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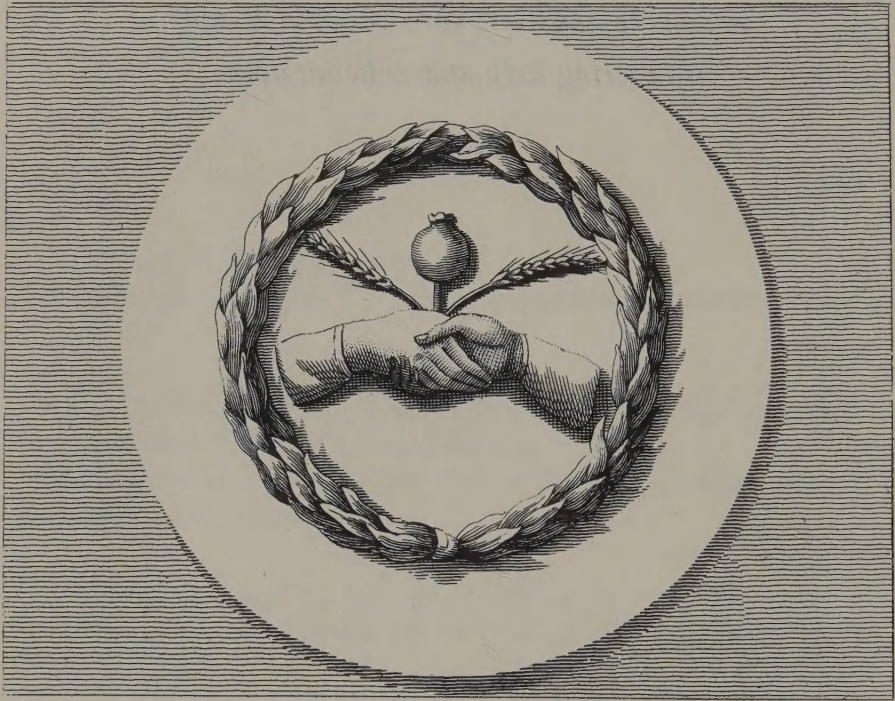
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**TO HANSI**

*in sincere gratitude for her faithful and  
unfaltering help and collaboration.*



I

CLASPED HANDS, EARS AND POMEGRANATE  
Union, Fertility, Posterity (*Asia Minor*) from J. Bryant's  
*Analysis of Antient Mythology* (London 1807)

## ACKNOWLEDGMENT

WITH TRUE APPRECIATION for their gracious assistance I wish to thank my many friends and colleagues who helped make this book possible.

My special thanks go to Hofrat Hans Ankwicz-Kleehoven of Vienna, Mr. John Schlepkow of Hamburg, Miss Jeanne Lanty of Paris, Mr. Paul O. Althaus of Zuerich, and Mr. Paul Baratte of London for their conscientious efforts in checking material, names and dates.

Also my gratitude to Mr. Fred Liebesny of New York for making the library of my late friend, Kurt Libesny, available to me; to Mr. Mathias von Mandel of Greenwich, Connecticut, for providing me with valuable Chinese and Japanese material from his Far East collection, to Mr. Ervine Metzl of New York for his encouragement and important contribution and to Miss Ruth Goldberg of New York for her most friendly collaboration.



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TITULUS (SANCTORUM . . . )  
from an old parchment (*Westminster Abbey, London*)

## TO THE READER

**S**ELF-EXPRESSION as one of man's most persistent attributes has been studied in detail by anthropologists, psychologists and historians. It is not the purpose of this volume to cover the same ground so amply and ably charted by so many outstanding scholars.

The focus of interest in this study is more special: to trace man's evolution as an artist and designer and to do this through the signs, seals and symbols he has left as his record.

Unfortunately man is a destroyer as well as a creator; and the 60,000 or more prints and the elaborate reference library it has taken the author the better part of a lifetime to assemble were destroyed in a split second by the dynamite charge of a retreating army in the last war. What the author has recreated here has been gathered from materials available outside the war zones; in its compilation he has felt keenly not only the loss of his own collection of data but also the destruction of incalculable hordes of additional material in other private collections, museums, church files, libraries and elsewhere, all destroyed beyond recall by the late war.

The material thus lost included heraldic signs and devices in Austria, Hungary, Poland and West Prussia; religious and ecclesiastical symbols of Eastern churches in Bulgaria, Rumania, Bessarabia and the Ukraine; Hebrew cabala; signs and symbols of the Huns, Avars, Tartars, Mameluks, Saracens and other early invaders of Europe who superimposed their own rites, superstitions, rubrics and sigils on the people indigenous to the lands they conquered.

