

Sigils In Medieval And Renaissance Occult Texts Some Questions For O9A Novices

The Picatrix

In two previous notes {1} we touched upon the difference in some of the Occult sigils in the 11th century (CE) Arabic manuscript *Ghayat al-hakim* and those in the manuscripts of the Latin *Picatrix* dating from the 14th and 15th centuries (CE).

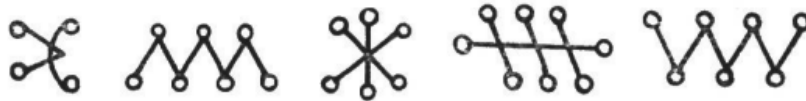
While some of the differences in the manuscripts are undoubtedly due to scribal errors and unintentional emendations, other differences may well (i) reflect how the scribes - or the editor(s) or authors of later printed texts - naturally and perhaps in a well-intentioned way evolved the symbolism in accord with both their apprehension of the manuscripts and/or their apprehension and understanding of contemporary Occult texts and praxes, and/or (ii) reflect the judgment of the illustrators or typesetters of later printed texts in respect of representing them on the printed page.

It is therefore interesting to compare some of the differences between the sigils of the Arabic *Ghayat al-hakim* and those in the Latin *Picatrix*, especially as such sigils were regarded as important in the crafting and use of talismata. {2}

For one question which a practitioner or an aspiring practitioner of The Dark Arts might well ask is whether or not such later, emended, sigils were as effective as the earlier ones. Questions which practitioners or aspiring practitioners of The Dark Arts should answer themselves as a result of practical Occult experimentation.

Some such differences are illustrated below.

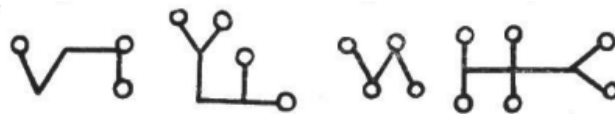
Ghayat al-hakim 1:



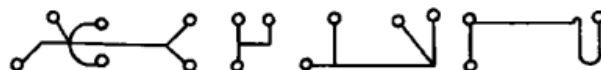
Picatrix 1:



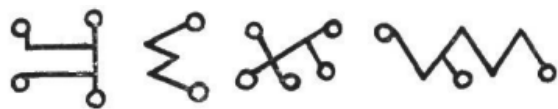
Ghayat al-hakim 2:



Picatrix 2:



Ghayat al-hakim 3:



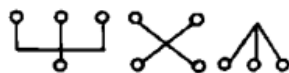
Picatrix 3:



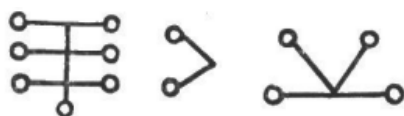
Ghayat al-hakim 4:



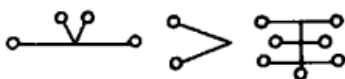
Picatrix 4:



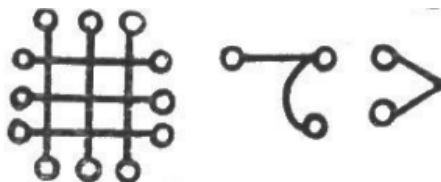
Ghayat al-hakim 5:



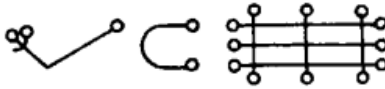
Picatrix 5:



Ghayat al-hakim 6:



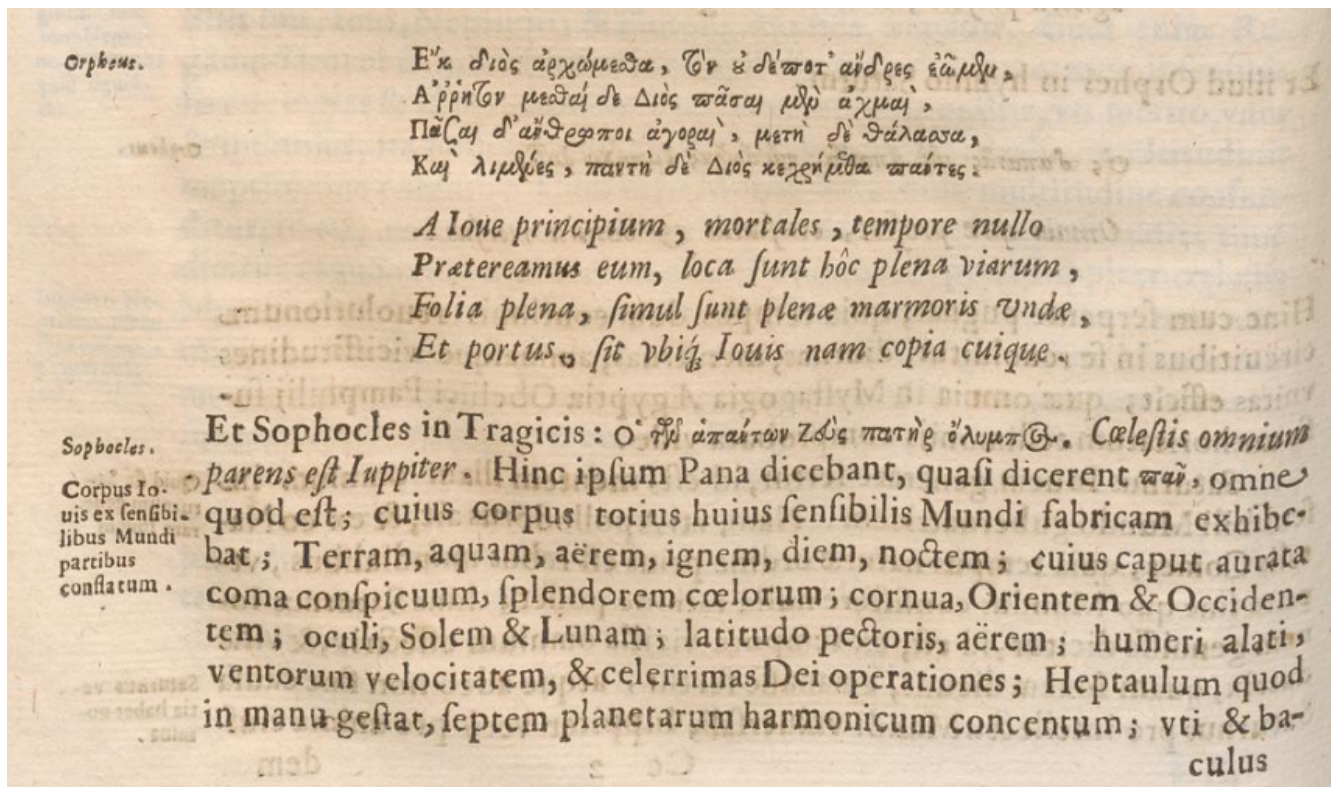
Picatrix 6:



Sigillum Dei Aemeth And The Septenary System

A pertinent example of how the ancient Greco-Roman septenary system lingered on in medieval and Renaissance Occult texts is the *Sigillum Dei Aemeth* as described by Elizabethan Occultist John Dee, a variation of which sigil was printed in the 17th century (CE) book *Oedipvs Aegyptiacvs hoc est vniuersalis hieroglyphicae veterum doctrinae temporum iniuria abolitae instauratio*, and which sigil is also found in the manuscripts titled *Clavicula Salomonis*. Which *Clavicula Salomonis* and its variants such as the *Lemegeton* were much propagated by the likes of Aleister Crowley and have become an integral part of modern, non-O9A, Left Hand Path traditions.

