Dictionary of Occult, Hermetic and Alchemical Sigils
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Antiquissimi Sapientes, quos Graeco sermone Philosophos appellamus, si quae naturae vel artis reperissent arcana, 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 arcana, 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 \( \mathcal{N} \) 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 MW (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 \( \mathcal{L} \) 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 ANXH and its component RU, undoubtedly both glyphic in origin, are now frequently used as sigils in their common forms \( \mathcal{A} \) and \( \mathcal{O} \).

These general observations may indicate why I have felt compelled to adopt the word *sigil* in the face of apparent competition from other words.
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 $\frac{\pi}{\pi}$ on subsequent graphic theory is considerable, and a grasp of the Englishman's influence on Boehme's use of sigils, so ably studied by FREHER 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 $\zeta$ in the Rosicrucian symbolism of St. Pierre, in Geneva. Such examples could easily be multiplied - especially in regard to medieval 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 $\sqrt[f]{f}$ 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 atbash, 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 theosophist'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 multilayered 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 or 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 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 mere 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 vision.

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 those are
illegible or dubious as copies; it explains also why I have not recorded
some of the sigils in the invaluable GESSMANN 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: $\small\boxtimes\boxtimes\boxtimes\boxtimes$ the standard
sigil for PISCES $\boxtimes$ 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
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 chiromnogical 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 \( \star \) 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 \( \bigodot \) 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 CIROT 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 GEISSMANN 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 subsidaries - 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 △. 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 sputum 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 △ △ Θ 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 Φ which is termed Hunctius, 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 multi-dimensional 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 Pyroesosis, 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 $\sigma\lambda\kappa$ 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
the triangle 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 TRITHEMIES 1650, ranging from the relatively decorative $\text{\textcircled{ }}$ for the spirit Gamam, to the laconic forms such as $\text{\textcirl{}}$ for Camiel, $\text{\textcirl{}}$ for Malgaras, or $\text{\textcirl{}}$ 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:

![Sigils](image)

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

![Sigils](image)

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 LAMBECIUS 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
INTRODUCTION

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

![Diagram]

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 AGRIPPA 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 ο, given under the name Αποκλίμα which may mean 'a firebrand', 'a blister', or 'a chilblain', which may be a mistake for the Αποκλίμα 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 Δάμων, for which the sigil is φ had a wide application as one of the important Ζωοροι 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 Σύνοδος 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 $\mathcal{C}$ 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 χάρυς for which the sigil (more precisely, abbreviation) $\mathcal{C}$ 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 χάρυς τύχας 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 Σ 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 Α and Π which in my opinion are
sigils, even though derived from the the Greek terms Μαγγύστα and Αψέστος.
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  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 휁 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.

SCHEFFERS 1775 gives the sigil ☐ for Acidum Salis; ☑ for Acidum fluoris 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 C

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:
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: \[\text{\textvisiblespace}\]

ADNACHIEL Mag. Mediaeval variants for the 'angel' of Sagittarius, given by BRAHE 1582: \[\text{\textvisiblespace}\]

See SPIRIT OF SAGITTARIUS

AERUGO Alc. Verdigris 'specifically from copper' is given the four sigils \[\text{\textvisiblespace}\] 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 \[\text{\textvisiblespace}\] WORLIDGE 1651 \[\text{\textvisiblespace}\]
CROLLIUS 1612 \[\text{\textvisiblespace}\] CROLLIUS 1670 \[\text{\textvisiblespace}\]
ALCHEMICAL 1671 \[\text{\textvisiblespace}\] VALENTINE 1671 \[\text{\textvisiblespace}\]
FRESNE 1688 \[\text{\textvisiblespace}\] ALCHEMICAL 17C \[\text{\textvisiblespace}\]
SIGNA 17C \[\text{\textvisiblespace}\]
SOMMERHOFF 1701 \[\text{\textvisiblespace}\]
DIDEROT 1763 \[\text{\textvisiblespace}\] POISSON 1891 \[\text{\textvisiblespace}\]
GESSMANN 1906 \[\text{\textvisiblespace}\]
CARBONELLI 1925 \[\text{\textvisiblespace}\]
SCHNEIDER 1962 \[\text{\textvisiblespace}\]

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: \[\text{\textvisiblespace}\]
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': ☯

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 medieval variants, of which the following are the most common:
ALCHEMY 1650 ☺ — KIRCHER 1655 ✯✯✯
TABLE 1676 ✗ CROLLIUS 1670 △
FRESNE 1688 △ ALCHEMICAL 17C R ♀
SHELFON 17C ☠ SIGNA 17C + # ○
SOMMERHOFF 1701 △ ✯✯✯ ✯✯✯ ✯✯✯
DIDEROT 1763 ☯ GEHEIME 1785 △
GEESMANN 1906 ☯ SCHNEIDER 1962 ☯
WALTER 1970 △
See also ELEMENTS

AIR HAND  Pal. Sigil originated to serve modern chiropody, 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: 

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): O. 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 'paleness', 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'.

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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 □ □ □ □

Heydon 1664 □

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): Θ

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 Seleucus 1624:

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<th>b</th>
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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  Alc.  A sigil is given by KOCH 1930, though without a stated source: ☑ SCHNEIDER 1962 gives the sigils ☐ for spiritus vini rectificatissimus, but see SPIRIT OF WINE.

ALDEBARAN  Ast.  HERMETIS 13C gives the sigil for alpha Tauri: ☐
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:

ALCHEMY 1650  
SIGNA 17C  
GESSMANN 1906  
VALENTINE 1671  
SOMMERHOFF 1701  
SCHNEIDER 1962  

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:  See however HEBRAIC SCRIPT.  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  
KOCH 1930  
SCHNEIDER 1962  
See also SAL ALKALI  

ALKANET  Alc.  Sigils recorded from Greek manuscript by BERTHELOT 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 A A A a series which culminates in the form of the triple alpha, symbolic of the Holy Trinity: A A
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 CROLLIUS 1612
ALCHEMY 1650 CROLLIUS 1670
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 Alc. SOMMERHOFF 1701

AMALGAM Alc. 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

AMBER Alc. 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:

TRITHEMIEUS 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. SIGNA 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: ☾ ☾ ☾

AMNIKIEL 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 LOETTITIA and of zodiacal Pisces.

AMPHORA Alc. Mediaeval sigil recorded by GESSMANN 1906 ☾ ☾ ☾

ANAEEL 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.
BARRET 1801 confuses this sigil with that for the Archangel MICHAEL: ☾ ☾ ☾ SCHEIBLE 1848 gives several other variants, including: ☾ ☾ ☾ ☾ ☾ ☾ ☾ See SPHERE OF VENUS

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 \[\text{符号} \] 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: \[\text{符号} \]

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': \[\text{符号} \]

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: \[\text{符号} \] In the Theosophic tradition (see BOEHME 1730) the term animalia does not imply brutish, as derived from 'animal', but rather soul-enfilled, as from the Latin anima: in later theosophy the term would refer to a being possessed of an astral body. GESSMANN 1906 \[\text{符号} \] WIRTH 1931 \[\text{符号} \]

ANIMATE WORLD  Occ. Sigil given by KIRCHER 1655 under this heading, but probably the author had in mind the idea of the ASTRAL WORLD: \[\text{符号} \]

ANIMUS  Rel. A mediaeval contraction is given by CAPPELLI 1949: \[\text{符号} \]

ANISE  Alc. Mediaeval sigil recorded by SHELTON 17C: \[\text{符号} \]

ANKH  Occ. Sometimes called ank and ansated cross, it is one of the sigils used from earliest times against barrenness (see BUDGE 1930): \[\text{符号} \] BLAVATSKY 1888 sees it as a form of VENUS (♀), 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.

ANNELAL Aic. 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 Aic. 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 Aic. 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: 

ALCHYMIA 1563 
ALCHEMY 1650 
ALCHEMICAL 17C 

WORLIDGE 1651 
CROLLUS 1670 
SHELTON 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  A lc. GESSMANN 1906

ANTIMONY GLASS  See ANTIMONY VITRUM

ANTIMONY HEPAR  A lc. SCHNEIDER 1962

ANTIMONY REGULUS  A lc. FRANCKLYN 1627 SOMMERHOFF 1701 GESSMANN 1906 SCHNEIDER 1962

ANTIMONY VITRUM  A lc. 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):

<table>
<thead>
<tr>
<th>A B C D E F G H I J K L M N</th>
<th>Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν</th>
</tr>
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<tbody>
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<td>Ξ Ν Ο Π Ρ Σ Τ Υ Φ Ψ Ω Θ</td>
<td>Ξ Ν Ο Π Ρ Σ Τ Υ Φ Ψ Ω Θ</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>a b c d e f g h i j k l m n</th>
<th>α β γ δ ε ζ η θ ι ο π ρ σ τ υ χ ψ Ω</th>
</tr>
</thead>
<tbody>
<tr>
<td>ΩΨ</td>
<td>ΩΨ</td>
</tr>
</tbody>
</table>

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 ▽ A A
ALCHEMICAL 17C ▽+ A A A A SHELTON 17C ▽
SIGNA 17C ▽ ▽ ▽ ▽
SCHNEIDER 1962 ▽
SOMMERHOFF 1701 records a number of sigils for a formula for aqua
AQUA MERCURII  Alc.  SOMMERHOFF 1701 records the following sigils for aequa foetida:

AQUA PLUVIALIS  See RAIN WATER.

AQUA REGIS  Alc. A large number of medieval sigils has survived, but the majority of these consist of a graphic play with the letter R and the most common sigil for WATER ( viêm).

ALCHYMIA 1563  o  .:  ALCHEMY 1650  A

VALENTINE 1671  V SHELTON 17C  o  .:

SIGNA 17C  V  SOMMERHOFF 1701  A

GESSMANN 1906  V  8

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 medieval version, given by HYGINUS 1482: 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):  BERLIN 42AD  ∑

STOBART 2C  ∑  SPIEGELBERG 1911  ∑

Graeco-Byzantine, c. 500AD:  NEUGEBAUER 1959  ∑  ∑

DIGBY 12C  ∑  ASTRONOMICAL 1400

JANUA 14C  ∑  LEUPOLDI 14C  ∑

ASTROLOGICAL 15C  ∑  TABLES 15C  ∑
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: leftrightarrow

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 🇾 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 3°
JANUA 14C 0°
ASTROLOGICAL 15C
QUADRANTIS 15C
BLUNDEVILLE 1602
SIGILLIS 17C
SIBLY 1790
MODERN ASTROLOGY 1899
WILCKOWSKY 1947
LEUPOLDI 14C gives a sigil for the constellation — for which
AGrippa 1510 gives a variant: cplusplus
LUEDY 1928 records a related sigil from the Syrian alchemical-
astrological tradition: ❋
See also MYSTERIOUS PLANETS and SPIRIT OF ARIES

ARISTA  See ACHIMER

ARmenIAN BOLE Alc. SHELTON 17C
SOMMERHOF 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  Aic. SOMMERHOFF 1701
GESSMANN 1906
SCHEIDER 1962

ARSENICUM ALBUM    See WHITE ARSENIC

ARSENICUM CITRINUM    See YELLOW ARSENIC

ARSENICUM RUBRUM    See RED ORPIMENT

ARSENICUM SULPHURUM  Aic. Mediaeval sigils given by GESSMANN 1906

ASBESTOS  Aic. Two ancient Greek sigils recorded by BERTHELOT
1885: A B

ASCENDANT  Ast. Three variant sigils of circa 500 AD, 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: A B C
Sometimes an abbreviation for the word Ascendant, and even for 'first
house' prima domus, is also used:

SCHEMA 15C  B
SMITH 16C  A
GETTINGS 1977  A

MARY 16C  A
ASTROLOGY 17C  A
EBERTIN 1970  A

The sigil recorded for oriens in MANSIONIBUS 1482 A 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 A but the following form is copied
from an ancient Greek text by OMONT 1894 A This is said to be
the kephal 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  Alc. VALENTINE 1671 G  SIGNA 17C  ♂  ☿  ☐
DIDEROT 1763 ⊕
See also ASHES OF LEAD and ASHES OF WOOD

ASHES OF HARTS EASE  Alc. CROLLIUS 1670 ⊕

ASHES OF LEAD  Alc. Medieval sigils given by GESSMANN 1906: ☐

ASHES OF TIN  Alc. SOMMERHOFF 1701 ☐

ASHES OF WOOD  Alc. Medieval sigil given by GESSMANN 1906: ☐

ASMODEL  Mag. Three of the most common medieval sigils for the 'angel' of Taurus, recorded by BRAHE 1582: ☑
See also SPIRIT OF TAURUS.

ASTEROID  Ast. Modern sigil given by NEROMAN 1937: ☐

ASTRAL WORLD  Occ. Medieval 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: ☐
See also ANIMALIA and ANIMATE WORLD.

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

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

ATHANOR  Alc. 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

ATLANTIDES  See PLEIADES

ATLANTIS  Occ. BLAVATSKY 1888 gives the sigil \( \bigcirc \) 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  Alc. BERTHELOT 1885 records two ancient Greek sigils from manuscripts:  
ONOMASTICUM 1574  
CROLLIUS 1612  
CROLLIUS 1670  
SOMMERHOF 1701  
SCHNEIDER 1962

AURIPIGMENTUM  See ORPIMENT

AURUM  See GOLD
AURUM FOLIATUM  See GOLD LEAF

AURUM MUSICUM  Aíc. SIGNA 17C $+ 60+ ALCHEMICAL 17C $+
SCHNEIDER 1962 $X$
SOMMERHOFF 1701 records the following as aurum pictorium: $X 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 $□ 20$
KÖCH 1930 $M$
ALCHEMY 1650 24
SOMMERHOFF 1701 20 $X$

AVACHIÉL  Mag. Mediaeval sigil given by AGrippa 1531 as ruling spirit
of zodiacal Sagittarius: $\downarrow$ 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: $\circ \circ \circ \circ \circ $ 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: $\circ \circ \circ \circ$

AZERVEL  Mag. SCHEIBLE 1848 records a sigil intended as the 'afternoon
symbol' for the demon: $\uparrow \uparrow \uparrow$

AZOTE  Aíc. DALTON 1808 $Ω$
BABALEL  Mag. A sigil given by AGrippa 16C for one of the two demons
associated with the planet Mars: 

BABCHIEL  See SPIRIT OF PISCES.

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

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:

BALM  Alc. Two mediaeval sigils recorded by DIDEROT 1763: 

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

GESSMANN 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:

GESSMANN 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: ℳ

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: אבגג
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: בבבב

BETHOR Mag. Mediaeval sigil for planetary spirit of Jupiter recorded by TRITHEM IUS 1503 אבגג
called Scheible 1848 אבגג and Shepherd 1971 אבגג

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

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

BIQUINTILE Ast. Sigil for the astrological aspect of 144° given by RAPHAEL 1900: ג
simmonite 1890 records a common abbreviation: בק

BIRDSEGG Alc. BERTHELOT 1885 records a sigil from an early Greek manuscript: גו

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

BITUMEN STONE Alc. SOMMERHOFF 1701

BLACKMAL 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

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 GESSMANN 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 GESSMANN 1906 See also GRADES OF FIRE

BOILED OIL Alc. Mediaeval sigil given by GESSMANN 1906:

BOILED WINE Alc. Mediaeval sigil given by GESSMANN 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 GESEMANN 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 CROLLIUS 1670 VALENTINE 1671 PRESNE 1688 ALCHEMICAL 17C SHELTON 17C SOMMERHOFF 1701

8 4 + 8 0

66
BORNOCO Mag. One of the two demons linked with the Sun, recorded by
AGRIPPA 16C: ências

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

BOTTLE Alc. The word in its nournal use is designated usually by a
simple vestigial drawing, as in the mediaeval example given by GEISSMANN
1906 which represents the ampulla of the alchemists. When a
verbal use is intended, then a sigil recorded by GEISSMANN 1906 may be
used which in fact means ‘bottle when cleared’: 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 MANSIONES 14C for the 7th of the
mediaeval lunar mansions, called Al Dhira in the Arabic system: A
A sigil for the amulet relating to this lunar mansion (called finis
Gemini) is given by ABANO 1303:

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 GEISSMANN 1906 designate
COPPER and even aes uustum.

VALENTINE 1671 ➕  SHELTON 17C ้ก ้ก
BRICK  
A. The most common sigils are vestigial drawings, as for example those given by GEESMAN 1906: IIII  
DIDEROT 1763 IIII  
GEESMAN 1906 II  

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

BRIMSTONE  
A. 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  
A. 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.

ALCHEMICAL 17C  
GEESMAN 1906  O  

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: $\sqrt{2}^2$

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: $\sqrt{2}\sqrt{2}$

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': ▲

CALAMINE Aic. SIGNA 17C  △ □ □ □ □ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ gi
CALCINATED GOLD ALC. Two ancient Greek sigils are recorded by BERTHELOT 1885: \( \text{\textcopyright} \) DIDEROT 1763 \( \text{\textcopyright} \) GEISSMANN 1906 \( \text{\textcopyright} \) \( \text{\textcopyright} \)

A mediaeval sigil recorded by GEISSMANN 1906 perhaps refers to the alchemical process of 'calcination of gold': \( \text{\textcopyright} \)

CALCINATED HARTSHORN ALC. SOMMERHOFF 1701 \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \)

GEISSMANN 1906 \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \)

CALCINATED LEAD ALC. Two sigils from the Greek alchemical tradition are recorded by BERTHELOT 1885 \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \)

SOMMERHOFF 1701 \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \)

GEISSMANN 1906 \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \)

CALCINATED SILVER ALC. Two sigils are recorded from the Greek alchemical tradition by BERTHELOT 1885 \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \)

The sigils recorded by SOMMERHOFF 1701 \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) and that derived from this source by GEISSMANN 1906 \( \text{\textcopyright} \) probably refer to the alchemical process of 'silver calcination'.

CALCINATED TARTAR ALC. ALCHEMICAL 17C \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \)

GEISSMANN 1906 \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \) \( \text{\textcopyright} \)

CALCINATED TIN ALC. A sigil derived from the Greek alchemical tradition is recorded by BERTHELOT 1885: \( \text{\textcopyright} \)

CALCINATED VITRIOL ALC. SHELTON 17C \( \text{\textcopyright} \)

CALCINATION ALC. MICHAELSCHÄFER 1616 gives the sigil \( \text{\textcopyright} \) 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 $\subseteq$
SHELTON 17C $\subseteq$
SOMMERHOFF 1701 $\subseteq$
LUEDY 1928 $\subseteq$

VALENTINE 1671 $\subseteq$
SIGNA 17C $\subseteq$

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

CALX CHYMICUS Alc. Mediaeval sigils recorded by ALCHEMICAL 17C: $\subseteq$

CALX METALLORUM Alc. A large number of mediaeval sigils is recorded by GESSMANN 1906, of which the following are worth recording: $\subseteq$

CALX OVORUM Alc. WORLIDGE 1651 $\subseteq$

CALX SOLIS See CALX

CALX TARTARIS Alc. WORLIDGE 1651 $\subseteq$
VALENTINE 1671 $\subseteq$
But see also CALX

CALX VIVA See QUICKLIME

CAMAEL Mag. Mediaeval sigil for the 'angel' of Mars, given by BARRETT 1801, but derived from the sigil given by TRITHEMIUS 1503 for SAMAEL: $\subseteq$

CAMBRIEL Mag. Sigil for geomantic spirit given by HEYDON 1664, perhaps in error from AGRIPPA 1531: $\subseteq$
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

<table>
<thead>
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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  

73
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:  TT  G

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

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:  EVANS 1922

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

CAPILLUS Ast. Sigil for the eleventh lunar mansion, called Al Zubrah in the Arabic astrological system, given by MANSIONES 14C: ~

A sigil for the amulet linked with this mansion, called Venter Leonis, is recorded by ABANO 1303: ~

CAPRICORN Ast. 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 ~ FIRMICUS 1499 ~ and LILLY 1647 ~

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

SIBLY 1790 ~
MODERN ASTROLOGY 1899 ~
NEUGBEAURER 1959 ~
CIRLOT 1962 ~
NEERACHER 1967 ~
SUCHER 1970 ~

COMMON VARIANTS

CHAUCER 15C
SCHYNAGEL 1500 ~
PICCOLOMINI 1558 ~
AGrippa 16C ~
MARY 16C ~
BLUNDEVELLE 1602 ~
ALCHYMICAL 17C ~
LUCCA 17C ~
TABLE 17C ~

CHRISTIAN 1870 ~
VREEDE 1954 ~
SURCKHARDT 1967 ~
HADES 1969 ~

HOROSCOPES 15C ~
DARIOT 1557 ~
GIUNTINI 1583 ~
HERMETIS 16C ~
SMITH 16C ~
HOROSCOPE 1614 ~
RULES 17C ~
VALLEMONT 1707 ~
WELLING 1735
CARRICHERUS 18C
RARE

Ancient Egyptian (demotic): BERLIN 42AD
STOBART 2C
GRAECO-BYZANTINE, C. 500 AD: NEUGEBAUER 1959
ASTROLOGICA 14C
JANUA 14C
MANSIONIBUS 1482
BONATTI 15C
QUADRANTIS 15C
LAMBECIUS 15C
AGRIPPA 1510
THURNEYSSER 1574
ASTROLOGICAL 1650
BELOT 1667
LEROY 17C
PROWSE 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
cemantic 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.

ASTROLOGICA 14C  
CANONES 15C  
SIGNIFICATIONES 15C  
SCHYNAGEL 1500  

JANUA 14C  
BONATTI 15C  
TABULAE 15C  
DEUTSCHE 1961  

A mediaeval abbreviation is given by CHASSANT 1884: $C_a$

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: $\bigtriangledown$

GEOMANTIC

The most common form is that used for one of the sixteen geomantic figures: $\bigtriangledown$. 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 TRITHEMius 1503.

AGRIPPA 1531 $\bigtriangledown \bigtriangledown \bigtriangledown \bigtriangledown \bigtriangledown$ the same source gives also the form $\bigtriangledown$ which is surely wrong.

HEYDON 1664 records a sigil $\bigtriangledown$ 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: $\bigtriangledown\bigtriangledown\bigtriangledown\bigtriangledown\bigtriangledown$. EVANS 1922 (mediaeval): $\bigtriangledown\bigtriangledown\bigtriangledown\bigtriangledown\bigtriangledown$

A related variant is recorded by AGRIPPA 1510, which has become the standard modern form for the sigil: $\bigtriangledown\bigtriangledown\bigtriangledown\bigtriangledown\bigtriangledown$

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 MORTUUM  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): \[ \uparrow \]

CARDINALITY  Ast. Modern sigil for the cardinal quality, recorded by DE VORE 1947: \[ \wedge \]
See also CARDINAL CROSS.

CASK  See CUPELLA

CASSEROLE  Alc. Two mediaeval sigils recorded by DIDEROT 1763: \[ \xi \]

CASSIEL  Mag. Three mediaeval sigils for this angel of Saturn recorded by BARRETT 1801: \[ \mathcal{C} \]
though the last sigil is given by TRITHEMIUS 1503 as for ORPHIHEL.

SCHEIBLE 1848 records many mediaeval variants: \[ \mathcal{C} \]
See also SPHERE OF SATURN

CASSRIEL  Mag. SCHEIBLE 1848 gives several sigils for this demon: \[ \mathcal{C} \]

CASTOR OIL  Alc. BERTHELOT 1885 records an ancient Greek sigil for this liquid: \[ \leftarrow \]

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: \[ \mathcal{C} \] 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 TRITHEMISIUS 1503.

AGRIPPA 1531

CAUDA CAPRICORNIS Ast. Mediaeval sigil for the fixed star delta Capricorni, sometimes called Deneb Algedi, given in HERMETIS 13C

AGRIPPA 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: -Θ-

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: ΩΟΟΟ

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: ΩΓ
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: \[\text{Diagram}\]
AGrippa 1531 gives a variant which has entered the European occult tradition: \[\text{Diagram}\]
AGrippa 1510 gives: \[\text{Diagram}\]  EVANS 1922 (mediaeval): \[\text{Diagram}\]

CAUSTIC METAL  See CALX.

CELANDINE  Alc. BERTHELOT 1885 records an ancient Greek sigil: \[\text{Diagram}\]

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:

\[\text{Diagram}\]

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':

\[\text{Diagram}\]
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  ὅ
DIDEROT 1763 ἣ
GESSMANN 1906 records several mediaeval sigils: """

SCHNEIDER 1962  ὅ

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:  
KOCH 1930  ἣ

SIDGWICK 1973  ὅ

CERUSSA See WHITE LEAD.

CHALAMINT STONE ALC. FRANCKLYN 1627  ὅ.

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

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 GESMANN 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 GESSMANN 1906: 

CHARIOT  Occ. WIRTH 1927 relates this 7th arcanum of the Tarot pack to the Hebraic ZAIN, and associates with it the sigil [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 \[\text{with the arcanum, presumably because these are to be found within the compositional structure of the design.}\]

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': 

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

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 \[\text{BOCK 1931}\]
SHEPHERD 1971 \[\text{VERARDI 1972}\]
GETTINGS 1978 \[\text{TESTA 1962 gives a whole series of 'gnostic Samaritan-Christian' sigils which might be said to symbolise Christ: } \]

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The same source lists also a number of related sigils under CHRISTMON and JESUS, along with

CHASSANT 1884 records a mediæval range: $\times\times\times\times\times\times\times\times$

See also CHRIST TRIUMPHANT.

