
FILTER
SEMI-SQUARE
SEMI-SQUARE
SEMI-SQUARE
HONEY
QUICKLIME
LIME
CASSIEL
ASMODEL
CASSIEL
VITRIOL
QUICKLIME
QUICKLIME
QUICKLIME
TIN
PLANETARY S. (S)
SAL AMMONIAC
QUICKLIME
<table>
<thead>
<tr>
<th>Four Stroke Symbol</th>
<th>Sigil</th>
<th>Antonym</th>
<th>Planetary S.</th>
<th>Planetary S.</th>
<th>Planetary S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEASALT</td>
<td>☹</td>
<td>MERCURY</td>
<td>TUTIA</td>
<td>SUBLIMATE</td>
<td>PUTREFACTION</td>
</tr>
<tr>
<td>SEPARATE</td>
<td>☺</td>
<td>ANTIMONY</td>
<td>CHRIST</td>
<td>STEEL</td>
<td></td>
</tr>
<tr>
<td>SILVER</td>
<td>☼</td>
<td>QUICKSILVER</td>
<td>PLANETARY S. (D)</td>
<td>PLANETARY S. (S)</td>
<td></td>
</tr>
<tr>
<td>VIRGO</td>
<td>☣</td>
<td>FIXATION</td>
<td>PLANETARY S. (D)</td>
<td>SAL GEMMA</td>
<td></td>
</tr>
<tr>
<td>SPIRIT OF AQU.</td>
<td>☤</td>
<td>WHITE LEAD</td>
<td>EARTH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUPITER</td>
<td>☥</td>
<td>BORAX</td>
<td>PLANETARY S. (D)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JESUS</td>
<td>☦</td>
<td>RED SULPHUR</td>
<td>PLANETARY S. (S)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECIPE</td>
<td>☧</td>
<td>REGULUS</td>
<td>PLANETARY S. (D)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAL AMMONIAC</td>
<td>☨</td>
<td>MARCASITE</td>
<td>SAL GEMMA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VINEGAR</td>
<td>☩</td>
<td>MARCASITE</td>
<td>EARTH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONJUNCTION</td>
<td>☪</td>
<td>ADATIEL</td>
<td>PLANETARY S. (C)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MERCURY</td>
<td>☫</td>
<td>CONJUNCTION</td>
<td>ARSENIC SUB.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONJUNCTION</td>
<td>☬</td>
<td>OIL OF TARTAR</td>
<td>SALTPETRE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MERCURY</td>
<td>☭</td>
<td>JUPITER</td>
<td>SAL GEMMA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAPIS</td>
<td>☮</td>
<td>SAGITTARIUS</td>
<td>SAL GEMMA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLANETARY S. (D)</td>
<td>☯</td>
<td>MARS</td>
<td>SAL ALKALI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLANETARY S. (D)</td>
<td>☰</td>
<td>SAGITTARIUS</td>
<td>PLANETARY S. (C)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
<td>☱</td>
<td>SAGITTARIUS</td>
<td>EXTRACT OF COR.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COAGULATE</td>
<td>☲</td>
<td>ULCER</td>
<td>OCUUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
<td>☳</td>
<td>PLANETARY S. (S)</td>
<td>SPIRIT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MINERAL SALT</td>
<td>☴</td>
<td>PUTREFACTION</td>
<td>CHRIST</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIRE TRIPLECTIES</td>
<td>☵</td>
<td>ADNACHIEL</td>
<td>TIME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRADES OF FIRE</td>
<td>☶</td>
<td>SOAPSTONE</td>
<td>TAU</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIX</td>
<td>☷</td>
<td>VERCHIEL</td>
<td>PLANETARY S. (S)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
INDEX OF SIGILS

FIVE STROKES - Three straight lines in sigil

REVERBERATING FIRE
SPIRIT OF SILVER
SULPHUR
STONE
ALKALI
RED IRON ORE
PLANETARY S. (A)
AQUA REGIS
VITRIOL
QUICKLIME
MOON ARCANUM
AQUA REGIS
ANAEIL
LEO
AMALGAM
AMALGAM
CINNABAR
BORAX
FULL MOON
LITHARGE
LIBRA
COMPOSE
CONJUNCTION

PLANETARY S. (D)
ALUM
AMBRIEL
PLANETARY S. (C)
BENJAMINE FLOWERS
BORAX
CAPRICORN
VESTA
PYRITES
JUPITER
RECIPE
PYRITES
SUMMER
SUN
PLANETARY S. (C)
RED VINEGAR
MINIMUM
PLANETARY S. (S)
LIBRA
PLANETARY S. (D)
GRADES OF FIRE
SUBLIMATE