These losses may be lamented but never restored. If they leave the reader as dissatisfied as they do the author they may serve to help dissuade all of us from incurring any further ravages of future wars.

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## INTRODUCTION

**B**EHIND THE veil of Time, primitive man has left a record of himself in symbols he created ages before he learned to write. Just as a child piles up sticks and stones to represent concepts for which he has not yet learned words, so mankind in its childhood built cairns and marked trees in its first efforts of self-expression.

A newcomer in a world in which all other creatures, and Nature herself, were his enemies, man soon enlisted his ability to leave a record of himself in his fight for survival. To his family and tribe the record became a guide to good hunting and better living, a warning against danger, a chart of progress. The disc which represented the sun became, by association, the source of warmth and life. More powerful and more dependable than man it became endowed in man's unfolding imagination with the properties of divinity. The arc representing the moon which unaccountably waxed and waned assumed powers of mysteries it has not completely lost to this day.

Man's rising ability to express himself quickly found—or created—a symbol for each basic concept and occurrence. Because he was still a stranger in a largely hostile and inexplicable world man was both delighted and terrified by his own powers of representation. These twin emotions, hope and fear, which governed his days and disturbed his nights instigated him to create signs and symbols which represented not only physical facts, but all the fancies and supernatural powers he associated with them. Whether they were animate or inanimate made little difference; in his early days man ascribed animism to all things.

Consequently it was inevitable that certain signs and symbols acquired properties of mysticism and magic. The fact that the very ability to inscribe symbols was given to only a few men made their translation into magic that much easier; and this ability gave its owners automatic power over their fellow-men. They could invoke gods and demons; and their amulets, scrolls, sigils, prayer-sticks, masks and other symbol-creating paraphernalia became not only their badges of office but the objects of devotion of the faithful.

---

Because the symbols man has created are almost as multiple and various as man himself neither this nor any other book can honestly pretend to be a complete or exhaustive encyclopedia of such insignia. If, however, it serves the reader as a practical handbook and visual guide through the transformation of simple marks and signs into such elaborate and artistic forms of expression as the emblem, the crest, the coat of arms, etc., it will have served its fundamental purpose. For in the record of these transformations lies the history of all human thought.

ERVINE METZL



# SYMBOLIC GODS AND DEITIES



## SYMBOLIC GODS AND DEITIES

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## SYMBOLIC GODS AND DEITIES

IN THE INFANT DAYS of human civilization when man banded together to live in groups larger than families, laws and rules for community life were established to keep order inside the growing settlements.

For all happenings around the community which could not be handled by human means supernatural beings had to be invented and these supernatural beings were then saddled with the responsibility for all inexplicable occurrences.

Sun, moon and stars, earth, water and fire, birth, growth and death, rain, harvest and drought, thunder, lightning and storm, all these and other phenomena which nobody could understand or harness became the domain of symbolic gods and mythological deities.

We do not know when and where the mythological beliefs of the vanished polytheistic religions started. The knowledge of these beliefs was lost in the last two millenniums. What we know about them today is of very late vintage. Archeologists began only in the last century to decipher the symbolic recordings on rediscovered brick and stone monuments of Egypt, Babylon, Assyria, Peru, Mexico, North America, and the Pacific Isles. Our contemporary knowledge of the religious symbols and gods in these areas, with the exception of Egypt, is still spotty and mostly guesswork. Our interpretations of the Greek, Roman, and Nordic mythologies and of the centuries-old beliefs of the peoples of the Far East are built on much sounder ground.