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

KOCH 1930 gives $\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\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SHELTON 17C  
SOMMERHOFF 1701  
DIDEROT 1763  
GESSMANN 1906  
CARBONELLI 1925  
LUEDY 1928  
SCHNEIDER 1962  
BERTHELOT 1885 records two Greek sigils:  

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

CIRCULATING FIRE  ALC.  Mediaeval sigils given by GESSMANN 1906, mainly derived from the common sigil for FIRE:  

CIRCULUS DUPLEX  OCC.  Sigil given by HERMES 1613 in a series of graphic occult structures:  

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):  

The sigil combines the 'Seven Forms' of the seven planets:  
Saturn-Moon which gives 'Harsh desiring Will':  
Mercury-Jupiter which gives 'Bitter or stinging':  
Mars-Venus which gives 'Anguish till the "flash of Fire"':  
Sun which itself represents the 'flash of Fire' and the 'Fire World':  
Venus-Mars which gives 'Light or Love, where the water of Eternal Life flows':  
Jupiter-Mercury which gives 'Noise, sound or Mercury':  
Moon-Saturn which gives 'Substance of Nature':  

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 ⊗ XX ∴
alchemy 1650 ⊗

VALENTINE 1671 ⊗ XX ∴

DIDEROT 1763 ⊗

LUEDY 1928 ⊗

COAGULATION Alc. Sigil given by GEHEIME 1785 for the alchemical process of 'thickening substances': △

SIGNA 17C ⊗ ○ ⊓ ⊖ ⊔ ⊕ ⊗ ⊗ 2 6 ⊗ 6 ⊗

GESSMANN 1906 ○ ○ ○ ○ ○ ○ ○ ○

See DISSOLVE.

COBALT Alc. ALCHEMICAL 17C ⊗

BERGMANN 1785 ⊗

LUEDY 1928 ⊗

SCHHEFFERS 1775 ⊗

GESSMANN 1906 ⊗

SCHNEIDER 1962 ⊗

COHABITIO Alc. The word refers to an alchemical process.

WORLIDGE 1651 ⊗

ALCHEMY 1650 ⊗

COLOTHARUM Alc. Mediaeval sigils given by GESSMANN 1906: ⊗ ⊕

COMET Ast. Modern sigil recorded by SHEPHERD 1971:

COMMISTIO See MIX

COMMON SALT See SALT

COMPOSE Alc. SOMMERHOFF 1701 gives the forms ⊗ ⊗

COMPOSITION Alc. An ancient Greek sigil is given by BERTHELOT 1885: François
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. MICHAELSCHAFER 1616 gives the sigil 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: A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. Coniunctio is linked by AGrippa 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 TRITHEMIUS 1503.

AGrippa 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 of ASTROLOGICAL 15C → KALENDAR 15C ← HOROSCOPE 1614 ⊙

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

SATURN AND JUPITER: 4
SATURN AND MARS: 4
JUPITER AND MARS: 4
SATURN, JUPITER AND MARS: 4
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: 

COOPERTA 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 

BERTHELOT 1885 gives an ancient Greek form for cyprus 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: \[ \begin{array}{c}
\begin{array}{c}
\text{COPPERAS} \\
\text{ALC.}
\end{array}
\end{array} \]
Term generally applied in alchemical texts to the
sulphates of copper, iron and zinc (blue, green and white copperas,
respectively), but now generally applied to the iron sulphates, also
called green VITRIOL. Another term is WHITE VITRIOL.
Copperwater is another general term, for which ONOMASTICUM 1574
gives: \[ \begin{array}{c}
\begin{array}{c}
\text{BERTHELOT 1885 records the Greek form } \odot \text{ which is}
derived from the abbreviation of chalcanthos.}
\end{array}
\end{array} \]
COPPER CALCINATE \text{ALC.} \text{BERTHELOT 1885 records an ancient Greek sigil}
which is identical to that used for ordinary COPPER: \[ \odot \]
COPPER FILINGS \text{ALC.} Two sigils common used in the mediaeval period
for COPPER are listed by BERTHELOT 1885 from ancient Greek texts as
denoting copper-filings: \[ \odot \]
COPPER LEAF \text{ALC.} BERTHELOT 1885 records two ancient Greek sigils
which were used for copper leaf: \[ \odot \]
COPPER ORE \text{ALC.} BERTHELOT 1885 gives an ancient Greek sigil which
was still in use during the mediaeval period, though sometimes used
for COPPER: \[ \\
\]
COPPER WATER \text{See COPPERAS}
CORAL \text{ALC.} DIDEROT 1763 \[ \begin{array}{c}
\begin{array}{c}
\text{BERTHELOT 1885 records the Greek alchemical sigil } \odot \end{array}
\end{array} \]
COR LEONIS \text{AST.} Mediaeval sigil for the triple star alpha Leonis,
sometimes called 'the little king', given in HERMETIS 13C \[ \begin{array}{c}
\begin{array}{c}
\text{AGrippa 1510 } \odot \end{array}
\end{array} \]
EVANS 1922
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: DBus.

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 Jubana in the Arabic astrological system, a sigil for which is given by MANSIONES 14C: ♄

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

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

CORPUS See BODY

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

AGRIFFA 1510 gives a variant which has become the commonly accepted sigil: 逓 EVANS 1922 逓

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 TAUERI 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: 逓 But see also ALDEBARAN.

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

The mansion called Caput Tauri is the third of the lunar mansions, and is given the sigil 逓 by MANSIONES 14C, and the amuletic sigil 逓 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: \[ \odot \]. HOMER 1723 gives the two sigils \( \odot \odot \) 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 \( \bigwedge \)  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: \[ \odot \odot \odot \odot \]. BLAVATSKY 1888 gives the simple sigil \( \bigtriangleup \) 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 \( \bigtriangleup \)'.

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: \( \bigtriangleup \)  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: \[ \bigodot \]

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 \( \bigodot \) 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: Κ

DIDEROT 1763

LUEDY 1928

SOMMERHOF 1701 gives the following sigils for 'flowers of crocus', *crocus aromaticus* (See SAFFRON FLOWER): ψ ψ ψ ψ ψ ψ ψ

See CROCUS MARTIS and CROCUS VENERIS.

CROCUS ANTIMONY ALC. GESSMANN 1906

CROCUS AROMATICUS See CROCUS and SAFFRON FLOWER

CROCUS MARTIS ALC. WORLIDGE 1651

ALCHEMY 1563

ALCHEMICAL 17C

SOMMERHOF 1701

SIGNA 17C

GESSMANN 1906

SCHNEIDER 1962

CROCUS METALLORUM ALC. SOMMERHOF 1701

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

FRESNE 1688

SIGNA 17C

SOMMERHOF 1701

DIDEROT 1763

GESSMANN 1906

CARBONELLI 1925

LUEDY 1928
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: Y Y Y Y Y

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 ✠ ✠ ✠
HAMPT  LATIN
LORRAINE MALTESE
MOLINE PAPAL
PATEE PAPAL
POMEE POTENT
RUSSIAN ST ANDREW
ST ANTHONY ST PETER
TAU THIEVES
TREFLEE VOIDED

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 sublunar bodies' in HOMER 1723: ☳ But see HOMER'S GOLDEN CHAIN.

CRUCIBLE Alc. The most common mediaeval sigils are vestigial drawings of containers, but WORLIDGE 1651 gives: ✶ ✳ ✳
VALENTINE 1671 ✶
SOMMERHOF 1701 ☳ ☳ ☳ ✳ ✳
DIDEROT 1763 ☳
SCHNEIDER 1962 ☳
ALBERTUS 1974 ☳
BERTHELOT 1885 records an ancient Greek sigil: ☳
See also AHENUM, CUPELLA and TIGILLUM

CRUDE METAL Alc. ALCHEMICAL 17C ☳ ✴
See also BRASS.

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

CRYSTAL Mag. ALCHEMY 1650 ☳ DIDEROT 1763 ☳ ✴
Scheffers 1775 XX
Gessmann 1906 C E + H G A H X A A A R A
Schneider 1962 + E
Albertus 1974 9
Scheffers 1775 gives the sigil 20 for Crystalli Lunae.

Crystallised verdigris A lc. A number of mediaeval sigils are recorded by Gessmann 1906 9 5 9 0 5 5 8 E D 99

Crystal of Saturn A lc. Diderot 1763 7 8 9

Cucurbita A lc. Worlidge 1651 O 9
Luedy 1928 6
Schneider 1962 gives the sigil CC and for cucurbita coeca: A
See also Boiler

Cupella A lc. Sommerhoff 1701 gives the sigils $T P K X O$ 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: $T o$ (but see Cupellation)
Signa 17C gives sigils for cupellare, which probably refer to the idea of 'casking in a wooden tub': $T P R Z$

Cupellation A lc. 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: $T K$

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 arcana of 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 alchemical 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. Alchymia 1563 — Alchemy 1650

Valentine 1671 © Fresne 1688

Signa 17C

Gessmann 1906

Berthelet 1885 records an ancient Greek sigil for days: ջ

Chassant 1884 records a mediaeval abbreviation (for dies): ્

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 /navbar

Gessmann 1906 -navbar

Schneider 1962 -navbar

Berthelet 1885 records an ancient Greek form (but in this connexion, see the note relating to Sommerhoff 1701 in DAY above): ջ

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:  הראשונה

Chassant 1884 records: ʳ

Bock 1931 gives the uncommon form: ʳ

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

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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 Sephirotic 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: sincerity. It is said to be the katababazon or oura, 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  COPPER
GOLD  IRON
LEAD  SILVER
TIN  

DIDO  Ast.  Hypothetical 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 ⑨
POISSON 1891 ⑧
ALBERTUS 1974 ⑧
SOMMERBOFF 1701 gives for digestio and digere, the forms ⑧ ⑧ 48  two of which were wrongly copied by GESSMANN
1906: 33 ⑧ 48

DIGESTION  Alc.  MICHAELSPACHER 1616 gives the sigil ① 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': ⑨ ⑨

DIONYSOS  See BACCHUS.

DISORDERED INTELLECT  Occ.  Sigil given by (perhaps originated by)
KOC 1930: ⑧

DISSOLUTION  Alc.  A medieval sigil is given by DIDEROT 1763: ⑦
MICHAELSPACHER 1616 gives the sigil ① 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  
ALCHEMY 1650  
SOMMERHOF 1701  
SHELTON 17C  
POISSON 1891  
GESSMANN 1906  
SCHNEIDER 1962  
DISTIL IN ASHES  GESSMANN 1906  
DISTIL IN SAND  GESSMANN 1906  
DISTILLATED WINE  SIGNA 17C  
DISTILLATED VINEGAR  TABLE 1676  SIGNA 17C  

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: 

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DOMINIONS  See SPHERE OF JUPITER

DOMUS  See HOUSE

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

SIGNA 17C  ZV  DIDEROT 1763  G

GESSMANN 1906  ZV  YIY  3D

CAPPELLI 1949 records a mediaeval abbreviation: 6

DRAGON'S BLOOD  ALC.  DIDEROT 1763  ZG  G

DRAGON'S HEAD  See CAPUT

DRAGON'S TAIL  See CAUDA

DREGS  ALC. SCHNEIDER 1962  H  E

See also FAEX VINI

DRINK  ALC. GESSMANN 1906  H

DROP  ALC. GESSMANN 1906 gives several contractions for the mediaeval contraction gutta G G G

DRY  ALC. GESSMANN 1906  H

DRY SUBLIMATION  ALC. SCHNEIDER 1962  E

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

GESSMANN 1906  D  A  A  A

DUNG  ALC. Several sigils (probably mediaeval) have been recorded by GESSMANN 1906 specifically for horsedung: G G G G
(DUNG continued)        

DUO FRATES  See TWO BROTHERS

DUST  Aic. VALENTINE 1671  
ALCHEMICAL 17C        
SOMMERHOFF 1701        
GESSMANN 1906      .
See also POWDER

DYNAMIS  Ast. SUCHER 1975 appears to link the sigil for Taurus  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 (Ouranos), 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 TRIPLECTITY 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 –□ □ X
CROLLIUS 1670 □
ALCHEMICAL 17C  R R R
SIGNA 17C  ☉ R ☐ ☐ ☐
SOMMERHOPF 1701 ☐
SCHIEBLE 1848 ☐
DE VORE 1947 ☐
WALTER 1970 □
KIRCHER 1655  □□
FRESNE 1686 □
SHELTON 17C □□
DIDEROT 1763 ☐ ☐
GEHEIME 1785 ☐ □
CARBONELLI 1925 ☐
SHEPHERD 1971 ☐
A sigil given by WELLMING 1735 represents the Spiritual and Invisible Earth, the occult Earth which existed before the descent of Lucifer:

\[ \bigtriangledown \] OLIVER 1826 gives as 'an ancient Egyptian symbol' for the element Earth the sigil: \[ \bigodot \] 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 \[ \bigodot \] 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 TRIPLECT.

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

EARTH OF LEMNO Alc. Mediaeval sigil given by GESSMANN 1906 \[ \bigtriangleup \ \Box \]

EARTH SILVER See SILVER ORE

EARTH TRIPLECT 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:  
See also ELEMENTS

EBULLITION Alc. Mediaeval sigils are given by both DIDEROT 1763:  
and GESSMANN 1906:  
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 RAPHAEL 1902 for Eclipse of the Sun  and for Eclipse of the Moon  
See also OCCULTATION.

EGG Alc. SOMMERHOFF 1701  
BERTHELOT 1885 records the single sigil  for egg from ancient Greek sources, and a double form to indicate the plural:  

EGGSHELL Alc. BERTHELOT 1885 records three sigils from ancient Greek manuscripts:

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:  

EGYPTIAN SCRIPT See HEBRAIC SCRIPT

ELECTRUM Alc. BERTHELOT 1885 records several sigils for electrum from different Greek manuscripts:  
ALCHEMY 1650 gives a common mediaeval form:  
LUEDY 1928 gives a sigil for elektron  

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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 \[\mathfrak{A}\] which is in fact the graphic origin of the four most common sigils for the FOUR ELEMENTS, in the order listed above: ∆ ∇ ∆ ∇

A sigil given by GABELLA 1615 is explained as representing the four elements in union + 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 + 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: \[\hat{\mathfrak{A}} \mathfrak{B} \mathfrak{D} \mathfrak{F} \] GEISSMANN 1906 expands on these with at least one bad copy: \[\hat{\mathfrak{A}} \mathfrak{B} \mathfrak{D} \mathfrak{F} \]

SOMMERHOFF 1701, under his section on the Elementa or Principia, also gives sigils for the five elements which he lists - Spirit \[\nabla\] Salt \[\mathfrak{C} \mathfrak{C}\] Sulphur \[\mathfrak{D}\] Water \[\nabla\] Earth \[\nabla\] 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 ☯ Sulphur ☢ Mercury ☾ 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': ★

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

EMETIC TARTAR Alc. GESSMANN 1906 ☞

EMETIC WINE Alc. GESSMANN 1906 ☜

EMPEROR Occ. WIRTH 1927 relates this 4th arcanum of the Tarot pack to the Hebraic DALETH (see HEBRAIC SCRIPT), and accords it the sigillic form △ 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': △ WIRTH 1927 also associates this card with the sigil for SULPHUR ☢ 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' □ as well as the 'set square' □ 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: ☠

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: $q^5$

EOH  Occ. Sigil given by KOCH 1930 as rune for horse:  $\varpi$

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

EQUINOX  Occ. A basic sigil from the Rosicrucian stream of symbolism, recorded by GABELLA 1615: $\sqrt{\cap}$ This sigil is derived from the common form for ARIES ( $\gamma$ ) 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 $\cap$ as the symbol for FIRE, as derived from the first point of Aries, the equinocial point. BLAVATSKY 1888 gives the sigil $\frac{\cap}{\cap}$ as 'the two equinoxes and the two solstices placed within the figure of the earth's path'.

ESSENCE  Occ. SOMMERHOFF 1701 gives for essentia:  $\frac{\cap}{\cap}$

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:  $\frac{\cap}{\varphi}$

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 RONE 1951 gives the sigil to represent the 'never ending' and 'spirit or primal power' (though this term has nothing to do with the Archai of the Dionysian system of hierarchies). KOCH 1930 gives (somewhat imaginatively) a sigil for eternity:

ETHERIC Occ. SCHEPPERS 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 ethereal 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 ethereal 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 VIGNIERE 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): 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).

\[
\begin{array}{cccccccc}
\text{a} & \text{b} & \text{c} & \text{d} & \text{e} & \text{f} & \text{g} & \text{h} \\
\text{i} & \text{j} & \text{k} & \text{l} & \text{m} & \text{n} & \text{o} & \text{p} \\
\text{q} & \text{r} & \text{s} & \text{t} & \text{u} & \text{v} & \text{x} & \text{y} \\
\text{z} & & & & & & & \\
\end{array}
\]

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: ✝ ✝ ✞

**EVANGELISTS** See FOUR EVANGELISTS

**EVENING  Alc.** KOCH 1930 gives a modern sigil which is (presumably) a
graphic rationalisation for 'the setting sun': ☣
EVOLUTION Occ. In her complex numerological study, BLAVATSKY 1888 gives the sigil \( \odot \) 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 \( \Rightarrow \)

EXPECTANT SOUL Occ. KOCH 1930 gives a modern sigil: \( \Upsilon \)

EXTRACT Alc. CARRICHERUS 18C \( \odot \)

GESSMANN 1906 \( \Sigma \) ALBERTUS 1974 \( \frac{E}{L} \)

SOMMERHOFF 1701 gives \( \Upsilon \) for extractio sicca.

EXTRACT OF CORAL Alc. CARRICHERUS 18C \( \odot \)

EXTRACT OF GOLD Alc. CARRICHERUS 18C \( \odot \)

EXUSIAI Ast. SUCHER 1975 appears to link the sigil for Gemini \( \Upsilon \) 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: \( \odot \) (\( \odot \))

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': \( \odot \)
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-medieval sigil for the SUN: \( \odot \) See also HOLY DEITY
F

FAEX VINI Alc. SOMMERHOFF 1701
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 ⊕ 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: ♀ and this has been taken into the modern canon; however, GEHEIME 1785 gives: ☯

FERMENTATION Alc. LUEDY 1928
The sigil given by BERTHELOT 1885 is for a verbal use, 'to ferment'. MICHAELSCHER 1616 gives the sigil ⊕ 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 乩 and for the process of filtration the forms 乪
FINIS AQUARI I See HAU RIENS PRIMUS

FINIS ARIETIS See COR TAURI

FINIS CANCRI See PRONS

FINIS GEMINORUM See BRACHIIU M

FINIS LEO NIS See CAUDA LEO NIS.

FINIS LIBRI See CORONA.

FINIS SCORPIONIS See CAUDA SCORPIONIS.

FINIS TAU R I 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 influxus in effectum' and provides the following sigils:

\[ \Delta \triangleleft \triangle \triangle \overset{\text{PRANCKLYN 1627}}{\text{PRANCKLYN 1627}} \overset{\text{ALCHEMY 1650}}{\text{ALCHEMY 1650}} \overset{\text{ALCHEMICAL 17C}}{\text{ALCHEMICAL 17C}} \overset{\text{SHELFON 17C}}{\text{SHELFON 17C}} \overset{\text{SIGNA 17C}}{\text{SIGNA 17C}} \overset{\text{DIDEROT 1763}}{\text{DIDEROT 1763}} \overset{\text{GEHEIME 1785}}{\text{GEHEIME 1785}} \overset{\text{GEHEIME 1785}}{\text{GEHEIME 1785}} \overset{\text{GESSMANN 1906}}{\text{GESSMANN 1906}} \overset{\text{CARBONELLI 1925}}{\text{CARBONELLI 1925}} \overset{\text{KOC H 1930}}{\text{KOC H 1930}} \]
BERTHELOT 1885 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: 

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, SIGNA 17C records the sigil for carbon fire, which relates to GRADES OF FIRE. See also DULL FIRE, FIRE TRIPLECTY 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 GESEEHNANN 1906: 

FIRE TRIPLECTY Ast. A sigil recorded by AGRIIPPA 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 \(\rightarrow\)  ALCHEMY 1650 \(\uparrow\)
SHELTON 17C \(\rightarrow\) \(\downarrow\)
SOMMERHOFF 1701 \(\uparrow\) \(\uparrow\) \(\Rightarrow\) \(\uparrow\) DIDEROT 1763 \(\uparrow\) \(\downarrow\) SCHNEIDER 1962 \(\uparrow\)

FIXATION  Alc. MICHAELSPACHER 1616 gives the sigil \(\frac{3}{3}\) 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 fixatio: \(\uparrow\) \(\leftrightarrow\) \(\uparrow\)

FIXED  Alc. For the alchemical application, GEOFFROY 1718: \(\uparrow\)
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): \(\odot\)
See also FIXITY.

FIXED SAL ALKALI  Alc. GEOFFROY 1718 \(\odot\) \(\uparrow\)
DIDEROT 1763 \(\odot\) \(\uparrow\)

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 \(\begin{array}{c}\mathfrak{C} \\
\end{array}\)
and SYSTEMES 18C gives: \(\star\)
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 \(\star\) often used to distinguish the sigil from that used for the SEXTILE aspect, which also is found in horoscope

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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 LEONIS), 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**  ALC. SIGNA 17C □

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

**FLAVOUR**  ALC. DIDEROT 1763: ◊

**FLORES**  ALC. The sigils given under flores virides aeris by SCHNEIDER 1962 refer to VERDIGRIS: □ ◊ ◊ ◊ See FLOWERS, FLOWERS OF ANTIMONY, FLOWERS OF BRASS, FLOWERS OF LEAD, FLOWERS OF STEEL, FLOWERS OF SULPHUR and FLOWERS OF VITRIOL

**FLOUR**  ALC. The two sigils given below may be applied to any 'fine POWDER'. SIGNA 17C α SCHNEIDER 1962 ◊ See also MEAL

**FLOW**  ALC. SOMMERHOFF 1701 GESSMANN 1906

**FLOWERS**  ALC. 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 aeris:

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 \( \Box \) to symbolise 'the most subtle form of matter'.

See also MANIFESTATION.

FORMIC ACID  Alc.  SCHEFFERS 1775  \( \text{\textcopyright} \)

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  \( \text{\textcopyright} \)

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  \( \text{\textcopyright} \)

HEYDON 1664  \( \text{\textcopyright} \)

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:  \( \text{\textcopyright} \)
FOUNTAIN WATER  Alc. SIGNA 17C  

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:

DEE 1564 gives the simple cross [\[] and the exploded cross [\[
\] to symbolise the four elements.

OLIVER 1826 gives [\[ 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: [\[ SAINT MARK is linked with the lion of LEO: [\[ SAINT LUKE is linked with the bull of TAURUS: [\[ SAINT JOHN is linked with the eagle (redeemed sign) of SCORPIO: [\[ 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 [\[ and EARTH, Mark with LEO [\[ and FIRE, but John with SCORPIO [\[ and AIR, though zodiacal Scorpio is actually a Water sign. In turn, WIRTH 1931 also associates Matthew with AQUARIUS [\[ 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: [\[ [\[

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

See also HIGHER MAN
FOURTH RACE  See EARTH

FRACTURE  ALC.  GESSERT 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: \( \odot \odot \).

A series of sigils, intended for amuletic use, and called finis Cancri, is associated with this mansion, and recorded by ABANO 1303: \( \infty \updownarrow \updownarrow \).

FROTH OF NITRE  ALC.  DIDEROT 1763

FRUIT BRANDY  ALC.  GESSERT 1906

FULL MOON  AST.  Three ancient forms are recorded by OMONT 1894 \( \odot \) and NEUGEBAUER 1959 \( \odot \odot \). 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: \( \infty \).

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 \( \square \checkmark \)  SOMMERHOFF 1701

DIDEROT 1763  GESSERT 1906

SIGNA 17C gives a sigil for furnus cupellatori: \( \checkmark \) and one for furnus pubanum: \( \checkmark \).