As noted in *Oedipvs Aegyptiacvs* in respect of the illustration of the septenary system which follows,

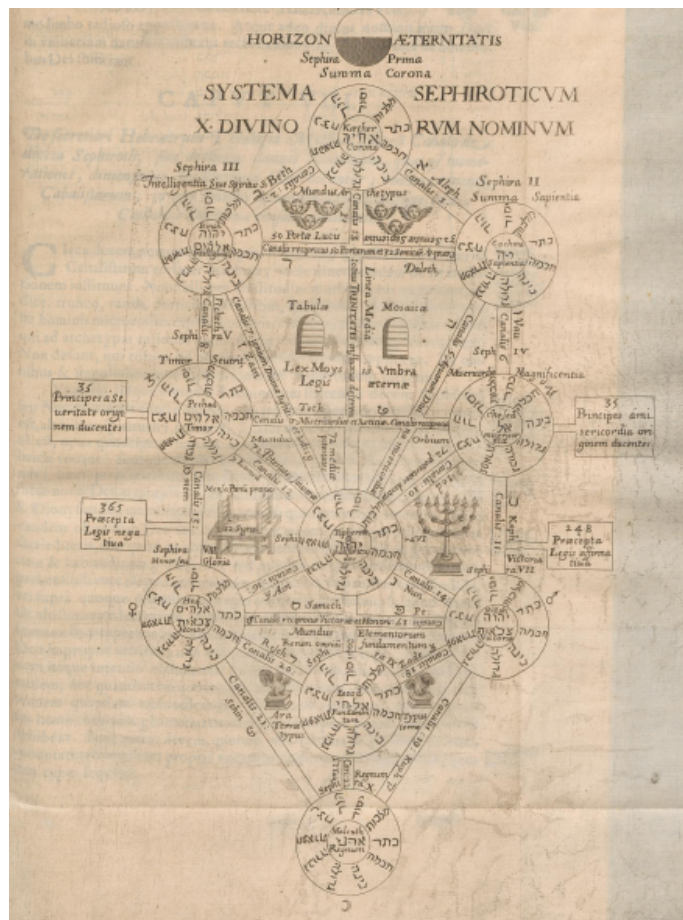


Which septenary illustration is:



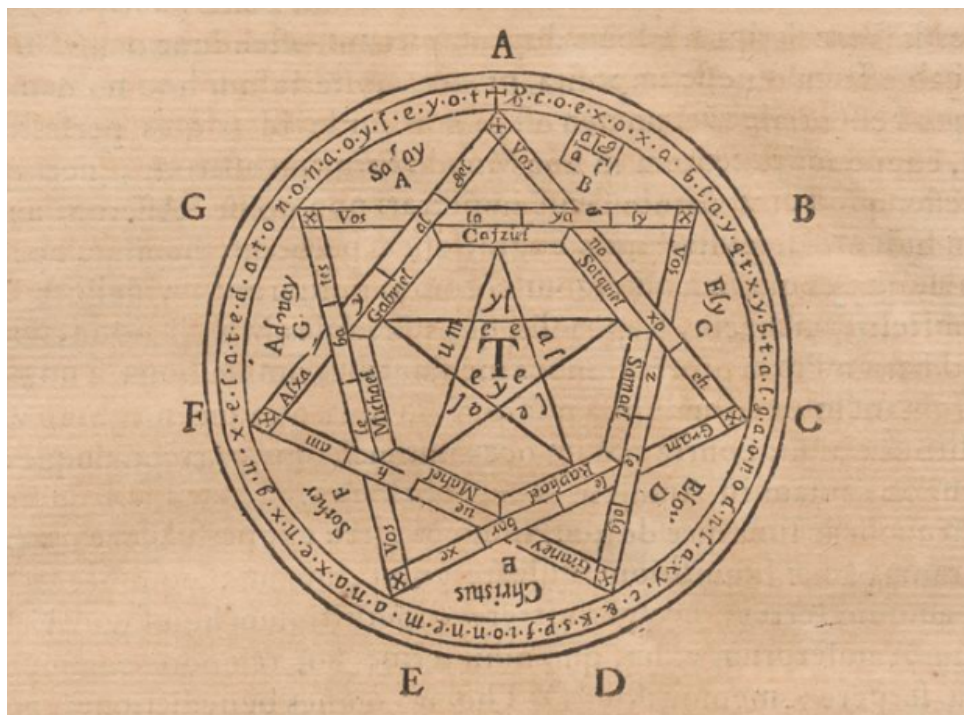
Ancient Greek Septenary: Oedipvs Aegyptiacvs (1653 CE)