GRADES OF FIRE
SPIRIT OF TAURUS
PLANETARY S. (S)
PLANETARY S. (S)
POTASH
POTASH
CALCINATED SILVE
SELENITE
FULL MOON
PREPARE
PULVERISE
GEMINI
BORAX
MARCASITE
BORAX
HARTSHORN
FIRE
AUTUMN
CHALK
PLANETARY S. (S)
MINIMUM
PLANETARY S. (S)
PLANETARY S. (S)
PLANETARY S. (S)
PLANETARY S. (D)
<table>
<thead>
<tr>
<th>Sigil</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIGHT</td>
<td>STONE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>JUPITER</td>
</tr>
<tr>
<td>NIGHT</td>
<td>PLANEARY S. (S)</td>
</tr>
<tr>
<td>ANNEAL</td>
<td>EARTH</td>
</tr>
<tr>
<td>ALUM</td>
<td>POTASH</td>
</tr>
<tr>
<td>ANNEAL</td>
<td>YELLOW ORPIMENT</td>
</tr>
<tr>
<td>TARTAR</td>
<td>MARS</td>
</tr>
<tr>
<td>SEXTARIUS</td>
<td>ALUMEN PLUMEUM</td>
</tr>
<tr>
<td>SILVER PAINT</td>
<td>CINDERS</td>
</tr>
<tr>
<td>POTABLE GOLD</td>
<td>PULVERISE</td>
</tr>
<tr>
<td>COMPOSE</td>
<td>DUST</td>
</tr>
<tr>
<td>FAEX VINI</td>
<td>BURNED ALUM</td>
</tr>
<tr>
<td>LAPIS</td>
<td>NITRE</td>
</tr>
<tr>
<td>LIMESTONE</td>
<td>NOTA BENE</td>
</tr>
<tr>
<td>WOOD ASHES</td>
<td>MANIPULE</td>
</tr>
<tr>
<td>ASHES OF HARTS.</td>
<td>MIST</td>
</tr>
<tr>
<td>CINDERS</td>
<td>PLANETARY S. (D)</td>
</tr>
<tr>
<td>ANTIMONY</td>
<td>FOG</td>
</tr>
<tr>
<td>NEPTUNE</td>
<td>CALCINATE</td>
</tr>
<tr>
<td>MERCURY</td>
<td>BORAX</td>
</tr>
<tr>
<td>CALX METALLORUM</td>
<td>CALCINATED HARTSHORN</td>
</tr>
<tr>
<td>SULPHUR</td>
<td>LITHARGE</td>
</tr>
<tr>
<td>TARTAR</td>
<td>MARS</td>
</tr>
<tr>
<td></td>
<td>PURIFICATION</td>
</tr>
<tr>
<td>Sigil</td>
<td>Corresponding Word</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>WHITE LEAD</td>
<td>MARS</td>
</tr>
<tr>
<td>PREPARE</td>
<td>MARS</td>
</tr>
<tr>
<td>GRADES OF FIRE</td>
<td>SAGITTARIUS</td>
</tr>
<tr>
<td>MICHAEL</td>
<td>MARS</td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
<td>IRON</td>
</tr>
<tr>
<td>SUBLIMATE</td>
<td>MARS</td>
</tr>
<tr>
<td>LIME OF VITRIOL</td>
<td>MARS</td>
</tr>
<tr>
<td>COPPER</td>
<td>STEEL</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>SCORPIO</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>PLANETARY S. (C)</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>SCORPIO</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>FIREPROOF</td>
</tr>
<tr>
<td>CINDERS</td>
<td>BATH</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>CORONA</td>
</tr>
<tr>
<td>ALKALI</td>
<td>BISMUTH</td>
</tr>
<tr>
<td>CHARACTERS OF EL.</td>
<td>MINTUM</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>SALT</td>
</tr>
<tr>
<td>CASSIEL</td>
<td>WHITE LEAD</td>
</tr>
<tr>
<td>WHITE LEAD</td>
<td>PART</td>
</tr>
<tr>
<td>VIRGO</td>
<td>PARS</td>
</tr>
<tr>
<td>SUN</td>
<td>PARS</td>
</tr>
<tr>
<td>PLANETARY S. (S)</td>
<td>JUPITER</td>
</tr>
<tr>
<td>SATURN</td>
<td>MOON</td>
</tr>
<tr>
<td>PLANETARY S. (D)</td>
<td>TARTAR</td>
</tr>
</tbody>
</table>
FIVE STROKES - One straight line in sigil

<table>
<thead>
<tr>
<th>SAGITTARIUS</th>
<th>WASH IN LYE</th>
<th>CAPRICORN</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANNEAL</td>
<td>CHARACTERS OF EL.</td>
<td>AURICHALCUM</td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
<td>QUICKSILVER</td>
<td>REGULUS</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>VIRGO</td>
<td>MELTING POT</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>PLANETARY S (C)</td>
<td></td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>PREVIOUS SYZYGY</td>
<td></td>
</tr>
<tr>
<td>TAURUS</td>
<td>SUBLIMATED WINE</td>
<td></td>
</tr>
<tr>
<td>TIN</td>
<td>POWDER</td>
<td></td>
</tr>
<tr>
<td>SUBLIMATE</td>
<td>SAGITTARIUS</td>
<td></td>
</tr>
<tr>
<td>SALTPETRE</td>
<td>CINNABAR</td>
<td></td>
</tr>
<tr>
<td>WATER</td>
<td>SMOKE</td>
<td></td>
</tr>
<tr>
<td>REVERBERATIO</td>
<td>SKULL</td>
<td></td>
</tr>
<tr>
<td>ROOT</td>
<td>ATHANOR</td>
<td></td>
</tr>
<tr>
<td>RETROGRADE</td>
<td>TAURUS</td>
<td></td>
</tr>
<tr>
<td>RETROGRADE</td>
<td>PLANETARY S. (D)</td>
<td></td>
</tr>
<tr>
<td>VAPOUR BATH</td>
<td>VIRGO</td>
<td></td>
</tr>
<tr>
<td>PUGILLUM</td>
<td>PLANETARY S. (S)</td>
<td></td>
</tr>
<tr>
<td>TEREBINTH</td>
<td>PISCES</td>
<td></td>
</tr>
<tr>
<td>PARS CUM PARTE</td>
<td>COPPER</td>
<td></td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
<td>TARTAR</td>
<td></td>
</tr>
<tr>
<td>JUPITER</td>
<td>PISCES</td>
<td></td>
</tr>
<tr>
<td>ORPIMENT</td>
<td>POTASH</td>
<td></td>
</tr>
<tr>
<td>PLANETARY S. (C)</td>
<td>GUM</td>
<td></td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>POUND</td>
<td></td>
</tr>
</tbody>
</table>