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  TRITHEMIUS 1503  BRAHE 1582  See also GRAPHIHEL, SPHERE OF THE MOON and SPIRIT OF AQUARIUS
SCHEIBLE 1848

GARNET  ALC.  FRANCKLYN 1627  SHELTON 17C  GESSMANN 1906
SOMMERHOFF 1701

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
STOBART 2C  SPiegelberg 1911
Graeco-Byzantine, c500AD  NEUGEBAUER 1959
WALTER 1970 gives a Greek variant which was also used for 'lead':
ASTRONOMICAL 1400
LEUPOLDI 14C  JANUA 14C
SCHYNAGEL 1500  MANSIONIBUS 1482
BONATTI 15C  ASTROLOGICAL 15C

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LAMBEKIUS 1500 \( \mathfrak{I} \)  
ASTROLOGY 17C \( \mathfrak{N} \)  
TABLE 17C \( \mathfrak{H} \)  
VALLEMMONT 1707 \( \mathfrak{G} \)  
BOUCHE-LECLERCQ 1899 \( \mathfrak{G} \)  
NEROMAN 1937 \( \mathfrak{H} \)  
LUEDY 1928 records a related sigil from the Syrian astrological tradition: \( \mathfrak{D} \)

LEUPOLDI 14C gives a sigil for the constellation Gemini: \( \mathfrak{D} \)
See also MYSTERIOUS PLANETS and SPIRIT OF GEMINI

GENIUS OF EARTH Occ. AGRIPPA 1531 \( \mathfrak{V} \)

GENIUS OF FIRE Occ. AGRIPPA 1531 \( \mathfrak{C} \)

GENIUS OF WATER Occ. AGRIPPA 1531 \( \mathfrak{O} \)

GENUINE SULPHUR Occ. GESSMANN 1906 gives the mediaeval sigils: \( \mathfrak{S}, \mathfrak{G}, \mathfrak{C}, \mathfrak{G} \)
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 TABULAE 15C \( \mathfrak{S} \) and SCHMUCTEN 1642: \( \mathfrak{S} \)
See each of the entries under the names given below for the associate 'geomantic characters':

<table>
<thead>
<tr>
<th>ALBUS</th>
<th>FORTUNA MINOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMISSIO</td>
<td>LOETITIA</td>
</tr>
<tr>
<td>AQUISITIO</td>
<td>POPULUS</td>
</tr>
<tr>
<td>CAPUT</td>
<td>PUELLA</td>
</tr>
<tr>
<td>CARCER</td>
<td>PUEER</td>
</tr>
<tr>
<td>CAUDA</td>
<td>RUBEUS</td>
</tr>
<tr>
<td>CONJUNCTIO</td>
<td>TRISTITIA</td>
</tr>
<tr>
<td>FORTUNA MAJOR</td>
<td>VIA</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: \[\text{\text{[graphic]}\] WIRTH 1927 equates gimel 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 \[\text{\text{[more graphics]}\] 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 \[\text{\text{[graphic]}\] VALENTINE 1671 \[\text{\text{[graphic]}\] SHELTON 17C \[\text{\text{[more graphics]}\] DIDIEROT 1763 \[\text{\text{[more graphics]}\] GESSMANN 1906 \[\text{\text{[more graphics]}\] SHEPHERD 1971 \[\text{\text{[more graphics]}\] LUEDY 1928 records a sigil from the Syrian alchemical tradition \[\text{\text{[more graphics]}\] BERTHELOT 1885 records an ancient Greek form: \[\text{\text{[more graphics]}\] GESSMANN 1906 records three sigils for glass drop: \[\text{\text{[more graphics]}\] See also the notes regarding the application of this sigil under VITRUM

GLUE Alc. GESSMANN 1906 \[\text{\text{[more graphics]}\] See also LUTUM SAPIENTIAE

GOD Occ. A sigil derived from the Boehmian philosophy, recorded by LAW 1772, 'comprehends all whatever God and Eternity is': \[\text{\text{[graphic]}\] but see EYE OF ETERNITY. CHASSANT 1884 gives several mediaeval abbreviations for the Latin Deus: \[\text{\text{[more graphics]}\] KOCH 1930 gives three sigils which are derived from the theosophical image for ONE \[\text{\text{[graphic]}\] and the ancient image for the TRINITY: \[\text{\text{[more graphics]}\] KIRCHER 1655 \[\text{\text{[more graphics]}\] See also DEITY.
GOLD Aic. 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:

ALCHYMIA 1563
WORLIDGE 1651
CROLLIUS 1612
SOMMERHOFF 1701
DIDEROT 1763
GESSMANN 1906

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

GOLD DUST Aic. GESSMANN 1906

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

GOLD FOIL Aic. DIDEROT 1763 GESSMANN 1906

GOLD LEAF Aic. SCHNEIDER 1962

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

GOLD LITHARGE Aic. GESSMANN 1906

GOLD PAINT Aic. SOMMERHOFF 1701

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GOLD SAFFRON  Alc.  GESSMANN 1906

GOLD SOLDIER  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:

SHELDON 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  

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': ★★★

GRADE 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: A

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 ☼ ☼- ☼- ☼-
ALCHEMICAL 17C ☼- ☼-
FRANCKLYN 1627 ☼- ☼-
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.  Mediaeval 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: ײַ  יִ  ﬓ  יִ  γ
Within the geomantic tradition, HEYDON 1664 gives the sigil Χ 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: ײַ  יִ  ﬓ  יִ  γ
Within the geomantic tradition HEYDON 1664 gives the sigil Χ for Hanaeel 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: Ἄ (Jupiter) for index; Ν (Saturn) for middle finger; �.addObserver (Sun) for ring finger; Ρ (Mercury) for little finger; Κ (Venus) for the ball of the thumb; Φ (Moon) for hypothenar eminence; Κ (Mars) for central palm.  The chiromonic tradition incorporates similar astrological sigils, but see also AIR HAND, EARTH HAND, FIRE HAND, WATER HAND and TEMPERAMENTS.

HANDFUL  Alc.  Sigil given by GESSMANN 1906 is probably an abbreviation of the Latin manipulus: Μ 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 ᵉ  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 GESSMANN 1906 is no doubt an abbreviation of the Latin corum cervi: \( \text{Cc} \)

ALBERTUS 1974 \( \text{Cc} \)

SOMMERHOFF 1701 gives for 'burned hartshorn' the forms: \( \text{Cc} \)
while GESSMANN 1906 gives: \( \text{Cc} \)

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 \( \) whilst AGRIPPA 1531 gives: \( \)

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: \( \)

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: \( \)
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: \( \)

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 BARTOLEZZI 1675 \( \)

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, \( \) 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 ALC. The following sigils are obviously derived from the main sigillic forms for FIRE, though heat is specified within the texts.

FRANCKLYN 1627 $\Delta$

SHELTON 17C $\triangle$

See also GRADES OF FIRE.

HEAVEN ALC. 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 $\kappa$

LUEDY 1928 $\kappa$

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:

- ALEPH
- BETH
- GIMEL
- DALETH
- HE
- VAU
- ZAIN
- HETH
- TETH
- JOD
- KAPH
- LAMED
- MEM
- NUN
- SAMEK
- AYN
- PE
- TSADE
- KOPH
- RESCH
- SCHIN
- TAU
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:

![Image of the celestial alphabet]

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:

![Image of the Moabite alphabet]

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:

A large number of related Hebraic scripts are recorded in such texts as SELENUM 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, SUPERCHESTIAL 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':

HELIOTROPE SIGNA 17C

HEMATITE See HAEMATITE
HEPATIC ANTIMONY  Alc.  GESSMANN 1906  *

HEPHAESTOS  See VULCAN

HERB  Alc.  BERTHELOT 1885 records a sigil from the ancient Greek alchemical texts: ⑦
GESSMANN 1906   H  ⑨  ALBERTUS 1974  ⑨

HERCULES  Ast.  Sigil given for a hypothetical planet, claimed by WEMYSS 1927 to be the 'ruler' of zodiacal Leo: ⑩

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): ⑩

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: ⑩ The more complex sigil of the MONAD may also be taken as the hermetic sigil: ⑩
SHELTON 17C gives the more frequent sigil: ⑩
LUEDY 1928 ⑩
See also CHARACTER

HERMETIC TETRAD  Occ.  In his imaginative treatment of Tarot symbolism, WIRTH 1927 gives the four sigils ⑩ ⑩ ⑩ as the Hermetic Tetrad, 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 ⑩ and this participates with the ⑩ to give the sigil (for example) ⑩ 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 🅱️ from 🅲️ by way of 🅱️. 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 🅱️ 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 🅱️ 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 🅱️ 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 🅱️ which is in esoteric alchemy a redemptive sign, the spirit of 🅱️ disengaging itself from the working of the material plane. The cross below a sign, as for example in the most frequent sigil for Venus 🅱️ is, according to the esoteric tradition, a symbol of 'redardation', representing the fall of spirit into matter. The sigil for VERDIGRIS 🅱️ shows the integration of this life principle within matter (see CROSS), a sign of equilibrium and health. The third of the tetrad, the triangle 🅱️ is presented as the basis for the structure of the four elements: 🅱️ for Fire; 🅲️ for Earth; 🅱️ for Water, and 🅱️ for Air. The fourth in this tetrad, the square, 🅱️ 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: 🅱️. 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 ☉ which is a square divided into nine smaller squares, from which is derived the sigils ☐ and ☐ 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 SIBLY 1817 ☐ and was later said to be derived from the initial of the discoverer Herschel. LEO 1914 saw a related variant ☐ 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 ☐ SHEPHERD 1971 ☐

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 arcnum 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 OMONT 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
\( \triangle \) with the apex downward, is the symbol of Vishnu, the god of the
moist principle of water ... whilst the triangle, with its apex
upward, \( \triangle \) 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 \( \Delta \Delta \) 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'
(quotting 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: \( \triangle \)
See also FOURFOLD MAN.

HIPPOCRATIC WINE  Alc. GESSMANN 1906 gives two sigils, both derived
from abbreviation: \( \sqrt{h} \) \( \sqrt{h} \)

HIRCUS  Ast. Mediaeval sigil for the fixed star, now alpha Aurigae,
given by AGrippa 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 Homerii or Annulus Platonicius 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  

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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 𓁲 𓁱 𓁲 𓁱 ☣ ☣
GESSMANN 1906 𓁲 𓁱 SCHNEIDER 1962 ☣

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

HOROSCOPE  Ast. OMONT 1894 records two Greek forms (the first being singular, the second plural) under the name horoscopos: ☣ ☣ FRESNE 1688 records two singular forms: ☣ ☣ It must be noted, however, that originally horoscopos 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 ☣ ☣ ☣
BERTHELOT 1885 records two plural forms (hours) from Greek alchemical manuscripts: Ι. Σ.
OMONT 1894 gives also a Greek abbreviation: Κ.

HOURGLASS SAND Alc. GESSMANN 1906

HOUSE Ast. GETTINGS 1977 records two 14C abbreviations of the Latin domus: Α. Ό. The sigil given in QUADRANTIS 15C may also refer to 'house': Λ. CHASSANT 1884 gives a medieaval abbreviation: Εο. 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 Υ. 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 Α

HYDROGEN Alc. DALTON 1803 О
I CHING  See TRIGRAMS

IGNIS FORTIS  Alc.  SOMMERHOFF 1701

IGNIS LENTUS  See SLOW HEAT

IGNIS ROTAE  Alc.  VALENTINE 1671 gives the sigils \( \Box \) \( \Delta \) but this term is almost certainly synonymous with the REVERBERATING FIRE, the ignis reverberarius or ignis circulatorius for which SOMMERHOFF 1701 gives the sigil (for both) \( \bigcirc \) and the sigils \( \square \) \( \Delta \) for the latter. SCHNEIDER 1962 gives the sigils \( \bigcirc \) \( \Delta \) for the circulatorius. See also GRADES OF FIRE.

IMBIBITIO  Alc.  Sigil given in ALCHEMY 1650 for a process of distillation: \( \frac{\mathcal{L}}{\mathcal{D}} \)

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: \( \mathcal{A} \mathcal{M} \)  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.

INCERAYION  Alc.  MICHAELSPACHER 1616 gives the sigil \( \square \uparrow \) 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 exoteric 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 tintutura: ⓐ putchar ⓑ ⓒ ⓓ ⓔ ⓕ ⓖ ⓗ ⓘ ⓙ ⓚ ⓛ ⓜ ⓝ ⓞ ⓟ ⓠ ⓡ ⓢ ⓣ ⓤ ⓥ ⓦ ⓧ ⓨ ⓩ ⓪ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓴ ⓵ ⓶ ⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽ ⓾ ⓿

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: ＿

INTELLECT Occ. KOCH 1930 gives a highly personal sigil for 'intellect in action': ≃ 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 TRITHEMIUS 1522, referred to as Intelligencies 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 intelligencies 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 intelligencies.

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
SOMMERHOFF 1701 → DIDEROT 1763
WELLING 1735 →
DALTON 1808
GESSMANN 1906
LUEDY 1928
BERTHELOT 1885 records some Greek forms from alchemical texts: \( \sigma \rightarrow \phi \)

See also STEEL

IRON FILINGS ALC. ALCHEMICAL 17C

SIGNA 17C \( \Phi \)

GERMANI 1956

See also MARS

IRON LEAF ALC. BERTHELOT 1885 gives two sigils derived from Greek alchemical texts: \( \sigma \rightarrow \phi \)

IRON ORE ALC. BERTHELOT 1885 gives a sigil from Greek alchemical texts: \( \sigma \)

See also IRON

IRON RUST ALC. BERTHELOT 1885 gives two sigils from Greek alchemical texts: \( \sigma \rightarrow \phi \)
JAB Mag. Name, perhaps derived from Jabniel, 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': J

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

JASPER Alc. SIGNA 17C G+

JESUS Rel. TESTA 1962 records many of the ancient sigils for the name Jesus: J
The same source shows also that the following sigils are derived from the early Christian gematrue tradition (888 being the numerical value of the name Jesus): J
TESTA 1962 also gives a number of sigils for Jesus Christ: J
Scheible 1848 gives the sigil J for Jesus triumphant.
See also CHRIST, CHRISTMON and CROSS.

JOD Occ. The 10th letter of the Hebraic alphabet (see Hebrew script) for which many derivative forms have been given in the tradition of secret alphabets, notably those collected by Bartolozzi 1675: J
Wirth 1927 equates Jod with the Tarot arcanum the WHEEL
OF FORTUNE. He gives the sigillic forms $\mathcal{Z} \mathcal{A} \mathcal{T} \mathcal{A}$ 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 ▓ a so-called primitive Heth which in point of fact only approximates to a letter from the Old Phoenician script ▓ as given by JENSEN 1970. WIRTH 1927 also says that this figure approximates to our own number 8, for it was originally drawn: ▓ 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: ▓

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  \ and the point . drawn as the centre of the pupil in the Eye of God,  ○ thus completing a cycle in the 22 arcana with the  ○ 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: X

WILSON 1819 ☉
SHEPHERD 1971 ☉

JUPITER Ast. Modern sigil derived from the late mediaeval tradition, a printed example being HYGINUS 1482:  △ 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

CONJURATION 14C
FIRMICUS 1499
BONATTI 15C
CANONES 15C
HOROSCOPE 15C
SCALIGER 15C
SCHEMA 15C
TRACTATULUS 15C

FIRMICUS 1510
ALCHYMIA 1563
KIRCHER 1655
TABLE 1676
SHELTON 17C
WELLING 1735
PYTHAGORAS 18C

CARBONELL 1925 records an early mediaeval manuscript form and a later mediaeval whilst CAPPELLI 1949 records a mediaeval: 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:

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 ፅ፹፺

KEDEMEL Geo. Sigil given by HEYDON 1664 for one of the geomantic spirits: ＠ 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 medieval sigils recorded by SIGNA 17C: ☄ ☢

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: ☣ ☥ ☦ ☧ ☦ ☦ 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 L 4 7 5 7 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  ♂  ♂

LAPIS  Alc.  For the generic sigils, see STONE. SOMMERHOFF 1701 gives the sigils for a number of different stones, as follows: Silex
Calaminaris: อัลกิ
Lapis Prunellae: อัลกิ
Lapis Pumex: อัลกิ
Lapis Silex: อัลกิ
Lapis Silex Ustus: อัลกิ
Lapis Tutiae: อัลกิ
Lapis Lazuli: อัลกิ

For the last one, SIGNA 17C gives ฉรภณ คุณ คุณ. GESSMANN 1906 gives: ฉรภณ คุณ คุณ.
and KOCH 1930: ฉรภณ.

LAPIS ARTEMPUS See MOUNTAIN BLUE

LAPIS LAZULI See LAPIS

AYER UPON LAYER Alc. Several of these mediaeval sigils are clearly derived from the abbreviation of the latin stratum super stratum.
WORLIDGE 1651 งงงงงง ALCHYMIA 1563 ม. งง
ALCHEMICAL 17C งงงงงง GESSMANN 1906 งง

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 งงงงงง CROLLIUS 1612 งง
SHELTON 17C งงงงงง SIGNA 17C งงงงงง
SOMMERHOF 1701 งงงงงง diderot 1763 งงงงงง
GESSMANN 1906 งงงงงง KOCH 1930 งงงงงง SHEPHERD 1971 งงงงงง
LUEDY 1928 records two sigils from the Syrian alchemical tradition:

BERTHELOT 1885 records two sigils from Greek sources:

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

LEAD OF ANTIMONY Alc. ALCHEMICAL 17C งงงงงง
LEAD OF THE PHILOSOPHERS  Alc. SOMMERHOFF 1701

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

LEAD SALT  Alc. SHELTON 17C

LEAD SUGAR  Alc. GESSMANN 1906 records a mediaeval sigil:

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

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 AGRIPIPA 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 AGRIPIPA 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  
ASTRONOMICAL 1400  
JANUA 14C  
MANSIONIBUS 1482  
BONATTI 15C  
RAWLINSON 15C  
TABLES 15C  
SCHYNAGEL 1500  
MARY 16C  
BELOT 1667  
PROWSSE 17C  
SIBLY 1790  
SEPHARIAL 1920  
NEUGEBAUER 1969  
LUEDY 1928 records a related sigil from the Syrian astrological tradition:  
LEUPOLDI 14C gives a sigil for the constellation Leo:  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  
STOBART 2C  
NEUGEBAUER 1943  
SPIEGELBERG 1911  

Graeco-Byzantine: NEUGEBAUER 1959  
WALTER 1970 records a Greek sigil:  
ASTRONOMICAL 14C  
SCHYNAGEL 1500  
TABLES 15C  
COLEY 17C  
CONJURATION 14C  
LEUPOLDI 14C  
ASTROLOGICAL 15C  
QUADRANTIS 15C  
LAMBECEIUS 1500  
SCOT 15C  
THURNEYSSER 1574  
HIBNER 1651  
SIGILLIS 17C  
TABLE 17C  
ZADKIEL 1835  
COLLIN 1954  
RUDHYAR 1970  

FOOTE 17C  

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LIBRUM  

LIGHT  Occ.  In her complex numerological study BLAVATSKY 1888 gives two sigils | O = 1 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 0 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: 0 the other half is the sigil for WRATH. This light sigil is derived from his 'One Globe': 0 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: ☪

LIMATURA See IRON FILINGS.

LIME Alc. DIDEROT 1763 ☻ ☾ ☽ KOCH 1930 ☼

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. GEISSMANN 1906 ☇

LIME OF LYE Alc. GEISSMANN 1906 ☪

LIME OF VITRIOL Alc. DIDEROT 1763 ☺ ☾

LIMESTONE Alc. GEISSMANN 1906 ☺ ☾ ☾ See also SILEX and STONE

LIQUEFY Alc. GEISSMANN 1906 ☺ ☾

LIQUOR Alc. ALBERTUS 1974 ☻

LIQUOR OF CALCINATED LEAD Alc. DIDEROT 1763 ☾

LITHARGE Alc. ALCHEMIA 1563 ☺
DIDEROT 1763 ☺ ☾
BERTHELOT 1885 records three sigils derived from the ancient Greek alchemical tradition: \( \Box \) \( \Delta \) \( \gamma \)

**LITHARGE OF GOLD** \( \text{Alc. Shelton 17C} \) \( \Phi \) \( \Psi \)

**DIDEROT 1763**

**LITHARGE OF SILVER** \( \text{Alc. Alchemical 17C} \) \( \Gamma \)

**SHELTON 17C** \( \Delta \)

**DIDEROT 1763** \( \lambda \) \( \Upsilon \)

**LIVING** See **ANIMALIA** and **ANKH**.

**LIXIVIUM** \( \text{Alc. Signa 17C} \) \( \Xi \) \( \Theta \) \( \epsilon \) \( \kappa \)

**SOMMERHOFF 1701** gives for *sal alkali fixum* the sigils \( \Gamma \) \( \varphi \) \( \Theta \)

**SCHNEIDER 1962**

See also **ALKALI**

**LIXIVIUM TARTARI** \( \text{Alc. Sommerhoff 1701} \) \( \Omega \)

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

**ALCHEMY** 1563 \( \Upsilon \)

**SHELTON 17C** \( \phi \)

**SOMMERHOFF 1701** \( \Xi \) \( \Theta \) \( \epsilon \) \( \kappa \) \( \Delta \)

**GESSMANN 1906** \( \Delta \) \( \nu \)

But see also **MAGNET**

**LOETITIA** \( \text{Geo.} \) Sigil for one of the sixteen geomantic figures: \( \Box \) \( \Box \)

A multitude of variants (dots, stars, floral devices, etc.) is used to denote the same fourfold arrangement. Loetitia is linked by **AGrippPA 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 **TRITHEMIIUS 1503**.

**AGrippPA 1531** \( \Box \) \( \Box \) \( \gamma \) \( \Delta \) \( \Theta \)
LOVE Occ. Sigil given by KOCH 1930 as a rune meaning 'love': Ṛ

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 ▽ 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 ☉ for the spirit, and the sigil ☽ 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 A1c. ALCHEMICAL 17C

GEISSMANN 1906 ¶

LUNAR A1c. OMONT 1894 gives the sigil ☞ from Greek texts.

LUTATION A1c. 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 ∇

ALCHEMY 1650 ☂ ☂ ☂ ☂

FRANCKLYN 1627 Λ
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:  
The second is linked with JUPITER:  
The third is linked with MARS:  
The fourth is linked with VENUS:  
The fifth is linked with MERCURY:  
The sixth is linked with the MOON:  
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:

MAGISTERIUM   See SECRET WISDOM

MAGISTER OF CROCUS   Aic.   DIDEROT 1763

MAGISTER OF SATURN   Aic.   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 ☵ ALCHEMICAL 17C ☵
SIGNA 17C ☿ SOMMERHOF 1701 ☿
SCHEFFERS 1775 ☿ ☿ LUEDY 1928 ☐
SCHNEIDER 1962 ☐ LUEDY 1928 records a related form from the Syrian alchemical tradition: ☷
BERTHELOT 1885 records two sigils from Greek alchemical texts: ☿ ☿

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 a Malachim Script diagram]
MALCHIDAEL  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 MALCHIDIEL

MALCHIDIEL  Mag. Mediaeval sigils for the angel of Aries, given by BRAHE 1582:  
See MALCHIDAEL 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': ☑
BLAVATSKY 1888 also gives for Deity, Universe and Man, the form: ☑

MAN CRUCIFIED Occ. BLAVATSKY 1888 gives the decussated 'Cross in Space' ✗ 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 ○ 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: ☑. The sigil represents the spirit-principle, with its fructifying power unconcealed. A third stage is symbolized in the sigil for the MOTHER NATURE ☒ 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: ☒. When the encompassing circle of spirit disappears, the sigil of the cross is left ☒ 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 ☐ 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 ☘" RA

MARBUEL Mag. Several sigils for this spirit have been recorded by SCHEIBLE 1848: ☐ ☐ ☐ ☐ ☐
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: \( \land \) AGRIPPA 1531 traces its form to the dart, but GABELLA 1615 follows DEE 1564 and gives a more complex version \( \land \; \rightarrow \; C \) claiming that it is derived from the FOUR ELEMENTS \( \rightarrow \; \rightarrow \), the Sun \( \odot \) and the Moon \( \bigcirc \). LEO 1914 says that the sigil \( \land \) is 'really the cross over the circle' and 'is the symbol of spirit constrained by matter'.

Ancient Egyptian: BERLIN 42AD \( \land \)

Graeco-Byzantine: NEUGEBAUER 1959 \( \land \)

BERTHELOT 1885 records several sigils from ancient Greek alchemical texts \( \land \) \( \Rightarrow \) \( \odot \) whilst OMONT 1894 gives a related variant: \( \land \)

ALCHYMICAL 14C \( \land \quad \rightarrow \) CONJURATION 14C \( \Rightarrow \) \( \odot \) \( \Rightarrow \)

THESAURUS 14C \( \land \)

RAGOR 1474 \( \land \; \rightarrow \; \bigcirc \)

BONATTI 15C \( \Rightarrow \) \( \odot \)

CANONES 15C \( \land \)

LIBELLUS 15C \( \land \)
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 ♡ and the material and active ♢ combine as two opposing principles to induce the material generation: ♣ CIRLOT 1962 also gives a material quaternary: ♠ 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: + 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  

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MEGAOLOPIAN SCRIPT  Occ.  One of the secret alphabets recorded by
VIGNERE 1586  (see SECRET SCRIPTS)

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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 Hebrew 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'.

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

MERCURIUS 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  
SHELTON 17c  
SIGNA 17c  
DALTON 1808  
GESSMANN 1906  
SHEPHERD 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 (O Will, 2 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  
CAMPA NUS 15C  
HOROSCOPE 15C  

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A large number of sigils have been recorded by BERTHELOT 1885 from Greek alchemical sources, but it is rarely clear whether the astrological or alchemical meaning is intended by Hermes stibon, the Greek term:  

Generally, the sigils listed in the above alchemical section are also interchangeable with the astrological forms. See also ALBUS, CONJUNCTIO, 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. WORLIDGE 1651 ♀ ♂

FRESNE 1688 ♀ ♂

SIGNA 17C ♂

DIDEROT 1763 ♀ ♂

SOMMERHOFF 1701 gives the following sigils for Mercurius Saturni
praecipitatus: \( \ddagger \) for which SCHNEIDER 1962 also gives
the following forms: \( \wedge \) 

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
SCHNEIDER 1962

ALCHEMICAL 17C

MERCURY WATER Alc. GESSMANN 1906

METAL Alc. KIRCHER 1655
GESSMANN 1906
LUEDY 1928

SCHIEFFERS 1775

See also MINERALIA and SEVEN METALS

METALLA IMPERFECTA See MINERALIA

METAL LIME Alc. KOCH 1930

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

TRITHEMIUS 1503 appears to have made a mistake in giving the sigils \( \ddagger \)
\( \ddagger \) for Michael, as these are the forms for ANAEL, for which the
same source gives the sigil: \( \ddagger \)

SCHEIBLE 1848 gives three sigils: \( \ddagger \)
An occult sigil which is certainly mediaeval, and presumably derived from the cabbalistic 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 mesouirania (the latin medium coeli), or culminating degree of ecliptic in a horoscope, the sigil for which is recorded by NEUGEBAUER 1959:
OMONT 1894

MILK A lc. ONOMASTICUM 1574

MINED GOLD A lc. DIDEROT 1763

MINEREA A lc. 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: 0  Alumen: 0  Borax: WithValue  Sal Gemmae: WithValue  Sal
Marinum: WithValue

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

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.

MINIUM  Alc.  ONOMASTICUM 1574 WithValue
SHELTON 17C

SOMMERHOFF 1701

DIDEROT 1763

GESSMANN 1906

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

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: setValue

MIX  Alc.  SOMMERHOFF 1701 gives the sigils WithValue  for commistio,
and the sigil WithValue  for permixtio.

GESSMANN 1906

MOLIBDOCHALC  Alc.  BERTHELOT 1885 records two Greek sigils from the
alchemical tradition: setValue
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 CABILLA 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 ☐
ALCHYMIA 1563 ☐ GIUNTI 1583 ☐
SMITH 16C ☐ PLANETS 1617 ☐
GABELLA 1615 ☐  ASTROLOGICAL 1650 ☐☐
CROLLIUS 1670 ☐☐  RANDALL 1694 ☐ ☐
ALCHEMICAL 17C ☐ ☐ ☐ ☐ ☐  ASTROLOGY 17C ☐
SHELTON 17C ☐ ☐ ☐ ☐ ☐  SIBLY 1790 ☐
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 TSADH, 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 crescent 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 \( \mathcal{R} \) within this context, see ONE.

MULTIPICATION Aic. MICHAELSPACHER 1616 gives the sigil \( \mathcal{O} \) 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: \( \mathcal{M} \), \( \mathcal{N} \)

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: \( \mathcal{O} \)

See also SPIRIT OF CANCER.