That 17th century (CE) work goes on to describe the more recent ten-fold Hebrew Otz Chim,

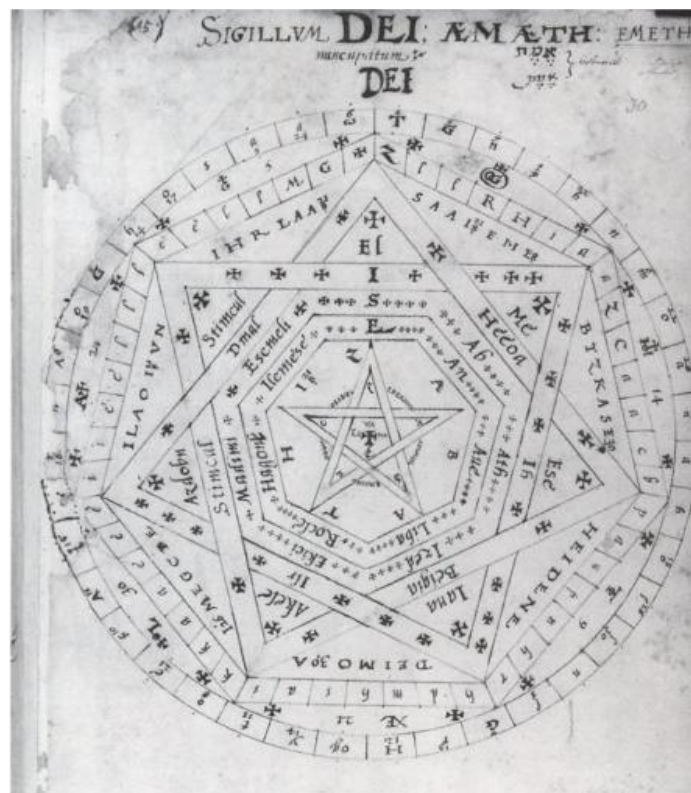


Hebrew Kabbalah: Oedipvs Aegyptiacvs (1653 CE)

In respect of *Sigillum Dei Aemeth*, the sigil itself (see illustration below) is - according to O9A esoteric tradition - based on a septenary system, a system still evident in later illustrations if one enumerates the points (the angles) that sequentially touch the outer circle, A-C-E-G-B-D-F, and also evident in the inner sequence of the seven 'angels', Casziel (otherwise known as Cassiel), Satquiel, Samael, Raphael, Machel, Michael and Gabriel, with Cassiel associated with Saturn, Satquiel with Jupiter, Samael with Mars, and so on.



Sigillum Dei: *Oedipus Aegyptiacus* (1653 CE)



Sloane MS 3188 (British Library)

These later illustrations were embellished by other influences, particularly those of the Nazarene religion and the Hebrew Kabbalah. Influences which John Dee enthusiastically accepted and propagated, given that he believed they were consistent with his Nazarene faith; a faith evident in his 1659 book *A True & Faithful Relation of What passed for many Yeers Between Dr. John Dee and Some Spirits*.

A fervent PROTESTATION.

BEfore the Almighty our G O D, and your Lordships good Grace, this day on the perill of my soules damnation (if I lie, or take his name in vaine herein) I take the same G O D, to be my witnesse; That with all my heart, with all my soul, with all my strength, power and understanding (according to the measure thereof, which the Almighty hath given me) for the most part of the time, from my youth hitherto, I have used and still use, good, lawfull, honest, christian and divinely prescribed means to attain to the knowledge of those truthes, which are meet, and necessary for me to know; and wherewith to do his divine Majesty such service, as he hath, doth, and will call me unto, during this my life: for his honour and glory advancing, and for the benefit, and commoditie publique of this Kingdome; so much, as by the will and purpose of God, shall lie in my skill, and hability to perform: as

THe Almighty and most mercifull God, the Father; for his only Son (our Redeemer) Jesus Christ his sake: by his holy Spirit, so direct, blesse, and prosper all my studies, and exercises Philosophicall, (yea, all my thoughts, words, and deeds) henceforward, even to the very moment of my departing from this world, That I may evidently and bundantly be found,

John Dee: *A True & Faithful Relation*

Yet there were some attempts to explain the relation between the older Greek septenary system and the later Kabbalistic system, as evident in the following illustration, from Oedipvs Aegyptiacvs.

Abacus Cabalistic Septenarij mystici¹

7 Literæ duplices	ב Beth 2	ג Ghimel 3	ד Daleth 4	ה Caph 20	ו Phe 80	ז Resch 200	ח Thau 400
Signifi- catio earum	Via	Pax	Sapientia	Diuitiæ	Gratia	Familia	Impe- rium
7 Plane- tæ	☉ Sol	♀ Venus	☿ Mercuri ⁹	☾ Luna	♄ Saturnus	♃ Iuppiter	♂ Mars
Eorum 7 Angeli	Raphaël	Haniel	Michael	Gabri- el	Zaphkiel	Zadkiel	Cama- el
Eorum 7 Intel- ligentiæ	Nagiel	Hagiel	Tiriel	Eliniel	Agiel	Iophiel	Gra- phiel
Sigilla fi- cie nume- ri mysti- ci ipsis corre- sponden- tes	6 36 III	7 49 175	8 64 219	9 81 369	3 9 15	4 16 34	5 25 65
7 Spiri- tus ijs annexi.	Semiel	Nogaël	Cocha- biel	Lema- naël	Sabathiel	Zedekiel	Madi- miel

⁹ Nota, hic
iterum recen-
sentur An-
gelorum no-
mina ex Rab-
binorum
mente.

Radix

Quadrat.

Num. colle-
ctionis.

Perceptive readers will notice how, in the same book, the 'angels' associated with the planets in the above illustration differ from those in the earlier illustration of *Sigillum Dei Aemeth*, as if the author is recounting two separate traditions or perhaps has made a scribal error or an unintentional emendation. Which, as in the matter of the difference in the sigils in *Ghayat al-hakim* and the Picatrix, raises some interesting questions regarding Occult praxises and the transmission of Occult traditions whether in manuscripts, printed books, or aurally. Questions which, again, practitioners or aspiring practitioners of The Dark Arts should answer for themselves as a result of practical Occult experimentation.

For example, the same 17th century (CE) book provided an early illustration of Occult correspondences associated with the seven classical planets, as in the following example of one aspect of that septenary system:

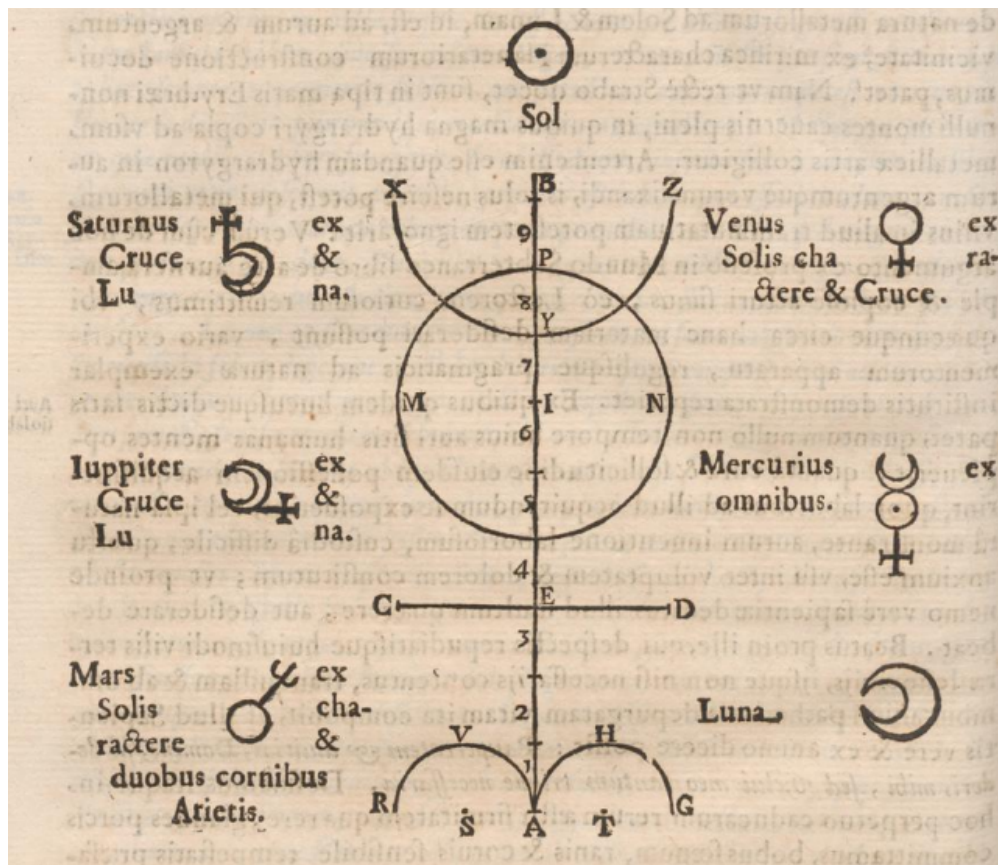
Nomina, & Natura planetarum	Geny	Lapides	Metalla	Plantæ	Anima liæ, aërea, aquea, terrea	Aroma- ta ex medici- nalibus	Mem- bra ho- minis, & mor- bi	Domus planeta- rum, exalta- tio, de- pressio
Sol calido- siccus mascul. 	Egy- ptijs Osiris, Arabi- bus Schara- phiel, Hebr. Schem- fiel	Pyro- pus, Carbū culus, Rubi- ni, & quæ naturæ igneæ sunt	Aurū, & quæ quouis modo ad id reuo- cari pos- sunt	Helio- tropiū Coro- na re- gis, & quæ Solarē menti- untur indolē	Ex qua drup. Leo, Ex a- quatil. Del- phinus ex aër. Acci- piter	Cha- ryo- phyllū, Cinna- momū Thy- miana Cro- cus	Cor, lingua, aures, oculi, fel, mor- bus, cardia- ca pra- fina	Ω Leo Solis domus exalta- tio ☉, Υ ♀, oppo- situs Ω cadēs . color fulgid.

Z 2

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Are such correspondences the same as those in O9A MSS such as the 1980s typewritten text *Naos* {3} and the more recent text *Selected Septenary Correspondences According To O9A Aural Tradition* {4} and if not, does it matter and is this difference perhaps just another example of how generational Occult traditions diverge and evolve?

The aforementioned 17th century (CE) book also reveals how Dee's *Monas Hieroglyphica* {5} relates to the septenary system:



Which is one more example of how the ancient Greco-Roman pagan septenary tradition persisted in some medieval and Renaissance Occult texts before it became forgotten by most Western Occultists due to their acceptance of a Kabbalistic dominated Occult tradition.

R. Parker
September 2018 ev

{1} *A Note On A Difference In Sigils, and The Latin Picatrix, The Arabic Ghayat al-hakim, And The O9A Septenary System.* Both are included in *O9A: A Change of Perspective*, available at <https://omega9alpha.wordpress.com/change-of-perspective/>

{2} On the question of why the term talismata is preferred instead of the common term talisman, qv. *Notes On O9A Ontology And The Ruhaniyyat*, included in *O9A: A Change of Perspective*.

{3} A facsimile copy of Naos is – as of August 2018 ev – available at <https://lapisphilosophicus.wordpress.com/naos/>

{4} <https://omega9alpha.wordpress.com/2017/03/13/selected-septenary-correspondences/>

{5} See the O9A text *Azoth: Western Alchemy And The Seven Fold Way Of The Order Of Nine Angles*, which is included in the compilation *ἀρρενόθηλυς: Alchemical And Hermetic Antecedents Of The Seven Fold Way Of The Order Of Nine Angles*, available at <https://omega9alpha.wordpress.com/ἀρρενόθηλυς/>

cc Order of Nine Angles
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