MUTABILITY Ast. Modern sigil for the Mutable quality, recorded by DE VORE 1947: \( \mathcal{O} \)

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: \( \mathcal{I} \)

MYRIAD Occ. Sigil recorded by SHEPHERD 1971, probably from the ancient Egyptian hieroglyphic: \( \mathcal{O} \)

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 \( \mathcal{Y} \) Hierarchy of the physical plane: \( \mathcal{Y} \)
The Hierarchy of the Astral Plane: ๐
The Hierarchy of the Mental Plane: ๕

MYSTERIOUS 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\(^h\) nat\(^s\) nat\(^f\)

But see ASCENDANT.

NATURAL SULPHUR ALC. BERTHELOT 1885 records a sigil from the Greek alchemical tradition: \(\varnothing\)

NATURE Occ. KOCH 1930 gives a highly personal sigil: \(\Box\)

CHASSANT 1884 gives a mediaeval contraction for *natura*: \(\odot\)

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: \(\odot\)

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': \(\star\)

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: 

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’: 

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

SIMMONITE 1890 
MODERN ASTROLOGY 1899 
MODERN ASTROLOGY 1906 
THIERENS 1931 
RUDHYAR 1936 
JONES 1941 
SEMENTOVSKY 1950 
SIDEREAL 1951 
EBERTIN 1970 
RUDHYAR 1970 
OKEN 1973

NESTORATS Mag. Three sigils have been recorded by SCHEIBLE 1848 for this spirit:

NICCOLUM ALC. SCHEFFERS 1775

NIGHT ALC. As might be expected, many of the early sigils are merely inverted forms of those given for DAY.

WORLIDGE 1651 
SIGNA 17C 
SOMMERHOFF 1701 
LUEDY 1928

BERTHELOT 1885 records sigils for the plural ‘nights’ from Greek alchemical texts:

OMONT 1894 records a sigil from Greek texts:
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  A-

NITROUS WATER  Alc.  GESSMANN 1906  ☿

NITRUM  See SALTPETRE

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

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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: \[\text{\textcopyright}\]  
WORLIDGE 1671 gives the familiar abbreviation: \[\text{\textcopyright}\]

NUMBER  Alc.  BERTHELOT 1885 gives the sigil \[\text{\textcopyright}\] 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 \[\text{\textcopyright}\] \[\text{\textcopyright}\]  
WIRTH 1927 equates Nun with the Tarot arcanum Temperance, and with zodiacal Aquarius, and in his list of derivative forms for the letter \[\text{\textcopyright}\] \[\text{\textcopyright}\] \[\text{\textcopyright}\] 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 \[\text{\textcopyright}\] \[\text{\textcopyright}\] \[\text{\textcopyright}\]
OBIIT Ast. CHASSANT 1884 records several mediaeval abbreviations and short-forms: Ob\(^{e}\) Ob\(^{E}\) Ob
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'.
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 TRITHEMIUS 1503 for the planetary spirit of the Sun has survived with minor variations into modern times: 
SCHIEBNE 1848 SHEPHERD 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 OGDADOAD

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 OGDADOAD

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:

OGDADOAD Occ. In the ancient symbolic language discussed by BLAVATSKY 1888, the sigil $\sigma$ or $\infty$ 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  PRESNE 1688
    SHELTON 17C  SIGNA 17C
    SOMMERHOFF 1701  DIDEROT 1763
    CARBONELLI 1925

SCHEFERS 1775 gives the forms O O for oleum unguinosum.
BERTHELOT 1885 gives a sigil derived from the Greek Τ.
Besides the various OILS listed immediately below, see BOILED OIL,
HORSE-RADISH OIL, OIL DISTILLATE and OLEUM SANSARI.
See also OLIVE OIL for similar sigillic forms.

OIL DISTILLATE  ALC.  GESSMANN 1906  O O O

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 SULPHUR  ALC.  SIGNA 17C  DIDEROT 1763
    GESSMANN 1906

OIL OF TALC  ALC.  SOMMERHOFF 1701
OIL OF TARTAR  A lc. ALCHYMIA 1563
SIGNA 17C  4
SOMMERHOFF 1701  4
GESSEYANN 1906  4
CARBONELLI 1925  4

OIL OF VITRIOL  A lc. WELLING 1735
SOMMERHOFF 1701  4

OLEUM SANSARI  A lc. SIGNA 17C

OLIVE OIL  A lc. VALENTINE 1671
ALCHEMICAL 17C  4
SIGNA 17C  4

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: ω  ω  ω
DEE 1564 constructs a sigil around the omega:  — see IMMORTAL ADAM.

A related sigil is given by VERARDI 1972, as the symbol of God:  
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:  ○
On the plane below (physical) it becomes | 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 P 'a symbol of paternity, of the
creative potency', whilst the sigil \( \mathbb{R} \) signifies a moving man, one on his way. In the Pythagorean system, the odd numbers are said to be divine.

**ONYX** Mag. SIGNA 17C \( \mathbb{D} \)

**OPAL** Mag. SIGNA 17C

**OPHEIL** Mag. Mediaeval sigil for the planetary spirit of Mercury given by TRITHEMIUS 1503:

Scheible 1848 \( \mathbb{F} \)

Shepherd 1971 \( \mathbb{F} \)

**OPHITES** Alc. SIGNA 17C \( \mathbb{D} \)

**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 \( \mathbb{O} \) who gave also the sigil \( \mathbb{I} \) 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** \( \mathbb{O} \rightarrow \mathbb{O} \)

**SIGILLIS 17C** \( \mathbb{O} \)

SMITH 16C gives for ordinary opposition a variant \( \mathbb{O} \) and for the opposition between Sun and Moon (see FULL MOON), the sigil \( \mathbb{O} \) 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 \( \mathbb{C} \), 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: \( \mathbb{O} \) explained as denoting the time 'when the separation of the sexes by natural evolution took
place - when the figure became \( \\text{□} \) ... the sexless life modified or separated - a double glyph or symbol': \( \text{□} \). This encircled 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'cavvah, originally phallic in meaning, but changed into the Egyptian glyph \( \text{♀} \) the emblem of life (see ANKH) and 'still later into the sign of Venus: \( \text{♀} \). Then comes the Svastica (Thor's hammer, or the "Hermetic Cross" now), entirely separated from its Circle' - the circle being the spiritualising agent: \( \text{□} \) - 'thus becoming purely phallic' in the sigil: \( \text{□} \). 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 TRITHEMIUS 1503 for the planetary angel of Saturn: \( \text{□} \)

ORMOLU Alc. Several mediaeval sigils have been recorded by GESSELMANN 1906 for aurum pictorium: \( \text{□} \)

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: \( \text{□} \)

ALCHYMIA 1563 \( \bigcirc \) \( \bigcirc \) \( \bigcirc \)
SOMMERHOFF 1701 \( \bigcirc \) \( \bigcirc \) \( \bigcirc \) \( \bigcirc \) \( \bigcirc \) \( \bigcirc \)
GESSELMANN 1906 \( \bigcirc \) \( \bigcirc \) \( \bigcirc \)
SCHNEIDER 1962 \( \bigcirc \)

OSSA Rel. Mediaeval contraction given by CHASSANT 1884: \( \text{□} \)

OUNCE Alc. A mediaeval sigil given by CAPPONI 1949: \( \text{□} \)
GESSELMANN 1906 gives a series of mediaeval forms: \( \text{□} \)
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: ☽
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 abhiyah 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 DAION): ☐

PARS CUM PARTE Alc. ALCHEMICAL 17C ☐
DIDEROT 1763 ☐-

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 Dhabih in the Arabic astrological tradition, recorded by
MANSIONES 14C:  

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:  
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: ☝

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. FRANKLYN 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:

Scheible 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 chiromantic 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 AGRIPPA 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
AGRIPIA 1510
THURREYSSER 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 AGRIFFA 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 Intelligencies (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 Intelligencies, 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 X□□□□</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>ORIPHEL □□□□</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
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
TRITHEMIUS 1503

Mars:
AGRIPPA 1531
BRAHE 1582
TRITHEMIUS 1503

Mercury:
AGRIPPA 1531
BRAHE 1582
TRITHEMIUS 1503

Moon:
AGRIPPA 1531
BRAHE 1582
TRITHEMIUS 1503
Saturn:
AGRIPPA 1531 I 槔 şm X 6 ʍ
BRAHE 1582 Λ 4 1 6 ʍ
TRITHEMIUS 1503 6 4 2 6 ʍ
Sun:
AGRIPPA 1531 Q j I 4 6 ʍ 8 6
BRAHE 1582 Λ 4 1 6 ʍ 8 6
TRITHEMIUS 1503 6 4 2 6 ʍ
Venus:
AGRIPPA 1531 8 7 T 6 8 6
BRAHE 1582 8 6 7 8 6
TRITHEMIUS 1503 6 4 2 6 ʍ

SIGILS
Jupiter:
BRAHE 1582 Λ 4 1 6 ʍ 8 6 4
CARDAN 1557 Λ 4 1 6 ʍ 8 6 4
SIGILLIS 17C 6 4 2 6 ʍ 8 6 4
TRITHEMIUS 1503 6 4 2 6 ʍ 8 6 4
Mars:
BRAHE 1582 Λ 4 1 6 ʍ 8 6 4
CARDAN 1557 Λ 4 1 6 ʍ 8 6 4
SIGILLIS 17C 6 4 2 6 пром 8 6 4
TRITHEMIUS 1503 6 4 2 6 пром 8 6 4
Mercury:
BRAHE 1582 Λ 4 1 6 пром 8 6 4
CARDAN 1557 Λ 4 1 6 пром 8 6 4
SIGILLIS 17C 6 4 2 6 пром 8 6 4
TRITHEMIUS 1503 6 4 2 6 пром 8 6 4
Moon:
BRAHE 1582 Λ 4 1 6 пром 8 6 4
CARDAN 1557 Λ 4 1 6 пром 8 6 4
SIGILLIS 17C 6 4 2 6 пром 8 6 4
TRITHEMIUS 1503 6 4 2 6 пром 8 6 4
Saturn:
BRAHE 1582
CARDAN 1557
SIGILLIS 17C
TRITHEMIIUS 1503

Sun:
BRAHE 1582
CARDAN 1582
SIGILLIS 17C
TRITHEMIIUS 1503

Venus:
BRAHE 1582
CARDAN 1557
SIGILLIS 17C
TRITHEMIIUS 1503

See also JUPITER, MARS, MERCURY, MOON, SATURN, SUN and VENUS.

PLANT Alc. BERTHELOT 1885 preserves two sigils derived from Greek alchemical manuscripts: 🆘 ⬜

PLATINUM Alc. SCHEFFERS 1775 ☾ DALTON 1808 ☽

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: 🆘 ]] 🆘 ]] AGRIPPA 1510 gives a variant which has entered the European occult stream of symbolism: 🆘 ]]

PLUTO Ast. The most common European sigil (seeHONE 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 🆘 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

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
AGRIFFA 1531 with the 'planet' Moon, the element Water, and the
zodiacal sign Capricorn. The following sigils are derived from the
late-medieval tradition, and are sometimes used to denote the Moon
itself, as for example in TRITHEMIUS 1503.
AGRIFFA 1531 ☽ ☾ ☿ ☽
TRITHEMIUS 1503 ☽ ☾ ☿ ☽

POTABLE GOLD Alc. ALCHEMY 1563 ☽ ☾
ONOMASTICUM 1574 ☽ ☾
SOMMERHOF 1701 ☽ ☾
SCHNEIDER 1962 ☽ ☾
ALCHEMICAL 17C ☽ ☾
GESMANN 1906 ☽ ☾

POTASH Alc. VALENTINE 1671 ☽ ☾
SHELTON 17C ☽ ☾
GESMANN 1906 records a large number of mediaeval sigils, among which
the following are worthy of note:

SCHNEIDER 1962 ☽ ☾
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 GESMANN 1906: ☽ ☽ ☽ ☾ ☽ ☽ ☽ ☽ ☽ ☽ ☽
BERTHELLOT 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) interpretations: '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 ⊗ which is sometimes preceded by the abbreviation prae to denote the previous conjunction: prae o or opposition: prae o—o

PRIAPUS Tauri ALC. GESSELMANN 1906 records several sigils, all clearly related to the zodiacal sigil for TAURUS: ☿ ☿ ☿ ☿

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': ☀

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 ☐ 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 ☼
SULPHUR ☐
MERCURY ☐
SPIRIT ☐
EARTH ☐

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: _IMPL_  _MUL_  _FLO_  _LUN_

PUELLA 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 
HEYDON 1664

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. GESSEMMANN 1906 records some mediaeval forms which are abbreviations: \[ P \, \varphi \, \theta \]

ALCHEMICAL 17C \[ P \]

PULVERISE ALC. SIGNA 17C \[ \varnothing \, \varnothing \]
GESSEMMANN 1906 \[ A \, \vartriangle \, \vartriangle \, \vartriangle \]

PURGATIVE WINE ALC. SHELTON 17C \[ \varnothing \]

PURGE ALC. SIGNA 17C \[ \Theta \, \Theta \, \Theta \]

PURIFICATION ALC. SOMMERHOFF 1701 \[ \Theta \, \Theta \, \Theta \, \Theta \, \Theta \, \Theta \]

PURIFY ALC. WORLIDGE 1651 \[ \Theta \]
FRANCKLYN 1627 \[ \Theta \]
DIDEROT 1763 \[ \Theta \, \Theta \]
GESSEMMANN 1906 \[ \Theta \]
FRESNE 1688 \[ \Theta \]
SCHNEIDER 1962 \[ \Theta \, \Theta \, \Theta \, \Theta \]

PUTREFACCTION ALC. WORLIDGE 1651 \[ \Theta \]
ALCHEMY 1650 \[ \Theta \, \Theta \, \Theta \]
GESSEMMANN 1906 \[ \Theta \, \Theta \, \Theta \, \Theta \, \Theta \, \Theta \]
SHELTON 17C \[ \Theta \]
ES

PUTREFY ALC. DIDEROT 1763 \[ \Theta \, \Theta \]
But see PUTREFACCTION.

PYRITES ALC. BERTHELOT 1885 records a sigil from the Greek alchemical tradition for copper pyrites: \[ \Theta \]
and a number of related sigils for ordinary pyrites: \[ \Theta \, \Theta \, \Theta \, \Theta \]
PYROPHORUS  Alc.  SCHEFFERS 1775  

PYTHAGOREAN SIGIL  Occ.  The ancient Pythagorean \( \bigtriangledown \) 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 WIRTH 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 — WORLIDGE 1651 ギ
FRANCKelyn 1627 エルトバイナント・バウチニ 1671 ギ
SIGNA 17C キ
SOMMERHOFF 1701 キツ
BERGMANN 1785 キ

GESSMAN 1906 records a number of mediaeval forms: ギプレ・ストラップ
BERTHELOT 1885 records a sigil from the Greek alchemical tradition: キ
ALBERTUS 1974 ギ

QUICKSILVER Alg. Whilst this is merely another name for MERCURY, the
following sigils have been given specifically under this heading:

WORLIDGE 1671 キツ
SHELTON 17C キツ
SOMMERHOFF 1701 キツ
DIDEROT 1763 キツ
SCHNEIDER 1962 キツ
CROSLAND 1962 records a Greek sigil: キ

See MERCURY, for which the above sigils are also applicable.

QUINCUNX Ast. An astrological aspect of 150 degrees.

SIMMONITE 1890 キツ RAPHAEL 1900 キツ
RAPHAEL 1902 キツ DE GIVRY 1931 キツ
DE VORE 1947 キツ HADES 1967 キツ

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: キツ
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 ☿
SIGNA 17C ☿
SOMMERHOFF 1701 ☿
DIDEROT 1763 ☿
GESSMANN 1906 ☿
SCHNEIDER 1962 ☿

But see also AKASHYA and ETHERIC

QUINTESSENCE OF WINE ALC. FRANCKLYN 1627 ☿
SOMMERHOFF 1701 ☿ ☿ ☿ ☿

QUINTILE Ast. Sigils given for the aspect of 72 degrees include

SIMMONITE 1890 ☿
MEYER 1974 ☿

RAFAEL 1901 ☿
RAIN WATER ALC. SOMMERHOFF 1701 equates aqua pluvialis with 'soft water', and gives the sigils:  

GESSMANN 1906  

SCHNEIDER 1962  

BERTHELOT 1885 records sigils from the Greek tradition:  

RAFAEL MAG. TRITHEMIUS 1503 records the mediaeval  for this Archangel who is within his system also one of the Secundadeis or Intelligences. BARRETT 1801 gives a variant form:  

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.

See SPHERE OF MERCURY

REALGAR ALC. WORLIDGE 1651  

FRESNE 1698  

SHELTON 17C  

SOMMERHOFF 1701  

GESSMANN 1906  

CROLLIUS 1612  

VALENTINE 1671  

SIGNA 17C  

GASTON 17C  

RECEIVER ALC. The sigil is intended to denote a piece of alchemical apparatus, for which GESSMANN 1906 gives two forms:  

SCHEFFERS 1775 contrasts the sigil for the recipiens with that for the RETORT:  

ALBERTUS 1974  

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RECIPES

RECTIFIED SPIRIT OF WINE  Alc.  ALBERTUS 1974

RED ARSENIC  Alc.  ALCHEMY 1650
ALCHEMICAL 17C
SIGNA 17C
SHELTON 17C

RED BOLE  Alc.  SIGNA 17C

RED IRON ORE  Alc.  GESSMANN 1906

RED LEAD  See MINIUM

RED ORPIMENT  Alc.  SOMMERHOFF 1701
GESSMANN 1906
SCHNEIDER 1962
See also RED ARSENIC

RED PRECIPITATE OF MERCURY  Alc.  GESSMANN 1906

RED SULPHUR  Alc.  ALCHEMICAL 17C

RED SULPHURET OF ARSENIC  Alc.  ALCHEMICAL 1650
GESSMANN 1906
See also RED ARSENIC and RED ORPIMENT

REDUTION  Alc.  SOMMERHOFF 1701

RED VINEGAR  Alc.  DIDEROT 1763

RED VITRIOL  Alc.  DIDEROT 1763
RED WINE  Aic. DIDEROT 1763

REGULE OF ANTIMONY  Aic. DIDEROT 1763

REGULUS  Aic. WORLIDGE 1651  
GESSMANN 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  Aic. GESSMANN 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  Aic. SIGNA 17C

SOMMERHOFF 1701

RETORT  Aic. WORLIDGE 1651

FRANCKLYN 1627

SCHEFFERS 1775

CARRICHERUS 18C

GESSMANN 1906

SOMMERHOFF 1701
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

HOROSCOPE 15C  T
WELLING 1735  R
ZADKIEL 1835  R
DEUTSCHE 1951  R

REVERBERATING FIRE ALC. GESSMANN 1906  A

REVERBERATING FURNACE ALC. SOMMERHOFF 1701  T  T

REVERBERATION ALC. ALCHEMY 1650  Θ
SIGNA 17C  Λ
GESSMANN 1906  H
SOMMERHOFF 1701  Τ  3  R

KIND OF POMEGRANATE ALC. DIDEROT 1763  V  v

RISING Ast. CROSLAND 1962 records a Greek sigil:  |

ROMAN VITRIOL ALC. SOMMERHOFF 1701  Ω  Ω  Ω  Ω  Ω  Ω  Ω  Ω  Ω  Ω
See VITRIOL.

ROOT ALC. GESSMANN 1906  1  1
ALBERTUS 1974  R
BERTHELOT 1885 gives a sigil derived from the Greek alchemical tradition:  ϕ

ROSE COLOUR ALC. GESSMANN 1906  Ψ  Ψ  I

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 $\oplus$ 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 CYPFER  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': $\bigcirc$
BLAVATSKY 1888 gives this sigil and a variant $\bigcirc$ 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 RΩ and the Coptic Ro: P

See also TIME.

RUBRED 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 TRITHEMIUS 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 raumen, '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:
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:

<table>
<thead>
<tr>
<th>Rune</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEOH</td>
<td>belongings</td>
</tr>
<tr>
<td>ÛR</td>
<td>drizzle</td>
</tr>
<tr>
<td>(TH)ORN</td>
<td></td>
</tr>
<tr>
<td>ÌS</td>
<td>god</td>
</tr>
<tr>
<td>RÄD</td>
<td>ride, wagon</td>
</tr>
<tr>
<td>CEN</td>
<td></td>
</tr>
<tr>
<td>GYFU</td>
<td>gift</td>
</tr>
<tr>
<td>WYNN</td>
<td>pleasure</td>
</tr>
<tr>
<td>HÆGL</td>
<td>hail (storm)</td>
</tr>
<tr>
<td>NÝÐ</td>
<td>distress</td>
</tr>
<tr>
<td>ÎS</td>
<td>ice</td>
</tr>
<tr>
<td>YÝR</td>
<td>year</td>
</tr>
<tr>
<td>EOH</td>
<td></td>
</tr>
<tr>
<td>PEORD</td>
<td>horse (?)</td>
</tr>
<tr>
<td>EOLX</td>
<td>elk</td>
</tr>
<tr>
<td>SIGEL</td>
<td>sun</td>
</tr>
<tr>
<td>TÎR</td>
<td>tree</td>
</tr>
<tr>
<td>BEORC</td>
<td>birch</td>
</tr>
<tr>
<td>EOH</td>
<td></td>
</tr>
<tr>
<td>ING</td>
<td>(name of a god)?</td>
</tr>
<tr>
<td>MAN</td>
<td>man</td>
</tr>
<tr>
<td>LAGU</td>
<td>water</td>
</tr>
<tr>
<td>DAEG</td>
<td>day</td>
</tr>
<tr>
<td>Æ(TH)EL</td>
<td>property</td>
</tr>
<tr>
<td>AC</td>
<td></td>
</tr>
<tr>
<td>ÌR</td>
<td></td>
</tr>
<tr>
<td>ËAR</td>
<td></td>
</tr>
<tr>
<td>IOR</td>
<td></td>
</tr>
<tr>
<td>WEORD</td>
<td>bait</td>
</tr>
<tr>
<td>CALC</td>
<td></td>
</tr>
<tr>
<td>STÂN</td>
<td></td>
</tr>
<tr>
<td>GÄR</td>
<td></td>
</tr>
</tbody>
</table>

As a final sample of the runic alphabet, we may give the Anglo Saxon Runes in a series given by JENSEN 1970:

But see also SECRET SCRIPTS.

RUST Alc. GESSMANN 1906 ΘΗΩΤ. See also IRON RUST.
SACCHIEL. Mag. Sigils given by BARRETT 1801, derived from those given by TRITHEMIIUS 1503 for the spirit Zachariel: Ἐ Ἐ Ἔ
SCHIEBLY 1848 Ἐ Ἔ Ἔ Ἐ

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

GESSMANN 1906 $ 4 $ 🍊 SCHNEIDER 1962 🦋

See also CROCUS and CROCUS VENERIS
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: AGRIPPA 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 STOBART 2C
SPIEGELBERG 1911 NEUGEBAUER 1959
Graeco-Byzantine: DIGBY 12C
CONJURATION 14C
LEUPOLDI 14C
FIRMICUS 1499
BONATTI 15C
RAWINSON 15C
LAMBECCUS 1500
AGRIFFA 1510
ALCHEMICAL 1555
THURNEYSSER 1570
BLUNDEVILLE 1594
TRITHEMIUS 1650
VILLEFRANCHE 1661
COLEY 17C
MAGICI 17C
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  Aic. In general, see SALT and the following five entries. SCHEPPERS
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
SHELTON 17C
SIGMA 17C
SOMMERHOF 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
SOMMERHOF 1701
SCHEFFERS 1775
GESSMANN 1906
CARBONELLI 1925
SCHNEIDER 1962

SAL GEMMA  Alc. ALCHEMIA 1563

ALCHEMISTRY 1650
FRESNE 1688
SHELTON 17C
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

SAL SITER  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 WELLING 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 ☯
ALCHEMY 17C
SHELTON 17C
SIGNA 17C
SOMMERHOFF 1701
DIDEROT 1763  
LUEDY 1928  
BERTHELOT 1885 records a sigil from the Greek alchemical tradition:  
See also MINERAL SALT, OCCULT SALT and SEA SALT

SAL TARTARI Aic.  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 Aic.  GESSMANN 1906  

SALT OF IRON Aic.  SHELTON 17C  

SALT OF KALI Aic.  CROLLIUS 1670  

SALT OF LEAD Aic.  SOMMERHOFF 1701  
DIDEROT 1763

SALTPETRE Aic.  ONOMASTICUM 1574  
ALCHEMY 1650  
ALCHEMICAL 17C  
SHELTON 17C  
SOMMERHOFF 1701  
DIDEROT 1763  
GESSMANN 1906  
SCHNEIDER 1962  

SALT WATER Aic.  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.
SCHEIBLE 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:

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:

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':
SAPPHIRE Mag. SIGNA 17C

SAVIOUR 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 to the printed form in HYGINUS 1482:

AGRIPPAPA 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 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  BERTHELOT 1885

NEUGEBAUER 1959

Mediaeval: ALCHEMYCAL 14C

THESAURUS 14C
SCHEMA 15C
BERNARD 15C
CAMPANUS 15C
DOMORUM 15C
SCOT 15C
TRACTATULUS 1500
AGRIPPAPA 1510
ALCHYMIA 1563
TAISNIER 1559
BLUNDEVILLE 1602
LILLY 1647
KIRCHER 1655
TABLE 1676
SHELTON 17C
GEHEIME 1785
STRAGGLING 1824

CONJURATION 14C
RAGOR 1474
D'AILLY 1490
BONATTI 15C
CANONES 15C
LIBELLUS 15C
SIGNIFICATIONES 15C
SCHYNAGEL 1500
FIRMICUS 1510
DARIOT 1557
BLUNDEVILLE 1594
HOROSCOPE 1614
HEYDON 1650
MONTE-SNYDERS 1663
MAGICI 17C
WELLING 1735
PYTHAGORAS 18C
ZADKIEL 1835
LUEDY 1928 µν
CAPPELLI 1949 gives a mediaeval short-form: ϒ
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: ăr ăr ăr ăr WIRTH 1927 equates Schin
with the WORLD ARCANUM of the Tarot pack, and records the forms
by which the letter developed in the sequence ω ύ ψ ψ 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 α in 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 POOTE 17C: α
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 之日起 SPIEGELBERG 1911
Graeco-Byzantine: NEUGEBAUER 1959 α 农业大学 农业大学
Mediaeval: DIGBY 12C α GRAMMATICA 13C α

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ALCHYMICAL 14C
CONJURATION 14C
LEUPOLDI 14C
ASTROLOGICAL 15C
QUADRANTIS 15C
LAMBECIUS 1500
AGRIPPA 1510
DARIO 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
SCHYNGEL 1500
GAURICUS 1539
BLUNDEVILLE 1594
SMITH 16C
HIBNER 1651
FOOTE 17C
MAGICI 17C
MAGIE 18C
SIBLY 1790
RAPHAEL 1903
NEROMAN 1937

SUEDY 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  A lc. A measure of 20 grains.
VALENTINE 1671
GESSMANN 1906
CAPPPELLI 1949 records mediaeval sigils for five scrupuli:  and
for half scrupulus:  for which GESSMANN 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 SCHRIRE 1966: ☭ An exoteric 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 △

Descending elements
- WATER ▽
- EARTH ▽

COMBINE: ☭

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:

[Image of a diagram showing various alphabets and scripts]
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:

LAMBECIUS 1500 preserves a page of manuscript alphabets relating to the secret or cryptographic tradition, one of which is clearly derived from the Greek alphabet:

and another which may give the appearance of being Greek-derived, but which in fact contains sigils from various sources and historic alphabets:
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 (LAMBECHIUS 1500) is obviously intended to transpose letters in the standard cryptographic manner:

\[ \Theta \kappa \lambda \mu \nu \xi \omicron \sigma \tau \upsilon \phi \chi \omega \eta \zeta \epsilon \rho \delta \lambda \alpha \]

Thus, reading in reverse order one obtains \( \alpha \theta \), back to \( \zeta \eta \), and then \( \omega \epsilon \) backwards to \( \tau \upsilon \phi \). 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'.

\[
\begin{array}{cccccc}
\Sigma & \Lambda & \Lambda & \Lambda & \Lambda & \Lambda \\
\psi & \omega & \kappa & \kappa & \kappa & \omega \\
\end{array}
\]

Three further alphabets, all culled from SELENIUS 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 multilayer 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.

SECUND\.ADEIS See PLANETARY SPIRITS

SELENITE Alc. BERTHELOT 1885 records two sigils from the Greek alchemical tradition: ✳ ✴

SEMI-SEXTILE Ast. Most of the sigils for this aspect of 30 degrees are truncated forms of the Sextile.
PEARCE 1879 ☼
DE GIVRY 1931 ☼
HADES 1967 ☼
SIMMONITE 1890 ☼
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 ☽
DE VORE 1947 ☽
Pearce 1879 ☽
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 \[ \begin{array}{c} \hline \\ \end{array} \] (two lines and an intersection) and four \[ \begin{array}{c} \hline \\ \hline \end{array} \] (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: І

SERAPHIM Ast. SUCHER 1975 appears to link the sigil for CAPRICORN √
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

SESQUIQUADRATE 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 ٣٩
DE GIVRY 1931 
HADES 1967 ٣

SESQUIQUINTILE Ast. SIMMONITE 1890 √

SETON See SPHERE
SETTING  Ast.  CROS LAND 1962 records the Greek sigil  \\

SEVEN FORMS OF SPIRIT  See CLAVIS and SEVEN METALS

SEVEN METALS  Alc.  GEISMANN 1906 gives a single sigil (for which LUEDY 1928 gives the variant ), 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  \\
IRON  \\
QUICKSILVER  \\
TIN  \\
See also CLAVIS

SEXES  See ORIGIN

SEXTARIUS  Alc.  GEISMANN 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

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:

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: [light] [bright] [sun] [sun] [sun] [sun] [sun]
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: [light] [bright] [sun] [sun] [sun] [sun] [sun] [sun] [sun] [sun] [sun]
The following sigils appear to have been intended specifically for the metal.
BERTHELOT 1885 records sigils from the Graeco-Byzantine astrological tradition: [light] [bright]
THESAURUS 14C [light] [bright]
ALCHYMIA 1563 [light] [bright]
WORLIDGE 1651 [light] [bright]
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  
SOMMERHOF 1701  
LUEDY 1928  
SCHNEIDER 1962  
See GRADES OF FIRE

SMOKE  ALC.  SHELTON 17C  
SOMMERHOF 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  
DALTON 1808
GESSMANN 1906

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

داول

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:

\[
\begin{array}{c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c |
SOLSTICES Occ. BLAVATSKY 1888 gives the sigil 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

SOMMERHOFF 1701

ALCHEMICAL 17C

SOLVERE Alc. LUEDY 1928

SCHNEIDER 1962

See SOLUTIO.

A sigil recorded by GEHEIME 1788 is intended to designate the first part of the alchemical process of solve et coagulo: The second process is accorded the sigil:

SOOT Alc. GESSMANN 1906

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:

SORCERY See KALI YUGA.

SOUL Occ. LEO 1914 follows the hermetic tradition and links the sigil for the Moon 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 \( \odot \) 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 \( \bigtriangleup \) for sulphur or soul.

Within a strictly religious context, CHASSANT 1884 gives a short-form for the Latin anima, of mediaeval derivation: \( \bigtriangleup \)

See also ANIMALIA and SPIRIT-SOUL.

SPANISH WINE AIC. DIDEROT 1763 \( \bigtriangleup \) \( \bigtriangleup \)

SPHERE Occ. A mediaeval short-form is recorded by CHASSANT 1884 for the Latin sphera, which does not refer to the body of the planet but to the spiritual area within its orbit: \( \bigtriangleup \)

BERTHELOT 1885 records a sigil from the Greek astrological tradition, intended to refer to the celestial spheres in general: \( \bigtriangleup \)

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) \( \bigcirc \)

MERCURIUS \( \odot \)

LUCIFER ('MORNING STAR' VENUS) \( \bigpi \)

VESPER ('EVENING STAR') \( \bigcup \)

SOL (SUN) \( \bigcirc \)

SETON (JUPITER) \( \bigcirc \)

SATURNUS \( \bigtriangleup \)

CROSALAND 1962 records a general form, said to be mediaeval: \( \bigstar \)

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 4 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 ☉ 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 ☉ 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 ☐ 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 karmaloca, 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 ☑ 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 ORIPHIEL. 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 ACHIMER: 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 SP ⬠ CROLLIUS 1612 ⬠
VALENTINE 1671 ⬠ SHELTON 17C ⬠
SOMMERHOFF 1701 ⬠ DIDEROT 1763 ⬠
GESSMANN 1906 ⬠ 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: $☉$
- Acidic and corporeal spirit of the world: $☉$
- Alkaline and corporeal spirit of the world: $☉$

See HOMER'S GOLDEN CHAIN and SPIRITUS MUNDI.

SCHIEBLE 1848 gives $♀$ 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 TRITHEMIUS 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 TRITHEMIUS 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 TRITHEMIUS 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 TRITHEMIUS 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 SAMAEI 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 TRITHEMIUS 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 TRITHEMIUS 1503:

The same source gives two sigils for Adnachiel, the angel of zodiacal Sagittarius:

SPIRIT OF SALT Mag. CARRICHERUS 18C

SPIRIT OF SATURN Mag. AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism:

See also AGIEL, ARATRON, CASSIEL, ORPHIEL and SPIRIT OF LEAD

SPIRIT OF SCORPIO Mag. Numerous sigils exist, most of them of dubious
importance. The following mediaeval forms are derived from
TRITHERMIS 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. CARRICHTERUS 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. CARRICHTERUS 18C  

SPIRIT OF TAURUS  Mag. Numerous sigils exist, most of them of dubious
importance. The following mediaeval forms are derived from
TRITHERMIS 1503:  

The same source gives three sigils for Asmodei, in the guise of the
spirit of Taurus:  

SPIRIT OF TIN  Mag. SHELTON 17C  
GESSMANN 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
TRITHERMIS 1503:  

The same source gives four sigils for Hamiel, the angel of zodiacal
Virgo:  ☿ ♉ ♏ ♒ ♓

SPIRIT OF WINE  ALC. WORLIDGE 1651  ☿ ♉ ♒ ♓ ♒ ♒ ♒  ♒ ♒ –Θ
FRANCKLYN 1627 ♒ ♒
SHELTON 17C ♒ ♒
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  ☿  SOMMERHOFF 1701  ☿
KOCH 1930  ☿

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 arcane 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
SCHEFFERS 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:

ALCHEMY 1563  
FRESNE 1688  
SHELTON 17C  

The following appear to be used for the verbal:

ALCHEMICAL 17C  
DIDEROT 1763
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 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 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 and the downward striving of water:

SUCCEDENT Ast. DE VORE 1947

SUFFICIENT ALC. Short-form of Latin quantum sufficii, given by ALCHEMICAL 17C:
SUGAR A1c. SIGNA 17C  ⚷
DIDEROT 1763  ○○
GESSMANN 1906  Σ

SUGAR OF LEAD A1c. GESSMANN 1906  z₅

SULPHUR A1c. 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: ippets BERTHELOT 1885 gives a few sigils from the Greek alchemical tradition for ordinary sulphur  for unburned sulphur  and natural sulphur: ㎜
THESAURUS 14C  ㎞
ALCHYMIA 1563  ㎞
ALCHEMICAL 17C  × ㎞
SHELTEN 17C  ㎞
SOMMERHOFF 1701  ㎞
DALTON 1808  ㎞
GESSMANN 1906  ㎞
SHEPHERD 1971  ㎞
SOMMERHOFF 1701 gives the sigils  for sulphur verum. See also BRIMSTONE.

SULPHUR NIGRUM A1c. CROLLIUS 1612  ⚷
ALCHEMICAL 17C  ㎞
DIDEROT 1763  ㎞
SCHNEIDER 1962  ㎞
See also BRIMSTONE

SULPHUROUS MATTER A1c. BERTHELOT 1885 records two sigils from the Greek alchemical tradition: ㎞ ㎞

SULPHUR PHILOSOPHORUM Occ. CROLLIUS 1612  ×
CROLLIUS 1670  ×
SHELTEN 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
KOCH 1930

GESSMANN 1906

SUN  Ast.  The common sigil used in modern times, the encircled dot \( \odot \) 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 \( \odot \) which is presumably a derivative of the short-form helios.

Graeco-Byzantine: NEUGEBAUER 1959

ALCHYMICAL 14C
THESAURUS 14C
BERNARD 15C
BONATTI 15C
LIBELLUS 15C
SCOT 15C
FIRMICUS 1510
ALCHEMICAL 1555
ALCHEMICAL 17C
ALCHEMICAL 1579
PLANETS 1617
SHELTON 17C
SIBLY 1790
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 arcunum 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 _coupon_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:

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':  "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 SHELTON 17C

SYZYGY Ast. OMONT 1894 records a sigil from the Greek astrological tradition: 

See Introduction, and also both FULL MOON and PREVIOUS SYZYGY.
TALC  Alc. VALENTINE 1671 ❌

DIDEROT 1763 ❌
KOCH 1930 ❌

SHELTON 17C ❌

GESSMANN 1906 ❌

TAO Occ. Name and sigil given by STEINER 1906 as 'the language of Nature': ♀️ This sigil is of course derived from the ANKH.

TAPHTHARTHARTH 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 Alc. AlCHEMYA 1563 ⓐ

WORLIDGE 1651 ⓐ

ALCHEMY 1650 ⓐ
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 plus 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 Hebrew 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 ☐
Graeco-Byzantine:  OMONT 1894 ☐
DIGBY 12c ☝
ASTRONOMICAL 1400 ☐
LEUPOLDI 14c ☐
FIRMICUS 1499 ☐
SCHYNGEL 1500 ☐
BONATTI 15c ☐
SCOT 15c ☐
BLUNDEVILLE 1594 ☐
PROWSSE 17c ☐
SOMMERHOF 1701 ☐
HADES 1969 ☐

LUEDEY 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 TAURUS

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 'Gallenic' 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 \( \uparrow \uparrow = \# \)
MELANCHOLIC \( \nabla \nabla \oplus \square \)
CHOLERIC \( \Delta \Delta \uparrow \uparrow ? \)
PHLEGOMATIC \( \nabla \nabla \swarrow \swarrow \)

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: \( \Delta \) SANGUIS: \( \# \)
PITULA (Phlegmatic): \( \nabla \) MELANCHOLIA: \( \emptyset \) but these sigils are used in his earlier list for the ELEMENTS. GETTINGS 1965 records four groups of sigils for the chiromonomical types, related to the four temperaments: FIRE (male): \( \mathcal{O} \) (female): \( \mathcal{O} \)
AIR (male): \( \mathcal{O} \) (female): \( \mathcal{O} \)
WATER (male): \( \mathcal{O} \) (female): \( \mathcal{O} \)
EARTH (male): \( \mathcal{O} \) (female): \( \mathcal{O} \)

In a manuscript from Gotha (given in KLIBANSKY 1964) the following forms are found alongside images of the four temperaments as riders: CHOLERIC: \( \uparrow \) SANGUINE: \( \nabla \) PHLEGOMATIC: \( \nabla \) and MELANCHOLIC: \( \nabla \)

TEMPLAR SCRIPT Occ. One of the SECRET SCRIPTS recorded by RIVIERE 1938:

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TENTH HOUSE Ast. OMON 1894 records a sigil from the Graeco-Byzantine astrological tradition for the mesourania, the equivalent of the modern MIDHEAVEN: \( \mathcal{O} \)

TEREBITHNTH 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 \( \mathcal{O} \) \( \mathcal{O} \) \( \mathcal{O} \) \( \mathcal{O} \) \( \mathcal{O} \) \( \mathcal{O} \) \( \mathcal{O} \) \( \mathcal{O} \) \( \mathcal{O} \)

GESSMANN 1906 \( \equiv \) \( \equiv \)
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: ǔ. 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 △ :pointer:
SCHNEIDER 1962 △

TERRA SIGILLATA ALBA Alc. SOMMERHOFF 1701 ꜝ ➤ △ ➤ △

TERRESTRIAL Alc. BERTHELOT 1885 records a sigil from the Graeco-Byzantine alchemical tradition: €
TEST  Alc. It is likely that these sigils recorded by GESSMANN 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: 🌊 ○ ☢️

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': ☞ ☝ ☯

THREE PRINCIPLES Occ. STEINER 1906 gives three symbols by which in every age the 'three Divine principles have been represented in occultism' 🌋 ☞ ☢️ The 🌋 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 ☢️ with the sphere of the Thrones, which is traditionally the sphere of SATURN. See also SPHERE OF SATURN.
TIGILLUM Alc. WORLIDGE 1651 F FRESNE 1688 
SCHNEIDER 1962 
But see also CRUCIBLE and MELTING POT

TIME Occ. BERTHELOT 1885 records a sigil from a number of Greek and Graeco-Byzantine manuscripts, almost certainly derived from the word Chronos: CHASSANT 1884 (mediaeval) 
CROSLAND 1962 records the Greek form 
But see also GETTINGS 1968: 
See PRIMORDIAL CIRCLE

TIN Alc. Whilst the following sigils are given specifically for this metal, all the numerous sigils given under JUPITER may well be used to denote this metal, and the two terms are used synonymously by the alchemists. 
BERTHELOT 1885 records numerous Graeco-Byzantine sigils from ancient alchemical documents:
WORLIDGE 1651 
CROLLIUS 1612 
SHELTON 17C
GESSMANN 1906 
KOCZ 1930 

TIN ASHES Alc. GESSMANN 1906 

TINCTURE Alc. ALCHEMY 1650 
ALCHEMICAL 17C 
SCHNEIDER 1962 

TIN FILINGS Alc. BERTHELOT 1885 gives two sigils from the Graeco-Byzantine alchemical tradition:

TIN LEAF Alc. BERTHELOT 1885 records a sigil from the Graeco-Byzantine alchemical tradition:
TIN ORE  Alc.  BERTHELOT 1885 records a sigil from the Graeco-
Byzantine alchemical tradition:  ☩

TIN PLATE  Alc.  SHELTON 17C  ogany

TIN SPIRIT  Alc.  The sigil recorded by GESSMANN 1906 has nothing in
common with the sigils given under SPIRIT OF JUPITER, despite the
cautorynote givenunder TIN above:  ☩ 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:  ☩ ☩

TOPAZ  Alc.  SIGNA 17C  ☩

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:

| ☩ | ☩ |
| ☩ | ☩ |
| ☩ | ☩ |
| ☩ | ☩ |
| ☩ | ☩ |

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:

- CH'IEN 乾 creative strong heaven father
- K'UN 坤 receptive yielding earth mother
- CH'EN 坤 arousing inciting thunder first son
- K'AN 坎 abysmal dangerous water 2nd son
- K'EN 堕 keeping still resting mountain 3rd son
- SUN 巽 gentle penetrating wind 1st daughter
- LI 離 clinging light-giving fire 2nd daughter
- TUI 禧 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 KALENDER 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: \[ \begin{align*} &\text{\begin{figure}[h] \centering \includegraphics[width=0.5\textwidth]{figure1.png} \caption{Example figure.} \end{figure}} \end{align*} \] VERARDI 1972 gives \[ \begin{align*} &\text{\begin{figure}[h] \centering \includegraphics[width=0.5\textwidth]{figure2.png} \caption{Example figure.} \end{figure}} \end{align*} \] whilst KOCH 1930 gives the furca \( \gamma \) and SHEPHERD 1971 gives the triquetra \( \gamma \) 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: \[ \begin{align*} &\text{\begin{figure}[h] \centering \includegraphics[width=0.5\textwidth]{figure3.png} \caption{Example figure.} \end{figure}} \end{align*} \] 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 \[ \begin{align*} &\text{\begin{figure}[h] \centering \includegraphics[width=0.5\textwidth]{figure4.png} \caption{Example figure.} \end{figure}} \end{align*} \]

TRITURATE  Alc.  DIDEROT 1763 \[ \begin{align*} &\text{\begin{figure}[h] \centering \includegraphics[width=0.5\textwidth]{figure5.png} \caption{Example figure.} \end{figure}} \end{align*} \]

TRUE SALTIPETRE  Alc.  WELLING 1735 proposes the following sigil, in his personal graphic system: \[ \begin{align*} &\text{\begin{figure}[h] \centering \includegraphics[width=0.5\textwidth]{figure6.png} \caption{Example figure.} \end{figure}} \end{align*} \]

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: \[ \begin{align*} &\text{\begin{figure}[h] \centering \includegraphics[width=0.5\textwidth]{figure7.png} \caption{Example figure.} \end{figure}} \end{align*} \] WIRTH 1927 equates Tsade with the MOON ARCANUM of the Tarot pack, and traces the derivative forms of the letter \[ \begin{align*} &\text{\begin{figure}[h] \centering \includegraphics[width=0.5\textwidth]{figure8.png} \caption{Example figure.} \end{figure}} \end{align*} \] 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.

ALCHEMYIA 1563 ☒ ☒
SHELTON 17C ☒ ☒
GESSMANN 1906 ☒ ☒ ☒ ☒ ☒ ☒ ☒
ALCHEMICAL 17C ☒ ☒ ☒ ☒ ☒ ☒ ☒
DIDEROT 1763 ☒

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 ☒ ☐ ( ☒ plus ☐ equals ☒ ☐ ) ☒ ☐
MARS & VENUS ☐ ☐ ( ☒ plus ☐ equals ☐ ☐ ) ☐ ☐
MOON & SUN ☐ ☐ ( ☒ plus ☐ equals ☐ ☐ ) ☐ ☐
ULCER ALC. FRANCKLYN 1627 √  SHELTON 17C √

UNBURNED SULPHUR ALC. BERTHELOT 1885 gives a sigil derived from the Graeco-Byzantine alchemical tradition: ☿

UNCIA ALC. The alchemical OUNCE.
SIGNA 17C ☿
CAPPELLI 1949 records a mediaeval short-form: ¼
SCHNEIDER 1962 ☿ ☿ ☿
The half uncia is usually given: ☿ ☿ ☿ ☿ ☿

UNION Occ. Sigil given by GEHEIME 1785 ☿ 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': ☐
DEE 1564 intended his famous MONAD sigil ☐ to represent Unity.
CIRLOT 1962 gives a single dot • to represent 'unity, the origin'.
UNIVERSAL MERCURY **Afc.** WELLING 1735 proposes the sigil \(\bigtriangleup\) as part of his theory of graphic symbolism.

UNIVERSE Occ. KIRCHER 1655 \[\square\] 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: \(\mathcal{H}\)

However, already WILSON 1819 calls the planet Ouranos, and accords it the sigil: \(\mathcal{H}\) and VARLEY 1828, who still calls it Herschel, and ascribes it rule over the zodiacal Aquarius, gives it a related form of sigil: \(\mathcal{H}\) 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 \(\bigtriangleup\) which has, so far as he knows, never been published. LEO 1914 says that the sigil \(\mathcal{H}\) 'symbolises the unity of the three symbols (\(\bigcirc\) will, \(\bigotimes\) wisdom and \(\bigtriangleup\) 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 \(\mathcal{H}\)
PEARCE 1893 \(\mathcal{H}\)
MODERN ASTROLOGY 1906 \(\mathcal{H}\)
THIERENS 1931 \(\bigtriangleup\)
EBERTIN 1950 \(\bigcirc\)
SHEPHERD 1971 \(\mathcal{H}\)
MEYER 1974 \(\bigotimes\)
PERSONAL 1980 \(\bigtriangleup\)
See also HERSCHEL

URINAPHATON Mag. SCHEIBLE 1848 gives two sigils for this demonic being: \(\bigotimes\) \(\bigcirc\)

URINE Afc. WORLIDGE 1651 gives the following sigils: \(\bigcirc\) \(\bigtriangleup\)
VALENTINE 1671
FRESNE 1688
SHELTON 17C
SOMMERHOFF 1701
DIDEROT 1763
LUEDY 1928
SCHNEIDER 1962

UXOR ODORIFERA  See SILVER

ALCHEMICAL 17C
SIGNA 17C
GESSMANN 1906
KOCHE 1930
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: ☿

VAPOUR Occ. BERTHELOT 1885 gives the Greek alchemical sigil — from a text which implies that this is a celestial vapour: see both SKY and CELESTIAL VAPOUR.

VAPOUR BATH Alc. DIDEROT 1763

GESSMANN 1906

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:

WIRTH 1927 equates Vau with the LOVERS ARCANUM of the Tarot pack, and gives the derivative forms ¥ ¥ ¥ ¥ 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 ☬ hierarchic ♞ Old Tamudic ☠ ☠ South Arabian ☠ Old Phoenician ¥ Moabite ¥ and since the pictorial equivalent of the Egyptian hieroglyphic is a 'knob'.

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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 NIS 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 SOMMERHOF 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: NEUGEBAUER 1959
Greco-Byzantine: BERTHELOT 1885
OMONT 1894 ♀

MEDIAEVAL:
THESAURUS 14C ♀
CANONES 15C ♀
LIBELLUS 15C ♀
SIGNIFICATIONES 15C ♀
SCHYNAGEL 1500 ♀
DARIOT 1557 ♀
GIUNTINI 1583 ♀
TABLE 1676
SHELTON 17C ♀
SOMMERHOF 1701
SIBLY 1817 ♀
DEUTSCHE 1961 ♀
CARBONELLI 1925 (mediaeval) ♀
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': ☯ ☯ ☯
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:

AGRIPPA 1531

VINEGAR Alc. BERTHELOT 1885 records several sigils from the Greek alchemical tradition:

SIGNA 17C  
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 for Acetum vini rubri, and 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 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: \( \mathfrak{m} \). 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 42AD \( \mathfrak{c} \)  \( \mathfrak{v} \)  STOBART 2C \( \mathfrak{a} \)

SPIEGELBERG 1911

Graeco-Byzantine  NEUGEBAUER 1959

MEDIAEVAL  DIGBY 12C \( \mathfrak{t} \)

CONJURATION 14C \( \mathfrak{m} \)

LEUPOLDI 14C \( \mathfrak{f} \)

FIRMICUS 1499 \( \mathfrak{m} \)

ASTROLOGICAL 15C \( \mathfrak{y} \)

QUADRANTIS 15C \( \mathfrak{v} \)

TABLES 15C \( \mathfrak{x} \)

TRITHEMIUS 1503 \( \mathfrak{m} \)

AGrippa 1510 \( \mathfrak{m} \)

THURNEYSSER 157C \( \mathfrak{m} \)

SIGILLIS 17C \( \mathfrak{m} \)

HOROSCOPE 1614 \( \mathfrak{m} \)

BELOT 1667 \( \mathfrak{m} \)

MAGICI 17C \( \mathfrak{m} \)

PREHER 1717 \( \mathfrak{m} \)

GEHEIME 1785 \( \mathfrak{m} \)

CARRICHERUS 18C \( \mathfrak{m} \)

WILSON 1820 \( \mathfrak{m} \)

ASTRONOMICAL 1400 \( \mathfrak{m} \)

JANUA 14C \( \mathfrak{y} \)

MANSIONIBUS 1482 \( \mathfrak{y} \)

LAMBECIUS 1500 \( \mathfrak{y} \)

BONATTI 15C \( \mathfrak{m} \)

RAWLINSON 15C \( \mathfrak{m} \)

SCHYNAGEL 1500 \( \mathfrak{m} \)

MESSABALAH 1504 \( \mathfrak{y} \)

DARIOT 1557 \( \mathfrak{a} \)

THURNEYSSER 1574 \( \mathfrak{m} \)

BLUNDEVILLE 1602 \( \mathfrak{m} \)

HEYDON 1650 \( \mathfrak{m} \)

LUCCA 17C \( \mathfrak{m} \)

TRACTS 17C \( \mathfrak{m} \)

WELLING 1735 \( \mathfrak{m} \)

GEHEIME 1788 \( \mathfrak{m} \)

PYTHAGORAS 18C \( \mathfrak{m} \)

ZADKIEL 1835 \( \mathfrak{m} \)
POISSON 1891  
WIRTH 1927  
RUDHYAR 1970  
PERRY 1971  
LUEDY 1928 records a sigil from the Syrian astrological tradition:  
LEUPOLDI 14C gives the sigil  for the constellation of Virgo. 
See also SPIRIT OF VIRGO  

VIRIDE AES   See VERDIGRIS  

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: ▽ 

VITRIOL   ALC.   BERTHELOT 1885 records the Greek sigil:  
ALCHYMA 1563  
FRANKLYN 1627  
VALENTINE 1671  
ALCHEMICAL 17C  
SHELFON 17C  
SOMMECKOFF 1701  
DIDEROT 1763  
SCHEPERS 1775  
LUEDY 1928  
See also COPPERAS, OIL OF VITRIOL, ROMAN VITRIOL, VITRIOLIC ACID, 
VITRIOLIC FLOWERS, VITRIOLIC SALT and WHITE VITRIOL  

VITRIOLIC ACID   ALC.   GEOFFROY 1718  
DIDEROT 1763  

VITRIOLIC FLOWERS   ALC.   GESSMANN 1906  

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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 $\text{SUPP}$ $\text{SUPP}$ $\text{SUPP}$ $\text{SUPP}$ $\text{SUPP}$ $\text{SUPP}$ $\text{SUPP}$ $\text{SUPP}$

VOLATILE Alc. GEOFFROY 1718 $\land$

GEßMANN 1906 $\land \land$

SOMMERHOFF 1701 gives $\text{SUPP}$ for volatile and $\text{SUPP}$ for sal volatile.

VOLATILE ALKALI See AMMONIA

VOLATILE SAL ALKALI Alc. GEOFFROY 1718 $\Theta^\wedge$

DIDEROT 1763 $\Theta^\wedge$

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: $\mathbb{A}$

VULTUR CÄDENs Ast. Medieval form for the sigil used to denote the fixed star the modern alpha Lyrae, sometimes called Vega, recorded in HERMETIS 13C: $\text{SUPP}$
W

WARM  ALC.  FRANCKLYN 1627  X  SHELTON 17C  X  GESSMANN 1906  ¼

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   ALC.  GESSMANN 1906   ¾

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  ▼  CROLLIUS 1670  ▼  ▼
FRESNE 1688  ▼  ALCHEMICAL 17C  ▼
SIGNA 17C  ▼  SOMMERHOFF 1701  ▼  ▼
DIDEROT 1763  ▼  GEHEIME 1785  ▼
GESSMANN 1906  ▼  CARBONELLI 1925  ▼
LUEDY 1928 gives in error:  ▼

WELLING 1735 records three specialised sigils, the first of which is

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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): \[\triangle\] 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: \[\nabla\]
The third sigil given by WELLING 1735 may be confused with other sigils, for example with one of the forms for ORPIMENT: \[\nabla\]
Among other rarities, OLIVER 1826 gives the sigil \[\nabla\nabla\nabla\] as an 'Ancient Egyptian symbol' for elemental water.
For common water, DIDEROT 1763 gives two variants \[\nabla\] \[\nabla\] GESSEMMANN 1906 gives three \[\nabla\nabla\nabla\n\nabla\n\nabla\] as well as recording a sigil for hot water: \[\nabla\]
For unsavoury water, GESSEMMANN 1906 gives the form: \[\nabla\]
KOCH 1930 gives the sigil \[\odot\] which may be wrongly copied from those given for the THREE WATERS.
SHEPHERD 1971 gives one sigil of circa 1400: \[\nabla\] and one sigil claimed to be cabalistic: \[\nabla\]
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. GESSEMMANN 1906 gives the following sigils for the Balneum Mariae: \[\nabla\nabla\nabla\n\nabla\n\nabla\] But see also GRADERS OF FIRE.

WATER HAND   Pal. In modern chirognomy, the sigil \[\nabla\] 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: \[\nabla\]

WATER OF LIFE   Alc. VALENTINE 1671 \[\nabla\n\nabla\]   ALCHEMICAL 17C \[\nabla\n\nabla\n\nabla\n\nabla\] DIDEROT 1763 \[\nabla\n\nabla\n\nabla\n\nabla\] LUEDY 1928 \[\nabla\n\nabla\n\nabla\n\nabla\] SCHNEIDER 1962 \[\nabla\n\nabla\n\nabla\n\nabla\]
SOMMERHOFF 1701 gives various recipes, and the following sigils: $\mathbb{A}$

WATER OF MERCURY Alc. ALCHEMICAL 17C $\mathbb{H}$

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: $\mathbb{M}$

Usually, in an astrological context, one of the common sigils for WATER is used to represent the water triplcity, and De Vore 1947 (for example) gives the form:

WAX Alc. WORLIDGE 1651 $\mathbb{T}$

VALENTINE 1671 $\mathbb{T}$

SIGNA 17C $\mathbb{T}$

SHELTON 17C $\mathbb{T}$

DIDEROT 1763 $\mathbb{T}$

KOCH 1930 $\mathbb{T}$

See also VIRGIN and YELLOW WAX.

WAXING AND WANNING MOON Ast. Sigil given (perhaps originated) by KOCH 1930 in his somewhat personal collection of sigils: $\mathbb{C}$

WEEK Alc. SOMMERHOFF 1701 records a mediaeval graphic system in which ONE WEEK is $\mathbb{W}$

TWO WEEKS $\mathbb{W}$

THREE WEEKS $\mathbb{W}$

and FOUR WEEKS: $\mathbb{W}$

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 $\mathbb{X}$ $\mathbb{D}$ $\mathbb{C}$ 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 $\mathbb{A}$ from the Greek
alchemical tradition. For the European forms, see ALBUM

WHITE AMBER Alc. SHELTON 17C S
GESSMANN 1906 BS B B+

WHITE ARSENIC Alc. SHELTON 17C
SIGMA 17C O
SOMMERHOF 1701
GESSMANN 1906
SCHNEIDER 1962 KOCH 1930

WHITE Bole Alc. GESSMANN 1906 A A

WHITE COAGULATE Alc. BERTHELOT 1885 records the sigil \( \mathcal{N} \) from the Greek alchemical tradition.

WHITE CORAL Alc. SHELTON 17C

WHITE LEAD Alc. ALCHEMICAL 17C
SIGMA 17C DIDEROT 1763
POISSON 1891 GESSMANN 1906
LUEDY 1928 KOCH 1930
SCHNEIDER 1962
SOMMERHOF 1701 records the sigils \( \mathcal{Q} \) and \( \mathcal{H} \) and records further for cerussa: \( \mathcal{M} \wedge \mathcal{P} \mathcal{B} \rightleftharpoons \mathcal{Q} \mathcal{G} \mathcal{G} \mathcal{G} \mathcal{G} \mathcal{G} \\
\)

WHITE OF EGG See ALBUMEN.

WHITE OXIDE OF ARSENIC See WHITE ARSENIC

WHITE PRECIPITATE OF MERCURY Alc. GESSMANN 1906

WHITE VINEGAR Alc. DIDEROT 1763
WHITE VITRIOL Alc. ALCHEMY 1650 8 Θ
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
DIDEROT 1763
GESSMANN 1906
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 EMETICUM ☐
VINUM LAXATIVUM ☐
VINUM MORTUUM ☐ ☐ ☐
VINUM SUBLIMATUM ☐ ☐

VINUM ADUSTUM ☐ ☐ ☐
VINUM CIRCULATUM ☐ ☐
VINUM CORRECTUM ☐
VINUM HIPPOCRATICUM ☐ ☐
VINUM MEDICATUM ☐
VINUM RUBRUM ☐
WINTER Occ. ALCHEMY 1650
SOMMERHOFF 1701
SHELTON 17C

GESSMANN 1906

WISDOM Occ. LEO 1914 gives the standard sigil for the MOON to symbolise human wisdom: C
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
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: ἐφορίζοντο
See THREE WORLDS

WOUND Alc. SHELTON 17C
WRATH  Occ. Sigil given by LAW 1772 in connexion with Boehme's occult system of symbolism \( \nabla \) which contrasts with MEANNESS. A sigil which is the equivalent is derived from Boehme's One Globe (\( \odot \)) and stands in contrast to LIGHT: \( \bigcirc \) But see also EYE OF ETERNITY.
XOBLAH  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  DIDEROT 1763  ALBERTUS 1974
SHELTON 17C  DIDEROT 1763
GESSMANN 1906  ALBERTUS 1974
LUEDY 1928  Albertus 1974

But see ANNUS PHILOSOPHICUS

YELLOW  Alc.  LUEDY 1928 records the sigils \( \text{\overline{\text{\$}}} \) \( \text{\overline{\text{\$}}} \) \( \text{\overline{\text{\$}}} \) for yellow ochre.
BERTHELOT 1885 records a sigil from the Greek alchemical tradition: \( \text{\overline{\text{\$}}} \)
CROSLAND 1962 records a Greek abbreviation: \( \text{\overline{\text{\$}}} \)

YELLOW AMBER  Alc.  GESSMANN 1906 gives a short-form, derived from the Latin succinum citrinum: \( \text{\overline{\text{\$}}} \) \( \text{\overline{\text{\$}}} \)

YELLOW ARSENIC  Alc.  GESSMANN 1906

YELLOW COAGULATE  Alc.  BERTHELOT 1885 records a sigil from the Greek alchemical tradition: \( \text{\overline{\text{\$}}} \)

YELLOW ORPIMENT  Alc.  GESSMANN 1906
YIN AND YANG Occ. BLAVATSKY 1888 gives the sigils for yin | and yang I 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: \( \text{\textit{V}} \text{\textit{V}} \text{\textit{V}} \text{\textit{V}} \)

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.

...from which HEYDON 1664 gives another sigil.

ZIRTEL Mag., BARDON 1892 gives two medievel sigils for this angel.

ZODIAC AST. PERSONAL 1980

For zodiac see TETRAGRAMMATON 1906

GESEMANIM 1906

DIACRIT 1165

BERGMANN 1785

ZINC ALG. ALCHEMICAL 172

\[ \text{ZELIAS Mag. Sigil for a spirit, given by HEYDON 1664 to represent the} \]

HEYDON 1664 also gives:

\[ \text{SARUM: A varient sigil is given by AGrippa 1531 for the ruling spirit of} \]

\[ \text{ZAZEL Gez. Sigil given by HEYDON 1664 for the geometric spirit,} \]

\[ \text{A letter was derived appears to have been decorated staff,} \]

\[ \text{This pictorial value of the Egyptian hieroglyphic form of the} \]

\[ \text{he traces for the letter I with the idea of weapon, in} \]

\[ \text{card of the Tarot pack, and links the origin of the graphitic etymology} \]

\[ \text{with the chariot.} \]

\[ \text{SECRET ALPHABETES, notably those collected by BARROZZI 1175:} \]

\[ \text{for which many derivative forms are given within the tradition of} \]

VEL-ZUR...
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<th>Author/Work</th>
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<th>Notes</th>
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<tr>
<td>ABANO 1303</td>
<td>BN Paris, Cod. lat. 7337</td>
<td>Petri de Abano anulorum experimenta.</td>
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<td>AGRIPPA 1531</td>
<td></td>
<td>De Occulta Philosophia. H.C. Agrippa ab Nettesheym, 1531.</td>
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<td>Liber quartus de occulta philosophia, sue ceremoniis magicis. Att. H.C. Agrippa ab Nettesheym, 1565.</td>
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<td>Angeli Horarum att. to 'Agrippa'.</td>
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<td>La Philosophie Occulte ou La Magie de Henri Corneille-Agrrippa. F. Gaborian, 1910-11.</td>
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<td>NL Edinburgh, Adv. 5.2.1</td>
<td>De Alchemia Dialogi II, with alchemical notes of the 17C.</td>
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<td>BM London, Sl. 3004</td>
<td>Lucidarius transmutatori et Artis ma'gri Chr. Parisiensi...</td>
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<td>BM London, Sl. 830</td>
<td>Collection of German Alchemical texts and Receipts, made by M.A.B., 1579.</td>
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<td>NL Edinburgh, Adv. 23.1.10</td>
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<td>BM London, Sl. 836</td>
<td>Tracts on Alchemy, dated, Jan., 1650.</td>
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<td>UB Leiden, Cod. Voss. Chym. Q.51</td>
<td>Liber de magna Alchymica...</td>
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<td>Tractatus Aureus. De Lapidis Philosophici... Vol 4 of Theatrum Chemicum, 1613.</td>
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<td>The Magus, or Celestial Intelligencer. F. Barrett, 1801.</td>
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PROWSSE 17C
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PYTHAGORAS 18C
Mss. BM London, Sl. 3086. The Golden Table of Pythagoras.
| **QUADRANTIS 15C** | Mss. BM London, Sl. 636. De Operationibus et officio quadrantis. |
| **RAGON 1853** | Maçonnerie Occulte, Suivie de l'Initiation Hermétique. J.M. Ragon, 1853. |
| **RAGOR 1474** | Mss. BM London, Add. 15,549. Thesaurus Mundi de Transmutatione Metallorum. |
| **RANDALL 1694** | Mss. BM London, Sl. 1129. Astrological tracts of Samuel Randall, with horoscopes cast for dates between 1629 and 1694. |
| **RAPHAEL** | Raphael's Astronomical Ephemeris of the Planet's Places - for the year given, save for 1879. |
| **RAPHAEL 1879** | The Art of Talismanic Magic. 'Raphael', 1879. |
| **RAWLINSON 15C** | Mss. Bod. Oxford, Rawlinson D. 1220. Astrological Treatise of the twelve signs... |
| **REICHELTIUS 1676** | Mss. NB Vienna, BE IX 045. Julius Reicheltius, Exercitatio De Amuletis Aeris Figuris illustrati... |
| **ROBSON 17C** | Mss. BM London, Sl. 1744. Alchemical tracts of Thomas Robson. |
| **RULES 17C** | Mss. BM London, Sl. 1734. A Book of Astrological Rules for determining affairs human according to the influences of the planets... |
| **SALOMON 1695** | Dictionnaire Hermétique. N. Salomon, 1695. |

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SEPHARIAL 1918  The Science of Foreknowledge. 'Sepharial', 1918.


SIBLY 1780  Uranoscopia. E. Sibly, 1780.
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<th>SIBLY 1790</th>
<th>A New and Complete Illustration of the Occult Sciences. E. Sibly, 1790.</th>
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<td>SIBLY 1798</td>
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<td>SIGILLIS 17C</td>
<td>Mss. BM London, Sl. 3853. De Sigillis Planetarum.</td>
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<td>Mss. BM London, Botanical and Medical Miscellanea: list of alchemical sigils.</td>
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<td>Mss. BM London, Sl. 89. Signa Lapidum pretiosorum (et) Elementorum signa.</td>
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<td>SIMMONITE 1890</td>
<td>Complete Arcana... W.J. Simmonite, 1890.</td>
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STEINER 1906  

STEINER 1910  
Das Matthäus-Evangelium.  R. Steiner, 1910.

STEINER 1921  
Das Verhältnis der verschiedenen naturwissenschaftlichen Gebiete zur Astronomie.  R. Steiner, 1921.

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THE STRAGGLING ASTROLOGER OF THE NINETEENTH CENTURY, No. 12, 1824.

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SUCHER 1971  

SUCHER 1975  

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SUNDE 1600  

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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

TAISNIER 1559
Astrologiae Judicaria Ysagogica... I. Taisnier, 1559.

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THESAURUS 14C
Mss. BM London, Sl. 1754. Liber...patris Bocri Eben Haren...secretorum aliae sunt minerales.

THIERENS 1931

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The Mystery and Romance of Astrology, C.J.S. Thompson, 1929.

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Quinta Essentia. Das ist die höchste Subtilitet Krafft... L. Thurneysser, 1570.

THURNEYSSER 1574
Quinta Essentia. Das ist die höchste Subtilitet Krafft... L. Thurneysser, 1574.

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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
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<td>I Misteriosi Simboli dei Trulli</td>
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<td>The Hermetic and Alchemical Writings of Aurelius Philippus Bombast</td>
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<td>Walter 1970</td>
<td>Die Symbole der Chemiker</td>
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<td>Walther 1939</td>
<td>'Towards a New Astrology', THE MODERN MYSTIC, Dec.</td>
<td>1939</td>
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<td>The Wheel of Life, or Scientific Astrology</td>
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<td>Wilczkowski 1947</td>
<td>L'Homme et le Zodiac</td>
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<td>A Complete Dictionary of Astrology</td>
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(Adapted from A. Whittick, 1971. 'A reprint of 1974 wrongly dates this as 'circa 1880'.)
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<td>1911</td>
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<td>(R.J. Morrison),</td>
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<td>Alchemistica Signa. Vol. VIII CAT. DES MSS.</td>
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<td>ALCHIMIQUES CRECS</td>
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The Appendices are:

Individual entries within the dictionary.

The entries and variant forms of Aristotle's treatises on all these styles may be studied in the special set alongside the neo-Aristotelian forms of Bergmann 1785. Selection of frequently used Aristotelian styles from Workidge 1591 are in Aristotle 1591. Through to the modern styles of Deutscher 1980, a manuscript may be compared with forms, authorised, by the printing press from medieval to modern times. A series of styles from our medieval give a general view of the development of a number of important forms.

The following Appendices consist of selections of styles designed to

Appendices
APPENDIX 1

A selection of medieval astrological sigils from
DIGBY 12C, ASTRONOMIAE 14C, ALCHEMICAL 14C & BONATTI 15C

DIGBY 12C

ARIES
TAURUS
GEMINI
CANCER
LION
VIRGO

LIBRA
SCORPIO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISES

ASTRONOMIAE 14C

ARIES
TAURUS
GEMINI
CANCER
LEO
VIRGO

LIBRA
SCORPIO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISES

ALCHEMYCAL 14C

SATURN
JUPITER
MARS
SOL

VENUS
MERCUERY
LUNA

BONATTI 15C

SATURN
JUPITER
MARS
SOL
ARIES
TAURUS
GEMINI
CANCER
LEO
VIRGO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISES
APPENDIX 2  A late fifteenth century selection of sigils from
AGrippa 1531

♈ Aries       Genius of Aries
♉ Taurus     Genius of Taurus
♊ Gemini     Genius of Gemini
♋ Cancer     Genius of Cancer
♌ Leo        Genius of Leo
♍ Virgo      Genius of Virgo
♎ Libra      Genius of Libra
♏ Scorpio    Genius of Scorpio
♐ Sagittarius Genius of Sagittarius
♑ Capricorn  Genius of Capricorn
♒ Aquarius   Genius of Aquarius
♓ Pisces     Genius of Pisces
⛎ Saturn     Genius of Saturn
♃ Jupiter    Genius of Jupiter
♂ Mars       Genius of Mars
☉ Sun        Genius of Sun
♀ Venus      Genius of Venus
♂ Mercury    Genius of Mercury
☽ Moon       Genius of Moon
               Genius of Earth
               Genius of Water
               Genius of Fire

Caput Algol

Pleiades

Aldebaran

Hircus

Canis major

Canis minor

Cor Leonis

Cauda ursae

Ala corvi

Spica
Alchameth

Cor Scorpi

Cauda capricorni

Characters of Saturn: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑
Characters of Jupiter: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑
Characters of Mars: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑
Characters of the Sun: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑
Characters of Venus: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑
Characters of Mercury: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑
Characters of the Moon: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑

GEOMANTIC CHARACTERS

Via:

Populus:

Conjunctio: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑

Albus:

Amissio: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑

Puella:

Fortuna major:

Fortuna minor:

Rubeus:

Puer:

Aquisitio: 𓉁 𓉃 𓉅 𓉇 𓉊 𓉍 𓉑

Loetitia:

Carcer:

Tristitia:

Caput draconis:

Cauda draconis:
A Table of Chymicall & Philosophicall Characters with their significations as they are usually found in Chymicall Authors both printed & manuscript.
(APPENDIX 3 continued)

Annus  
Antimonium  
Aqua  
Aqua Fortis  
Aqua Regis  
Aqua Vitae  
Arena  
Arsenicum  
Aurichalcum  
Auripigmentum  
Flegma  
Fluere  
Gumma  
Hora  
Ignis  
Ignis rotae  
Lapis Caliminaris  
Lapis  
Lutare  
Lutum sapientiae  
Magnes  
Marchsita  
Materia  
Matrimonium  
Sulphur vive  
Sulphur Philosophorum  
Sulphur nigrum  
Tartar  
Sal Tartari  
Talcum  
Terra  
Tigillum  
Tutia  
Vitriolum  
Vitrum  
Viride aeris  
Urina  

APPENDIX 4
A selection of early eighteenth century sigils from SOMMERHOFF 1701

FIRE

WATER

AIR

EARTH

ARIES

TAURUS

GEMINI

CANCER

LEO

VIRGO

LIBRA

SCORPIO

SAGITTARIUS

CAPRICORN

AQUARIUS

PIESCES

day

NIGHT

day and night

WEEK

MONTH

YEAR

SUN

MOON

MERCURY

VENUS

JUPITER

SATURN

MARS

ALCHEMICAL WEIGHTS & MEASURES

One librum ⅭⅭⅭⅭⅭⅭ Ⅽ
Half a librum ⅭⅭⅭ
One uncia Ⅺ Ⅽ
Half an uncia ⅪⅭ
Drachma ⅪⅮ Ⅽ
Two drachma ⅪⅮⅮ
Scrupulus ⅭⅭ
Five scrupuli ⅭⅭ
24 granae ⅭⅭ
Manipulus ⅭⅠ
Pugillus ⅠⅦ
Half manipulus ⅭⅠ
## APPENDIX 5
An eighteenth century neo-alchemical list from BERGMANN 1785

### ACIDS
- $\text{vitriolic}$
- $\text{nitrous}$
- $\text{marine}$
- $\text{aqua regia}$
- $\text{acid of fluor}$
- $\text{arsenic}$
- $\text{borax}$
- $\text{sugar}$
- $\text{tartar}$
- $\text{sorrel}$
- $\text{lemon}$
- $\text{benzoin}$
- $\text{amber}$
- $\text{sugar of milk}$
- $\text{acetous distilled}$
- $\text{milk}$
- $\text{ants}$
- $\text{fat}$
- $\text{phosphorous}$
- $\text{Prussian blue}$
- $\text{Aerial}$

### ALKALIS
- $\text{pure fixed vegetable}$
- $\text{pure fixed mineral}$
- $\text{pure volatile}$

### EARTHS
- $\text{pure ponderous}$
- $\text{pure calcareous lime}$
- $\text{pure magnesia}$
- $\text{pure argillaceous}$
- $\text{pure siliceous}$

### METALLIC CALCES
- $\text{gold}$
- $\text{platina}$
- $\text{silver}$
- $\text{lead}$
- $\text{copper}$
- $\text{iron}$
- $\text{tin}$
- $\text{bismuth}$
- $\text{nickle}$
- $\text{arsenic}$
- $\text{cobalt}$
- $\text{zinc}$
- $\text{antimony}$
- $\text{manganese}$

### WATER
- $\text{vital air}$
- $\text{phlogiston}$
- $\text{matter of heat}$
- $\text{sulphur}$
- $\text{saline hepar}$
- $\text{spirit of wine}$
- $\text{aether}$
- $\text{essential oil}$
- $\text{unctuous oil}$
### APPENDIX 6

Sigils considered 'standard' in modern astrology from

WILSON 1819

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<td>♃</td>
</tr>
<tr>
<td>MARS</td>
<td>☿</td>
</tr>
<tr>
<td>THE SUN</td>
<td>☀</td>
</tr>
<tr>
<td>VENUS</td>
<td>♀</td>
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<tr>
<td>MERCURY</td>
<td>♀</td>
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<tr>
<td>THE MOON</td>
<td>♀</td>
</tr>
<tr>
<td>URANUS</td>
<td>♀</td>
</tr>
<tr>
<td>PALLAS</td>
<td>♄</td>
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<td>CERES</td>
<td>♄</td>
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<td>JUNO</td>
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<td>VESTA</td>
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<tr>
<td>CANCER</td>
<td>☾</td>
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<tr>
<td>LIBRA</td>
<td>☿</td>
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<td>CAPRICORN</td>
<td>♒</td>
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<tr>
<td>TAURUS</td>
<td>♆</td>
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<tr>
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<td>♌</td>
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<td>♉</td>
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<td>TRINE</td>
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<tr>
<td>Conjunction</td>
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<td>DRAGON'S HEAD</td>
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<tr>
<td>DRAGON'S TAIL</td>
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<td>PART OF FORTUNE</td>
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### APPENDIX 7

'Standard' sigils in modern astrology from

DEUTSCHE 1980

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<td>PLUTO</td>
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<tr>
<td>CANCER</td>
<td>☽</td>
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<td>☿</td>
</tr>
<tr>
<td>CAPRICORN</td>
<td>☽</td>
</tr>
<tr>
<td>VENUS</td>
<td>♀</td>
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<td>MARS</td>
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<tr>
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<td>♀</td>
</tr>
<tr>
<td>DRAGON'S HEAD</td>
<td>♚</td>
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<tr>
<td>Taurus</td>
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<td>♉</td>
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<tr>
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</tbody>
</table>
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:

\[ \text{\textbf{M, \&}} \]
A simple count of the number of strokes underlying these three forms reveals each sigil to belong to a different primary class, thus:

\[ m \quad \text{equals} \quad \nabla \nabla \nabla \quad \text{which gives THREE STROKES} \]
\[ \sigma \quad \text{equals} \quad \bigcirc \bigcirc \bigcirc \quad \text{which gives FOUR STROKES} \]
\[ \varphi \quad \text{equals} \quad \bigcirc \bigcirc \bigcirc \bigcirc \quad \text{which gives FIVE STROKES} \]

A curved loop is counted as THREE STROKES, on the grounds that it consists of an enclosure with two arms, thus: \[ \bigcirc \bigcirc \]

Because of this, a sigillic form for MERCURY such as \[ \infty \] would be counted as consisting of FIVE STROKES, on the following basis:

\[ \infty \quad \text{equals} \quad \bigcirc \bigcirc \bigcirc \quad \text{which gives FIVE STROKES.} \]

In practice, one must be careful to distinguish such a 'three stroke' loop from the form \[ \bigcirc \bigcirc \bigcirc \bigcirc \bigcirc \] 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 \[ \bigcirc \bigcirc \] which is made up from the small circle and the curve, thus: \[ \bigcirc \bigcirc \]

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:

\[ \begin{align*}
&4 \quad \sigma \quad \varphi \\
\end{align*} \]

The first \[ 4 \] consists of the constituents: \[ \bigcirc \bigcirc \bigcirc \bigcirc \]
The second \( \bigtriangleup \) consists of the constituents: \( \bigtriangleup \bigtriangleup \bigtriangleup \)

The third \( \bigstar \) consists of the constituents: \( \bigtriangleup \bigtriangleup \bigtriangleup \)

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 - \( \bigtriangleup \bigstar \bigstar \) - 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.

\( \bigtriangleup \) 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)
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<thead>
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<td>PLANETARY S. (C)</td>
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<td>SILVER</td>
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<tr>
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<td>PLANETARY S. (S)</td>
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<td>LEO</td>
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<td>CAPUT LEO</td>
<td>LEO</td>
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<td>CHARACTERS OF EL.</td>
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<td>VITRIOL</td>
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<td>LAPIS</td>
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<td>CHALK</td>
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<td></td>
<td>LADY POPE</td>
</tr>
<tr>
<td></td>
<td>EARTH</td>
</tr>
</tbody>
</table>
TWO STROKES - Two straight lines

☑️ ARIES
☑️ MARCASITE
☑️ OIL OF TARTAR
☑️ PLANETARY S. (C)
☑️ TARTAR

☒ EARTH
☒ QUATERNARY
☒ SULPHUR
☒ TALC
☒ TAURUS
☒ VINEGAR
☒ VITRUM
☒ WORLD ARCANUM

☒ WINE
☑️ QUINCUNCX
☑️ 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
☐ CROSS
☐ CHARACTERS OF EL.
☒ AIR
☒ CHRIST
☒ CROSS
☒ CRUCIBLE

☒ EGG SHELL
☒ MELTING POT
☒ OIL OF TARTAR
☒ VITRIOL
☒ WHITE VITRIOL

☒ EGG SHELL
☒ SEMI-SQUARE
☒ SEMI-SQUARE
☒ SEMI-SQUARE
☒ PLANETARY S. (D)
☒ PHLEGMA
☒ SKILLET

= AIR
|| LADY POPE
+= WHITE LEAD

ELEMENTAL WORLD SESQUIQUINTILE
## INDEX OF SIGILS

**TWO STROKES - One straight line and one curved**

| ☥️ | INFUSION | 🔄 | ANTIMONY | PLANETARY S. (D) |
| ☥️ | CALX CROSS SMOKE | 🔄 | AQUA FORTIS | BOLE |
| ☥️ | AMNIXIEL CALX CALX METALLORUM | 🔄 | GEMINI VITRIOL | PLANETARY S. (D) |
| ☥️ | CALX METALLORUM | 🔄 | FIRST | BOILER ETERNAL DARK PLANETARY S. (D) PLANETARY S. (S) |
| ☥️ | SILVER | 🔄 | ALABROTH | SALT |
| ☥️ | LEAD SALT | 🔄 | MOON | LEO |
| ☥️ | MARS MOON | 🔄 | URINE | CEMENT |
| ☥️ | CRYSTAL | 🔄 | CALX CROCUS MARTIS | CALCINATE |
| ☥️ | LEAD | 🔄 | AES USTUM CROCUS VENERIS FURNACE VENUS | SPIRIT |
| ☥️ | SATURN TARTAR | 🔄 | CINDERS | CAPRICORN CAPUT |
| ☥️ | SATURN | 🔄 | SILVER | PLANETARY S. (C) |
| ☥️ | SATURN | 🔄 | MERCURY | CUPELLA |
| ☥️ | PLANETARY S. (C) | 🔄 | MOON | SPIRIT OF SCORPIO |
| ☥️ | CINNABAR CROCUS MERCURY SAFFRON FLOWER SALT WHITE ARSENIC | 🔄 | CAPRICORN | METAL |
| ☥️ | CREATIVE POTENCY ONE RU SATURN | 🔄 | DISSOLVE PLANETARY S. (C) | MOON SCRUPULUS |
| ☥️ | PUGILLUM | 🔄 | PLANETARY S. (C) RETORT | PISCES |
| ☥️ | WHITE LEAD | 🔄 | PLANETARY S. (D) | SOAPSTONE |

continued
TWO STROKES - One straight line and one curved (continued)

- Cancer
- Planetary S. (C)
- Aries
- Crocus Veneris
- Quicklime
- Tutia
- Planetary S. (S)
- Silver Paint
- Iron
- Silver Paint
- Roman Vitriol
- Hismael
- Planetary S. (D)
- Cinnabar
- Mars
- Mercury
- Crocus Martis
- Planetary S. (S)
- Crystal
- Planetary S. (D)
- Dry
- Copper
- Hasmodai
- Sulphur
- Salt
- Venus
- Electrum
- Calx Chymicus
- Capricorn
- Night
- Hismael
- Pisces
- Distillation
- Bronze
- Crude Metal
- Purification
- Purify
- Drachma
- Arsenic
- Saltpetre
- Cauda
SPIRIT OF TAURUS
CAPRICORN
REDUCTION
SALTPETRE
WINE
SAVIOUR
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)
PLANTARY S. (D)
REDUCTION
SILVER
TIN
GRAIN
QUINTESTESCE
REDUCTION
PLANETARY S. (S)
PLANETARY S. (C)
LIXIVIUM
SAL GEMMA
PLANETARY S. (C)
PLANETARY S. (d)
PLUTO
SILVER
RU
LIGHT
MOON
VIRGIN
LAPIS
PLANETARY S. (C)
PLANETARY S. (S)
VITRIOL
HASMODAI
LEAD
HALF-DRAGMA
PLANETARY S. (C)
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
TWO STROKES - Both strokes curved (continued)

☐ SILVER
☐ SILVER
☐ ASHES
☐ CINDERS
☐ MOON
☐ ORPIMENT
☐ MARS
☐ SCRUPULUS
☐ ALUM
☐ CAUDA
☐ PURIFICATION
☐ SPIRIT OF LEO
☐ TARTAR
☐ ALUM
☐ FIX
☐ AES USTUM
☐ CROCUS VENERIS
☐ PISCES
☐ TIN
☐ DECOCTION
☐ GRAIN
☐ PISCES
☐ ELLULITION
☐ CALX METALLORUM
☐ CAPRICORN
☐ HANAEEL
☐ MATERIA PRIMA
☐ MOON
☐ PISCES
☐ PLANETARY S. (D)
☐ QUICKSILVER
☐ REALGAR
☐ SAL ALKALI
☐ WARM
☐ PULVERISE

☐ PISCES
☐ REALGAR
☐ SILVER
☐ COPPER
☐ LEON
☐ MARS
☐ DROP
☐ FLUX
☐ MOON
☐ CAPRICORN
☐ GEMINI
☐ SALT
☐ SILVER
☐ NIGHT
☐ GENIUS OF FIRE
☐ GRADE
☐ SAND CUPEL
☐ TIGILLUM
☐ LEO
☐ LEO
☐ LEO
☐ PLANETARY S. (C)
☐ SIGIL
☐ OUNCE
☐ PLANETARY S. (C)
☐ PLANETARY S. (C)
☐ PLANETARY S. (C)
☐ PUGILLUM
☐ PUGILLUM
TWO STROKES - Both strokes curved (continued)

☉ LEAD
☉ PUGILLUM
☉ SILVER
☉ CALX METALLORUM
☉ AIR
☉ CALCINATED ALUM
☉ POUND
☉ MARS
☉ CAPRICORN
☉ MELTING POT
☉ SOAPSTONE
☉ CANCER
☉ CANCER
☉ PLANETARY S. (S)
☉ TAURUS
☉ TAURUS
☉ TIGILLUM
☉ SAL TARTARI
☉ CALX
☉ QUICKLIME
☉ SULPHUR
☉ GLASS
☉ VITRUM
☉ FIRE
☉ RECEIVER
☉ POPULUS
☉ SAL ALKALI
☉ DISTILLATION
☉ HOUR
☉ KEDEMEL
☉ KEDEMEL
☉ HALF
☉ SALT
☉ TAURUS
☉ SATURN
☉ SUN
# Dictionary of Occult, Hermetic and Alchemical Sigils

**Two Strokes - Large Circle and One Stroke**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
<th>Symbol</th>
<th>Word</th>
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INDEX OF SIGILS

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

0 HAURIENS PRIMUS
SIDUS FORTUNAE

0 CORNUA SCORPIONIS

0 ZINC

0 OIL
SUGAR

8 POPULUS

0 SUN

6 RETORT
TIN

8 RECEIVER

8 WHITE VITRIOL

TAURUS

0 MOON

0 SOAPSTONE

0 CALCINATED GOLD
GOLD

∞ MOON

∞ PROJECTION

∞ PLANETARY S (S)

0 ALUMEN PLIJMEUM

0 CRYSTAL
QUINTILE
SOAPSTONE

0 MARCASITE
SALPETRE

0 SUN

0 CRUDE METAL
BRONZE

0 CONCH

0 MARCASITE

0 OSSA

0 SILVER

0 COPPER

0 WHEEL OF FORTUNE

0 SAL GEMMA

0 VULCAN

0 LEAD

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TWO STROKES - Small circle and one stroke

Φ GLASS
† Antimony
♀ CROSS
♂ DAY
♀ DISTILLATION
♀ SALTPETRE
♀ VERDIGRIS
♀ CHARACTERS OF EL.
♀ MELTING POT
♀ NIGHT
♀ VENUS
♀ QUINTESSENCE
♀ SMOKE
♀ ALUM
♀ NIGHT
♀ ARSENIC
♀ HOUR
♀ NIGHT
♀ NIGHT
♀ VERDIGRIS
♀ CROCUS MARTIS
♀ CONJUNCTION
♀ CONJUNCTION
♂ DAY
♂ VITRUM
♀ COPPERAS
♀ PLANETARY S. (S)
♀ CONJUNCTION
♂ DAY
♀ GENUINE SULPHUR
♀ MERCURY
♀ SUN
♀ BURNED ALUM
♀ DAY
♀ CHARACTERS OF EL.
♀ SALTPETRE
♀ LILITH
♀ MARS
♀ MERCURY
♀ OIL OF TALC
♀ SALT
♀ COPPER
♀ DEATH
♀ EARTH
♀ SPIRIT
♀ LEO
♀ ARSENIC
♀ SOLVERE
♀ BOLE
♀ ALUM
♀ DISTILLATION
♀ LEO
♀ ARSENIC
♀ CAUDA
♀ FIRE
♀ SOOT
♀ DISTILLATION
♀ SAL GEMMA
♀ SILVER
♀ DISSOLVE
♀ LEO
♀ SOLVERE
♀ GENUINE SULPHUR
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♀ DISTILLATION
♀ LEO
♀ PLANETARY S. (S)
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♀ CALX
♀ CHARACTERS OF EL.
♀ COAGULATION
♀ RETORT
♀ DAY
♀ SAL ALKALI
♀ LEO
♀ DISTILLATION
♀ WHITE VITRIOL
♀ DISTILLATION
♀ WHITE ARSENIC
♀ ARSENIC
♀ DUNG
♀ AUTUMN
♀ HAUFIENS SECUNDBUS
∞ PREVIOUS SYZYGY
♀ ARSENIC
TWO STROKES - Small circle and one stroke (continued)

8 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 outside

DIGEST

CROCUS VENERIS

ARSENIC SUBLIMATE

COPPER

DIGESTION

MARS

VENUS

MINIMUM

ETHERIC

FLOWERS OF BRASS:

LITHARGE

SCORPIO

SAL AMMONIAC

POTASH

VITRIOL

RED ORPIMENT

RED ORPIMENT

AUTUMN

FIRE

FLOW

DIGEST

QUINTESSENCE

RED ORPIMENT

RED VINEGAR

SUN

SUN

MARCASITE

CINNABAR

LUTUM SAPIENT.

DAIMON

BRASS

CROCUS VENERIS

VENUS

PLANETARY S. (C)
### THREE STROKES - Large circle with strokes both inside and outside

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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

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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
○ ○ MINIMUM
○ ○ PASTOR
○ ○ BRACHlUM
○ ○ TIN
THREE STROKES - One small circle plus two curves

〇 MARCASITE 〇 LEO
〇 SPIRIT 〇 MERCURY SUBLIMATE 〇 APOLLO
〇 TAURUS 〇 CHARACTERS OF EL.
〇 REALGAR 〇 LEO 〇 CINNABAR
〇 SAL AMMONIAC 〇 LEO
〇 HOUR 〇 LEO
〇 IRON 〇 LEO
〇 STEEL 〇 LEO
〇 FLOW 〇 SUBLIMATE
〇 IRON 〇 SALSITER
〇 FLOWERS OF BRASS 〇 DISTILLATION
〇 WHITE ARSENIC 〇 AQUISITIO
〇 COAGULATION 〇 AQUISITIO
〇 CAPRICORN 〇 AMISSIO
〇 CAPRICORN 〇 VITRIOL
〇 CAPRICORN 〇 CANCER
〇 CANCER 〇 SUN
〇 CALCINATED TARTAR 〇 AKASHYA
〇 LEAD 〇 PLUTO
〇 ARIES 〇 SPIRIT-SOUL
〇 GENIUS OF EARTH 〇 PLANETARY S. (C)
〇 OIL OF TARTAR 〇 ARIES
〇 CAPRICORN 〇 LEO
〇 CAPRICORN 〇 TARTAR
〇 MALCHIDAEL 〇 SCORPIO
〇 PISCES 〇 TARTAR
〇 CAPUT MORTUUM 〇 SCORPIO

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THREE STROKES - One small circle plus one straight line

STEEL
CROCUS VENERIS
IRON
MARS
MERCURY
VINEGAR
STAR
SALTPETRE
NEPTUNE
PLUTO
NEPTUNE
AES USTUM
LEAD ORE
AURICHALCUM
BRASS
IRON FILINGS
ARIES
SALT
ANTIMONY HEPAR
ALUMEN PLUMEUM
PLANETARY S. (S)
PLANETARY S. (S)
SAND CUPEL
LEAD
MINIUM
SATURN
CROCUS MARTIS
CROCUS VENERIS

AUTUMN
PLANETARY S. (S)
SPIRIT OF TAURUS
SPIRIT OF PISCES
BORAX
WHITE ARSENIC
SAL ALKALI
AES USTUM
GLASS
PLANETARY S. (S)
DISTILLATION
ANTIMONY FLOWERS
MERCURY
TAURUS
BOLE
LEO
CUCURBITA
ANTIMONY
BOLE
LEAD
CALCINATED TARTAR
TARTAR
CAPRICORN
AQUISITIO
UNBURNED SULPHUR
VENUS

PLANETARY S. (S)
SULPHUR
ALUMEN PLUMEUM
PLANETARY S. (S)
BOLE
ARSENIC
PLANETARY S. (C)
SACRED
ARSENIC SUBLIM.
ARIES
COPPER
MARS
RETORT
SUN
SAL GEMMA
SATURN
THREE STROKES - One small circle plus two straight lines

- Circulating Fire
  - Potash
  - Sal alkali

- Cardinality
  - Drachma

- Eggshell
  - Arsenic subl.

- Marcasite
  - Silver paint

- Albumen
  - Egg yolk
  - Sal gemma
  - Crocus martis

- Aurum musicum
  - Spoonful

- Planetary S. (S)
  - Sulphur

- Potable gold
  - Sun

- Jupiter
  - Origin
  - Borax
  - Salt
  - Potash
  - Ankh
  - Capricorn
  - Oil of sulphur
  - Origin
  - Ru
  - Sacrifice
  - Tao
  - Venus

- Amissio
  - Bile
  - Crucible

- Wine
  - Cinnabar

- Sulphur
  - Skillet
  - Menstruum

- Mercury
  - Alum
  - Verdigris

- Coagulation
  - Vitrum

- Crystallised ver.
  - Pluto
  - Salt

- Planetary S. (C)
- Planetary S. (S)
- Oil
- Sal alkali
- Planetary S. (S)
- Alum
- Silver
- Planetary S. (S)
- Day
- Day
- Libra
- Libra
- Gemini
- Cinnabar
THREE STROKES - Three straight strokes forming enclosure

\[ \Delta \] AMMONIA
ARCHETYPES
CREATION
CREATIVE INTELLECT
DESCENDANT
EMPEROR
FIRE
HEAT
HERMETIC TETRAD
HIGHER MAN
LIGHT
MEAKNESS
MINIMUM
OCCULT TRIANGLE
TEJAS
TERNARY
TRIGONUM
TRINE
TRINITY
WISDOM

\[ \overset{\times}{\wedge} \] SAL AMMONIAC
MELTING POT
PLANETARY S. (C)
PLANETARY S. (S)
POTASH
SAL AMMONIAC
TIN

\[ \wedge \] SPIRIT OF WINE
HOLY DEITY
DISORDERED INTELLECT

\[ \overset{\Delta}{\wedge} \] ALUM
ASCENDANT
COPPER

\[ \overset{\times}{\blacklozenge} \] ALEPH
LEO
MELTING POT
JUPITER
TIN

\[ \overset{4}{\blacklozenge} \] DISTILLATION
MELTING POT
MINIMUM
SKILLET
TARTAR
TIGILLUM

\[ \overset{\blacklozenge}{\blacklozenge} \] CRUCIBLE
SKILLET
TIGILLUM

\[ \blacklozenge \] PHLEGM
PLANETARY S (C)
PLANETARY S (S)
<table>
<thead>
<tr>
<th>THREE STROKES - Three straight lines forming open sigil</th>
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<tbody>
<tr>
<td>MARCASITE</td>
</tr>
<tr>
<td>AQUA REGIS</td>
</tr>
<tr>
<td>AQUARIUS</td>
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<tr>
<td>IRON</td>
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<td>PLANETARY S. (C)</td>
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<tr>
<td>LEAD</td>
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<td>LEAD</td>
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<td>PASSIVE INTELLECT</td>
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<td>AQUARIUS</td>
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<td>ACTIVE INTELLECT</td>
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<td>EARTH HAND</td>
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<tr>
<td>JESUS</td>
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<td>WHITE LEAD</td>
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<td>CHARIOT</td>
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<td>HERCULES</td>
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<td>MERCURY</td>
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<td>WHITE LEAD</td>
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<td>Puer</td>
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<tr>
<td>PUELLA</td>
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<tr>
<td>BIQUINTILE</td>
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<tr>
<td>RED SULPHUR</td>
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<tr>
<td>CAPUT MORTUUM</td>
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<tr>
<td>AIR</td>
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</table>
THREE STROKES - Three straight lines forming open sigil (continued)

× AMMONIA
× CHRISTMON
× FIXED STAR
× PRAYER
× SEXTILE
× STAR
× SUMMER

× FIXED STAR
× SAL AMMONIAC
× STAR
× WHITE ARSENIC

× CROSS
× NIGHT
× CHRISTMON
× QUINCUNX

× CROSS
× EXPECTANT SOUL
× LOVERS ARCANUM
× PRAYER
× PYTHAGOREAN SIGIL
× TRINITY
× VAU

▼ NIGHT
▼ COPPER
▼ SEMI-SEXTILE
▼ SEMI-SEXTILE
▼ COPPER
▼ SULPHUR
▼ FIXATION
▼ DESCENDING SALVATION
▼ PRAYER
× QUINCUNX
▼ ALPHA

▲ VOLATILE
▼ CROSS
▼ ALPHA
← SAGITTARIUS
→ MARCASITE
→ PUTREFACTION
→ SAGITTARIUS
▼ IRON
▼ MARS
▼ SAGITTARIUS
← SAGITTARIUS
↓ PLANETARY S. (S)
↓ DISSOLVE
↓ SILVER
↓ SUBLIMATE
← FURNACE
↑ CHARACTERS OF EL.
↑ CHARACTERS OF EL.
↑ CALX CHYMICUS
← AIR
↑ PLANETARY S. (C)
THREE STROKES - Two straight lines, in cross or T, forming open sigil

<table>
<thead>
<tr>
<th>Copper</th>
<th>Planetary S. (S)</th>
<th>Antimony</th>
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<td>Soapstone</td>
<td>Tutia</td>
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<td>White Prec. of M.</td>
<td>Saturn</td>
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<td>Lead</td>
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<td>Ceres</td>
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<td>Jupiter</td>
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<td>THREE STROKES</td>
<td>TWO STRAIGHT STROKES, FORMING ENCLOSURE IN SIGIL</td>
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<td>+</td>
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<td>MOON</td>
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<td>CRYSTALLISED VER.</td>
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<td>♂</td>
<td>CAPUT</td>
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<td>♂</td>
<td>CAUDA</td>
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<td>♂</td>
<td>ALEMBIC</td>
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<td>♂</td>
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<tr>
<td>♂</td>
<td>CINNABAR</td>
<td></td>
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<tr>
<td>♂</td>
<td>VITRIOL</td>
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</tr>
</tbody>
</table>
THREE STROKES - Two straight lines giving open sigil

| AQUA REGIS | LIBRA | MONTH |
| MENSTRUUM | OURANOS | MERCURY |
| SPIRIT OF WINE | SKY | CANE |
| WATER OF LIFE | SPIRIT | CANCER |
| SPIRIT OF WINE | SUBLIMATE | CALX METALLORUM |
| QUICKLIME | VINEGAR | SAGITTARIUS |
| QUICKLIME | OMEGA | PLANETARY S. (D) |
| MINERAL SALT | 2 SUBLIMATE | PHLEGM |
| LEAD | SODA | LITHARGE |
| YELLOW WAX | DAY | MELTING POT |
| STONE | DRACHMA | MERCURY |
| REGULUS | MARS | HOUR |
| FIXED | MINERAL SALT | SATURN |
| FILTER | PLANETARY S. (C) | SUBLIMATE |
| FIX | SAL AMMONIAC | LAPIIS |
| ALUM | SALT | CALX |
| ALUM | MICZARIEL | LIBRA |
| ALPHA | PLANETARY S. (S) | PLANETARY S. (D) |
| PLANETARY S. (C) | STONE | PLANETARY S. (S) |
| PLANETARY S. (C) | OIL | ALKALI |
| MELTING POT | HOUR | PLANETARY S. (C) |
| SUBLIMATE | OIL | PLANETARY S. (C) |
| EARTH | OIL | PLANETARY S. (D) |
| PRECIPITATE | FLORES | LIJUTUM SAPIENTIAE |
| ANNEAL | ALUM | SUN |
| CALCINATE | PLANETARY S. (S) | TARTAR |
| | ARIES | 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  HALF
JUPITER  CINDERS
JUPITER  ARIES
CHRISTMON  LAPIS
CAPRICORN  MARS
ANTIMONY  CRUCIBLE
ANISE  CRUCIBLE
<table>
<thead>
<tr>
<th>THREE STROKES - One straight and horizontal stroke</th>
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<tbody>
<tr>
<td>☉ SAL AMMONIAC</td>
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<tr>
<td>☞ PISCES</td>
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<tr>
<td>☞ MOON PISCES</td>
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<tr>
<td>☞ SILVER PAINT</td>
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<td>☞ PISCES</td>
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<td>☞ LEAD</td>
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<td>☞ SATURN</td>
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<td>☞ DUST</td>
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<td>☞ SILVER</td>
</tr>
<tr>
<td>☞ ALUM PISCES PLANETARY S. (C) POTABLE GOLD SOAPSTONE THREE FIRES</td>
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<tr>
<td>☞ BORAX</td>
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<td>☞ PLANETARY S. (S)</td>
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<tr>
<td>☞ VIRGO</td>
</tr>
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<td>☞ EQUAL MARS</td>
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<td>☞ ASTRAL WORLD</td>
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<td>☞ AMEN PISCES WAXING AND WAN.</td>
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<td>☞ CAMPHOR</td>
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<td>☞ ZURIEL</td>
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</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

BORAX  TIN  VIRGO
CALX METALLORUM  GYPSUM  SULPHUR
LIBRUM  BEEZLEBUB  MERCURY
SAL AMMONIAC  DECILE  MERCURY
HORN  LEAD  SALPETRE
QUICKSILVER  HONEY
SAL AMMONIAC  BODY ERECT
WHITE CORAL  RAIN WATER
MERCURY  BORAX
MINIUM  VAPOUR BATH
POUND  BODY ERECT
QUICKLIME  RAIN WATER
YELLOW WAX  BORAX
PLANETARY S. (S)  VAPOUR BATH
SATURN  BODY ERECT
JUPITER  RAIN WATER
INFUSION  BODY ERECT
TINCTURE  RAIN WATER
SATURN  BODY ERECT
SATURN  RAIN WATER
PLANETARY S. (S)  BODY ERECT
CAPRICORN  VAPOUR BATH
JUPITER  BODY ERECT
JUPITER  RAIN WATER
PLANETARY S. (S)  BODY ERECT
SORATH  PLANETARY S. (S)
TAURUS  PLANETARY S. (S)
CONJUNCTION  PLANETARY S. (S)
CALCINATE  PLANETARY S. (S)

360
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<th>THREE STROKES - One straight line at angle</th>
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THREE STROKES - Curved, forming open sigil

- CALX
- HORN
- JUPITER
- SEXTARIUS
- PLANETARY S. (C)
- PLANETARY S. (D)
- CAPRICORN
- PLANETARY S. (C)
- SIGIL
- MERCURY
- PLANETARY S. (S)
- HONEY
- SCORPIO
- SCORPIO
- GRADE
- SPIRIT OF WINE
- PLANETARY S. (S)
- VIRGO
- VIRGO
- CAPRICORN
- WINTER
- EAGLE
- PISCES
- TAURUS
- SAND
- SATURN
- JUPITER
- CHRIST
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- PLANETARY S. (C)
- PLANETARY S. (D)
- LUTUM SAPIENTIAE
- QUICKSILVER
- PLANETARY S. (D)
- AMBRIEL
- CAPRICORN
- PISCES
- CALCINATED TARTAR
- JUPITER
- CALCINATE
- JUPITER
- CEMENT
- CAPRICORN
- TIN
- ALKALI
- HONEY
- TIN
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- PLANETARY S. (D)
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- LAPIPS
- MARGASITA ARGENT.
- WHITE LEAD
- CAPRICORN
- QUICKLIME
- SATURN
- CALX CHYMICUS
- SILVER PAINT
- CANCER
- SATURN
- SATURN
- SEA
- TERNARIUS
- MERCURY
- SAND CUPEL
- DRACHMA
- EQUINOX
- VOLATILE
- PURIFICATION
- ALUM
- PEARL
- SUBLIMATED WINE
- SALT
- SALT
- SCRUPULUS
INDEX OF SIGILS

THREE STROKES - Curves with enclosure

- Realgar
- Aries
- Aries
- Copper
- Taurus
- Aries
- Jupiter
- Sulphur
- Vitriol
- Gum
- Taurus
- Gum
- Christ
- Primordial Circle
- Capricorn
- Borax
- Sal Gemma
- Moon
- Planetary S. (C)
- Capricorn
- Planetary S. (C)
- Sulphur
- Alum
- Aes Ustum
- Calx
- Distillation
- Albumen

- Tin
- Pisces
- Pisces
- Planetary S. (C)
- Pisces
- Distillation
- Silver
- Tin
- Salt
- Water Bath
- Pisces
- Saltpetre
- Pisces
- Sal Alkali
- Distillation
- Distillation
- Pisces
- Lutum Sapientiae
- Marcasite
- Quintess. of Wine
- Planetary S. (S)
- Planetary S. (S)
- Libra
- Tin
- Tin
- Tartar
- Vinegar
- Ascendant

- Ascendant
- Jupiter
- Sandarac
- Drop
- Lead
- Mercury
- Jupiter
- Planetary S. (S)
- Sufficient
- Sublimate
- Pearl
- Calcinated Alum
- Leo
- Moon
- White Vitriol
- Silver
- Moon
- Moon
- Capricorn
- Silver
- Marcasite
- Capricorn
- Ru
- Sun
- Pound
- Talc
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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
- CROCUS VENERIS
- DEATH
- MERCURY
- VERDIGRIS
- NITRIC ACID
- NITRIC ACID
- ACID
- LEAF
- SALTPETRE
- EARTH
- TUTIA
- GLASS
- GOLD
- MAGNESIA
- CROCUS MARTIS
- ANTIMONY FLOWERS
- GLASS
- CROCUS MARTIS
- GLASS
- ANTIMONY FLOWERS
- COPPER
- VITRIOL
- URINE
- PALLAS
- MERCURY
- CROCUS VENERIS
- ANTIMONY
- BLUE VITRIOL
- GOLD
- VINEGAR
- DISTILLATION
- CROCUS MARTIS
FOUR STROKES - Large circle with three lines

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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 RIVER IRON MARS GEMINI
CINNABAR ORMOLU SPIRIT
CUPELLA MARS VERDIGRIS
POTASH LITHARGE OF SIL. SALTPETRE
ALUM CROCUS MARTIS MALCHIDAE
ARMEAN BOLE MARS PLANETARY S. (C)
LAPIS MORNING MOON
DISTILLATION URANUS SPIRIT OF VIRGO
CROSS MARS PLANETARY S. (S)
ANTIMONY IRON WHITE ARSENIC
SUBLIMATED ARSEN. FLOW SPIRIT OF CANCER
TIGILLUM PLANETARY S. (S)
SKILLET CHARACTERS OF EL. TIME
STELELAR INFLUENCE QUINTESSENCE ARSENIC
HOUR VENUS SALT
IGNIS ROTAE WATER JUPITER
WATER WHITE ARSENIC
OIL MARCASITE
MARCASITE ANKH

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FOUR STROKES – Small circle isolated within sigil

 SPIRIT
 YEAR

 CELESTIAL VAPOUR
 SMOKE
 YEAR

 OUNCE
 UNCIA

 HEB

 CINNABAR

 CUPELLA

 MYSTERIOUS PLAN.

 QUICKSILVER

 URANUS

 PLUTO

 LEO

 FIRE

 TAURUS

 ALUM

 SOAPSTONE

 PLANETARY S. (S)

 CALCINATED TARTAR

 OIL OF TARTAR

 LIBRA

 LIBRA

 OIL OF TARTAR

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FOUR STROKES - Three or more circles

- HONEY
- SILVER
- ORPIMENT
- OIL OF TARTAR
- SALTPETRE
- SAL GEMMA
- BORAX
- TAURUS
- DUNG
- CANIS
- VIA
FOUR STROKES - Straight lines producing quadrilateral enclosure

□ EARTH
□ FIRE
□ FIXED STAR
□ FOUR-FOLD MAN
□ HERMETIC TETRAD
□ LITUM SAPIENTIAE
□ MATERIAL
□ NATURE
□ PLANETARY S. (S)
□ PRITHIVI
□ SALT
□ SATURN
□ TETRAGONUM
□ URINE

□ SALT
□ SESQUIQUADRATEx
□ CALCINATED GOLD
□ LIME OF GOLD
□ MERCURY
□ QUICKSILVER

◊ ANTIMONY
◊ BRASS
◊ CARCER
◊ HOLY DEITY
◊ MATERIAL
◊ SOAP
◊ VITRUM

□ COPPER
□ TARTAR
□ PLANETARY S. (D)
□ MELTING POT
□ PLANETARY S. (D)
□ TARTAR
□ SPIRIT OF ARIES

□ POWDER OF BRICK
□ ORPIMENT
□ SALTPETRE
□ MELTING POT
□ AIR
□ AURICHALCUM
□ BRASS
□ BRICK DUST
□ GEMINI
□ HOUR
□ IRON
□ LEAD
□ MARCASITE
□ STEEL
□ ZINC

□ GEMINI
□ ASHES
□ CINDERS
□ CINDERS
□ GEMINI
□ GEMINI
□ HOUR
□ DUNG
□ FURNACE
□ GEMINI
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□ WHITE LEAD

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□ AMISSIO
□ BRASS
□ GRADES OF FIRE
□ ALEMBIC
□ AURICHALCUM
□ GLASS
□ GRADES OF FIRE
□ MATRIMONY
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□ CALCINATED ALUM
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INDEX OF SIGILS

FOUR STROKES - Three straight lines incorporating enclosure

TRINITY
FIRE
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
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UNIT
MARS
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<td>SAL ALKALI π LIBRUM + LIME OF LEAD +5</td>
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FOUR STROKES - Two straight lines with enclosure

- Fortuna Major
- Fortuna Minor
- Rubeus
- Albus
- Patina of Silver
- Silver Filings
- Quicksilver
- Moon
- Pisces
- Pisces
- Gemini
- Pisces
- Saturn
- Planetary S. (C)
- Gemini
- Saturn
- Gemini
- Gemini
- Gemini
- Saturn
- Saturn
- Tartar
- Month
- Arsenic
- Arsenic
- Ankh
- Capricorn
- Sun
- Iron
- Jupiter
- Jupiter
- Jupiter
- Bovine
- Lead
- Jupiter
- Earth
- Cupella
- Water of Life
- Water
- Fire
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FOUR STROKES - Two straight lines producing open sigil (continued)

CROCUS  BORAX
ANNEAL  CALCINATE
CALCINATE  ZINC
SUBLIMATE  TUTIA
WAX  SPIRIT
CALCINATE  QUICKLIME
SPIRIT
SALTPETRE  SPIRIT
SPIRIT
SUBLIMATED ARSENIC
ZACHARIEL
RECIPE
CHARACTERS OF EL.
WHITE ARSENIC
LAPIS
SAL AMMONIAC
SAL AMMONIAC
WATER OF LIFE
RECIPE
JUPITER
FILTER
BORAX
CALX
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FOUR STROKES - One straight line within open sigil

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\[ \text{SCORPIO} \quad \frac{1}{5} \quad \text{LEAD} \]
\[ \text{AES USTUM} \quad \frac{5}{5} \quad \text{LAYER UPON LAYER} \]
\[ \text{MERCURY} \quad \text{OUNCE} \]
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<td>IMMORTAL ADAM</td>
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<td>MINERAL SALT</td>
<td>☹</td>
<td>TIN</td>
</tr>
<tr>
<td>☹</td>
<td>SATURN</td>
<td>☹</td>
<td>REALGAR</td>
</tr>
<tr>
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<td>MARCASITE</td>
<td>☹</td>
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<td>FLOUR</td>
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<td>SULPHUR</td>
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<tr>
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FOUR STROKES - Curves only

 Scorpio
 Scorpio
 Scorpio
 Spirit of Wine
 Scorpio
 Virgo
 Virgo
 Virgo
 Virgo
 Virgo
 Month
 Gum
 Planetary S. (C)
 Scorpio
 Virgo
 Sextarius
 Virgo
 Sublimate
 White Lead
 Infusion
 Cupella
 Pisces
 Quicksilver
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<td>TIN</td>
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<td>CROCUS VENERIS</td>
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<td>MARS</td>
<td>VENUS</td>
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<td>MARS</td>
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<td>SAL GEMMA</td>
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<td>CALCINATED VITRIOL</td>
<td>SOL MERCURII</td>
<td>CROCUS VENERIS</td>
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<td>DUST</td>
<td>QUICKSILVER</td>
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<tr>
<td>BIRDSEGG</td>
<td>VENUS</td>
<td>MERCURY</td>
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<td>MERCURY</td>
<td>MERCURY</td>
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<tr>
<td>IRON</td>
<td>MERCURY METAL</td>
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<tr>
<td>MARS</td>
<td></td>
<td>OF L.</td>
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</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
INDEX OF SIGILS

FIVE STROKES - One large circle

CALX
WHITE ARSENIC
ELEMENTS
STRONTIAN
VERDIGRIS
EARTH
AHENUM
SAL URINAE
SAL GEMMA
VERDIGRIS
SAL GEMMA
VITRIOL
CINNABAR
MARS
STEEL
CROCUS MARTIS
MARS
VITRIOL
CROCUS MARTIS
CINNABAR
VENUS
LEAD
GOLD
VENUS
SMOKE
CAPUT MORTUUM
COPPER
CROCUS VENERIS
CROCUS VENERIS
JUPITER
MERCURY
CROCUS VENERIS
HAEMATITE
POTABLE GOLD
SPIRIT OF WINE
LEAD
MARS
DAY
ORPIMENT
VERDIGRIS
URINE
VERDIGRIS
CRYSTAL
CRYSTAL
SAL ALKALI
VOLATILE SAL ALK.
VITRIOLIC ACID
JUPITER
CROCUS VENERIS
WHITE ARSENIC
TIN
URINE
SAL URINAE
ELECTRUM
TIN
FIVE STROKES - Small circle with straight strokes

- PLANETARY S. (S)
- AURUM MUSICUM
- WATER OF LIFE
- CALCINATED ALUM
- THREE BAPTISMS
- DARKNESS
- LIGHT
- SAL AMMONIAC
- ORPIMENT
- GOLD SOLDER
- MARCASITE
- SAL ALKALI
- TOGETHER
- STEEL
- URANUS
- DAY
- DUST
- POWDER
- URANUS
- URANUS
- URANUS
- HERSCHEL
- URANUS
- WHITE VITRIOL
- ELEMENTS
- ELEMENTS
- REGULUS
- OCH
- OCH
- GLASS
- CHARACTERS OF EL.
- OIL
- MARCASITE
- LAPIS
- IRON
- IRON ORE
- ANTIMONY
- IRON
- IRON
- PLANETARY S. (A)
- TRINITY
- FLOWERS OF BRASS
- SPIRIT OF COPPER
- SPIRIT OF GEMINI
- PLANETARY S (S)
- OLIVE OIL
- ALUM
- GEMINI
- MARS
- TIN
- TIN
- NEPTUNE
- NOTA BENE
- SODA
- CALCINATED ALUM
- MAGNESIA
- PLANETARY S. (C)
- STEEL
- CAUDA LEONIS
- WAX
- YELLOW WAX
- CALCINATED TARTAR
- OLIVE OIL
- VINEGAR
- SUBLIMATED ARS.
- CROCUS
- SAFFRON FLOWER
- 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  CROCUS MARTIS  SPIRIT OF WINE
MINERAL SALT  CINNABAR  FILTER
CRYSTALLISED VER.  QUINTESSENCE OF WI.
MARCASITE  IRON  MERCURY
MOLIBDOCHALC  GEMINI  SODA
PLANETARY S. (D)  PLANETARY SYMBOLS  JUPITER
MINERAL SALT  SPIRIT OF SCORPIO  CALX
SAL GEMMA  LEAD  JUPITER
MINERAL SALT  SALT  WHITE LEAD
SAL GEMMA  MERCURY  YEAR
SAGITTARIUS  ALCOHOL  CALAMINE
IRON  TIN  LAPIS
IRON RUST  MAGNESIA  PLANETARY S. (C)
MARS  MERCURY  VAPOUR
CAPRICORN  MERCURY  NEPTUNE
ASHES OF LEAD  MAGNESIA  NEPTUNE
AQUA REGIS  MERCURY  PLANETARY S. (C)
WHITE LEAD  MERCURY OF LEAD  FLOW
VITRIOL  MERCURY SATURNI  LUTUM SAPIENT.
ALUM  MERCURY  LILY
PHILOSOPHIC EGG  MERCURY OF ANT.  GOLD ALLOY
QUINTESSENCE  SEVEN METALS  CROCUS VENERIS
OIL  VERDIGRIS  COMPOSITION
FOROSCOPE  VERDIGRIS  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 Plumbum
- Taurus
- Vitriol
- Planetary S. (D)
- Quintessence
- Scorpio
- Taurus
- Taurus
- Syzygy
- Tin
- Spirit of Leo
- Planetary S. (S)
FIVE STROKES - Two small circles

<table>
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<tr>
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<td>Vitriol</td>
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<td>Sulphur nigrum</td>
<td>⦿</td>
<td>Steel</td>
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<td>White lead</td>
<td>⦿</td>
<td>Brimstone</td>
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<td>Tin ore</td>
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<td>⦿</td>
<td>Sulphur nigrum</td>
<td>⦿</td>
<td>Crocus veneris</td>
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<td>Red Arsenic</td>
<td>⦿</td>
<td>Sulphur nigrum</td>
<td>⦿</td>
<td>Cupellation</td>
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<td>Mineral Salt</td>
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<td>Annus philosophicus</td>
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<td>Sal Gemma</td>
<td>⦿</td>
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<td>Sal Gemma</td>
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<td>⦿</td>
<td>Sun</td>
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<tr>
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<td>⦿</td>
<td>Antimony</td>
<td>⦿</td>
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<td>Digest</td>
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<td>Sal Gemma</td>
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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
- TAURUS - STEEL
- QUICKSILVER - STEEL
- VITRIOL - CHARCOAL
- MOON - WHITE ARSENIC
- ROMAN VITRIOL - SUBLIMATE
- SALT PETRE - REALGAR
- WHITE VITRIOL - REALGAR
- VITRIOL - HOUSE
- VITRIOL - WOOD
- RED ORPIMENT - COPPER
- RED SULPHURET OF ARS. - COPPER
- SAL ALKALI - WHITE ARSENIC
- CAPRICORN - OCULUS
- ORPIMENT - QUICKLIME
- ARIES - QUICKLIME
- POTASH - SALT
- SAL ALKALI - WATER OF LIFE
- WATER OF LIFE - SALT
- PLANETARY S. (C) - SALT
- SPIRIT OF WINE - SALT
- ORPIMENT - SALT
- CUPELLATION - SALT
- QUICKSILVER - SALT
- SPIRIT OF COPPER - SALT
INDEX OF SIGILS

FIVE STROKES - Five straight lines forming triangular shape

△ BLUE △ CONJUNCTIO △ SUN
△ LAPIS △ ALBUS △ AIR
△ FORTUNA MAJOR △ PURGATIVE WINE △ NITROUS AIR
△ CAPUT △ STONE △ FORTUNA MAJOR
△ WATER △ EARTH △ CAUDA
△ WATER △ AIR △ AQUA FORTIS
△ EARTH △ SLOW HEAT △ FIXED SULPHUR
△ TRISTITIA △ ANTIMONY △ FLUX
△ FORTUNA MAJOR △ ARSENIC △ PHILOSOPHER'S ST.
△ AQUISITIO △ CROCUS MARTIS △ QUICKSILVER
△ CAPUT △ ELEMENTS △ SALT
△ LOETITIA △ PALLAS △ CAPUT
△ AMALGAM △ Puer △ CAPUT
△ FORTUNA MINOR △ SOUL △ FORTUNA MAJOR
△ FLOWERS OF SULPHUR △ SPIRIT OF SULPHUR △ PUELLA
△ CAUDA △ SULPHUR △ CAUDA
△ CAUDA △ QUICKSILVER △ PUEER
△ AMISSIO △ FLOWERS OF SULPHUR △ VITRIOL
△ RUBEUS △ CALCINATED ALUM △ BORAX
△ AQUA FORTIS △ LEAD △ MERCURY SUBLIMATE
△ CONJUNCTIO △ NITROUS AIR △ IGNIS FORTIS
△ FORTUNA MINOR △ ARSENIC △ WHITE
△ AQUA REGIS △ CINNABAR △ CROSS
△ EARTH △ AQUA FORTIS △ MINIMUM
△ WATER OF LIFE △ AQUA FORTIS △ MOON
△ AQUA FORTIS △ LUTATION
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

ROMAN VITRIOL
LEAD
TERRA LEMNIA
LEAF MATERIAL
SAL URINAE
DISTILLATION
URINE
ZINC
ANTIMONY
JESUS
WHITE ARSENIC
QUINTESSENCE OF WINE
ARSENIC
MARCASITA AUREA
HONEY
SULPHUR
AMISSIO
AQUISITIO
ANTIMONY
DAY
NIGHT
MELTING POT
MINERAL SALT
FURNACE

JUDGEMENT
MERCURY SUBLIMATE
SALTPETRE

BLEND
CHARACTERS OF EL.
CALCINATE
EARTH

CALCINATE
SIGIL
CHARIOT
HAEMATITE
MERCURY SUBL.
SALT

CALCINATED TARTAR
COPPER
CALCINATED TARTAR
CALCINATED TARTAR
COPPER

SAL GEMMA
CINDERS
puella
puer

DAY
PLANETARY S. (D)
LEAD
SATURN
MINIMUM

PLANETARY S. (D)
DUNG
FIVE STROKES - Five straight lines giving open sigil

++++ SAGITTARIUS SAND CHRIST TRIUMPHANT

CASTOR OIL TIN BORAX

SAGITTARIUS ZINC PUTREFY

PUTREFACTION DAY WATER HAND

SAGITTARIUS JUPITER LAPIS

VITRIOL PLANETARY S. (D) VITRIOL

VITRIOL JESUS WHITE VITRIOL

MARS NIGHT TOGETHER

CHARCOAL AURICHALCUM COPPER

CROCUS MARTIS AURICHALCUM LEAD

SAGITTARIUS TIN CALX

MARS LAPIS QUICKLIME

SAGITTARIUS DISTILLATION CROSS

IRON ESSENCE SKILLET

BORAX NEPTUNE COPPER

PUTREFACTION CINDERS BORAX

COPPER CINDERS LUTATION

CINDERS POTASH SODA

ASHES SULPHUR WATER

AES USTUM TIN ALPHA

WINE DIGEST

YELLOW WAX TIN CHRIST TRIUMPHANT

SALTPETRE LAPIS CHRIST TRIUMPHANT

CHARACTERS OF EL. MARCASITE SAGITTARIUS

HOUR VENUS
INDEX OF SIGILS

FIVE STROKES - Five straight lines giving open sigil (continued)

\[ \downarrow \] WATER  \[ \uparrow \] TARTAR
IRON  \[ \downarrow \] TRINITY
MATTER  \[ \uparrow \] VINEGAR
LIMESTONE  \[ \downarrow \] VIA
MINERAL SALT  \[ \uparrow \] BORAX
PLANETARY S. (C)  \[ \downarrow \] BORAX
SAL ALKALI  \[ \uparrow \] ANNEAL
FIX  \[ \downarrow \] ACIEL
DISTILLATION  \[ \uparrow \] APADIEL
PLANETARY S. (S)
COPPER
CRUCIBLE
JESUS
ANTIMONY REGULUS
TIN
SALT
EMETIC WINE
QUINTESSENCE
DUNG
EARTH OF LEMNO
POTASH
TARTAR
TALC
PLANETARY S. (S)
FIVE STROKES - Five curves only

\[ \text{VIRGO} \quad \text{JUPITER} \quad \text{QUICKSILVER} \]
\[ \text{VIRGO} \quad \text{JUPITER} \quad \text{WINE} \]
\[ \text{VIRGO} \quad \text{KINDLE} \quad \text{HARMATITE} \]
\[ \text{VIRGO} \quad \text{SMOKE} \quad \text{SILVER OIL} \]
\[ \text{LAYER UPON LAYER} \quad \text{SMOKE} \]
\[ \text{SALTPETRE} \quad \text{GRAIN} \]
\[ \text{VIRGO} \quad \text{PLANETARY S. (C)} \]
\[ \text{CALCINATED ALUM} \quad \text{LUTUM SAPIENTIAE} \]
\[ \text{CHARACTERS OF EL.} \quad \text{MIDHEAVEN} \]
\[ \text{VIRGO} \quad \text{COAGULATION} \]
\[ \text{MAGNESIA} \quad \text{BORAX} \]
\[ \text{COAGULATION} \quad \text{PLANETARY S. (S)} \]
\[ \text{CAPRICORN} \quad \text{SALT} \]
\[ \text{TIN} \quad \text{ALKANET} \]
\[ \text{CAPRICORN} \quad \text{MOON} \]
\[ \text{CAPRICORN} \quad \text{LEO} \]
\[ \text{MOON} \quad \text{MARCASITE} \]
\[ \text{SILVER} \quad \text{ALBUMEN} \]
\[ \text{CALCINATED GOLD} \quad \text{ALBUMEN} \]
\[ \text{SULPHUR} \quad \text{ALBUMEN} \]
\[ \text{TAURUS} \quad \text{SPIRIT OF TAURUS} \]
\[ \text{CAPRICORN} \quad \text{SCORPIO} \]
\[ \text{CHARACTER} \quad \text{WHITE ARSENIC} \]
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FIVE STROKES - Four straight lines in sigil (continued)

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| SEPARATE | ANTIMONY | SUBLIMATE |
| SILVER | QUICKSILVER | PUTREFACTION |
| VIRGO | FIXATION | CHRIST |
| SPIRIT OF AQU. | WHITE LEAD | STEEL |
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| RECIPE | REGULUS | PLANETARY S. (D) |
| SAL AMMONIAC | MARCASITE | SAL GEMMA |
| VINEGAR | MARCASITE | EARTH |
| CONJUNCTION | ADATIEL | CALCINATE |
| MERCURY | CONJUNCTION | ARSENIC SUB. |
| CONJUNCTION | OIL OF TARTAR | SALPETRE |
| MERCURY | JUPITER | SAL GEMMA |
| LAPIS | SAGITTARIUS | SAL GEMMA |
| PLANETARY S. (D) | MARS | SAL ALKALI |
| PLANETARY S. (D) | SAGITTARIUS | PLANETARY S. (C) |
| PLANETARY S. (C) | SAGITTARIUS | EXTRACT OF COR. |
| COAGULATE | ULCER | OCULUS |
| PLANETARY S. (C) | PLANETARY S. (S) | SPIRIT |
| MINERAL SALT | PUTREFACTION | CHRIST |
| FIRE TRIPLICITIES | ADNACHIEL | TIME |
| GRADES OF FIRE | SOAPSTONE | TAU |
| FIX | VERCHIEL | PLANETARY S. (S) |</p>
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</table>
FIVE STROKES – Three straight lines in sigil (continued)

NIGHT   STONE   QUICKLIME
NIGHT   JUPITER  JUPITER
NIGHT   PLANETARY S. (S)  SILVER PAINT
ANNEAL  EARTH    FLOWERS
ALUM    POTASH   MINERAL SALT
ANNEAL  YELLOW ORPIMENT  MARCASITE
TARTAR  MARS     RETROGRADE
SEXTARIUS  ALUMEN PLUMEUM
SILVER PAINT  CINDERS
POTABLE GOLD  PULVERISE
COMPOSE   DUST
FAEX VINI  BURNED ALUM
LAPIS    NITRE
LIMESTONE  NOTA BENE
WOOD ASHES  MANIPULE
ASHES OF HARTS.  MIST
CINDERS  PLANETARY S. (D)
ANTIMONY  FOG
NEPTUNE  CALCINATE
MERCUERY  BORAX
CALX METALLORUM  CALCINATED HARTSHORN
SULPHUR  LITHARGE
TARTAR  MARS
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FIVE STROKES - One straight line in sigil

SAGITTARIUS  WASH IN LYE  CAPRICORN
Anneal  Characters of El.  Aurichalcum
Planetary S. (C)  Quicksilver  Regulus
Capricorn  Virgo  Melting Pot
Capricorn  Planetary S. (C)
Capricorn  Previous Syzygy
Taurus  Sublimated Wine
Tin  Powder
Sublimate  Sagittarius
Saltpetre  Cinnabar
Water  Smoke
Reverberatio  Skull
Root  Athanor
Retrograde  Taurus
Retrograde  Planetary S. (D)
Vapour Bath  Virgo
Pugillum  Planetary S. (S)
Terebinth  Pisces
Pars Cum Parte  Copper
Planetary S. (C)  Tartar
Jupiter  Pisces
Orpiment  Potash
Planetary S. (C)  Gum
Capricorn  Pound