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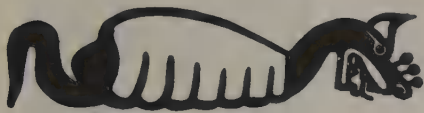
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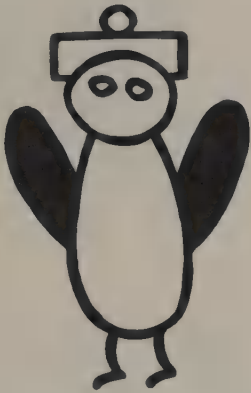
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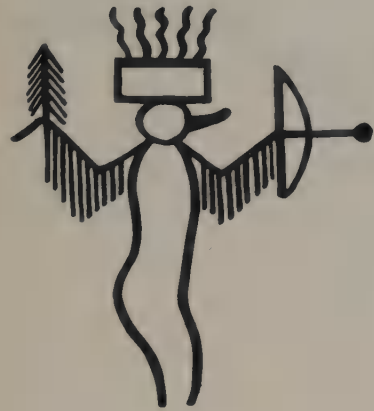
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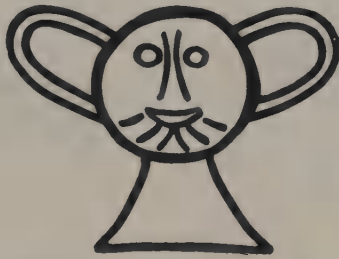
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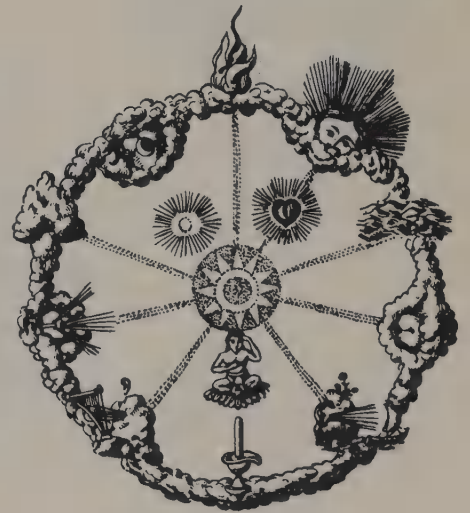
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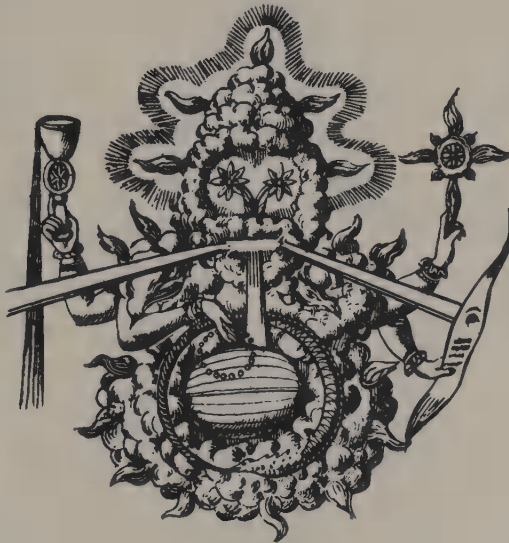
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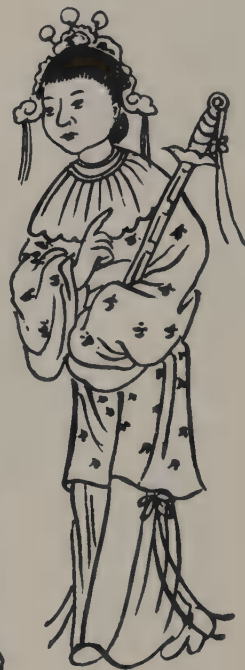
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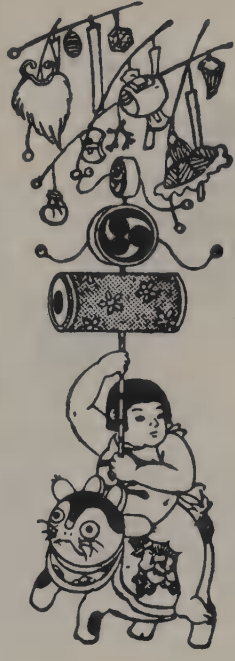


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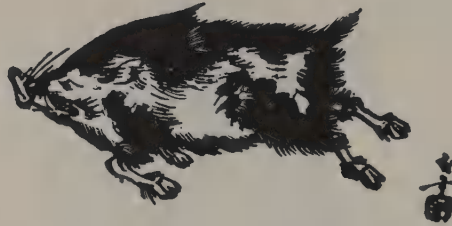
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# Astronomy & Astrology



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# ASTRONOMY AND ASTROLOGY

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| <p style="text-align: center;">PAGE 45</p> <p>147 THE ASTRONOMY by Charles-Nicolas<br/>Cochin The Younger (1715-1790)</p> <p style="text-align: center;">PAGE 48</p> <p>148 Portrait of GALILEO GALILEI from<br/>"Siderus Nuncius" (1610)</p> <p style="text-align: center;">PAGE 49</p> <p style="text-align: center;"><i>The Three Egyptian Seasons</i></p> <p>149 AKHET—WINTER—The Four Months of<br/>Sowing</p> <p>150 PERT—SPRING—The Four Months of<br/>Growing</p> <p>151 SHEMU—SUMMER—The Four Months of<br/>Inundation</p> <p>152 THE ASTROLOGICAL KEY</p> <p style="text-align: center;">PAGES 50, 51 and 52</p> <p style="text-align: center;"><i>Symbols of the Planets</i></p> <p>153 THE SUN</p> <p>154 THE MOON</p> <p>155 MARS</p> <p>156 MERCURY</p> <p>157 JUPITER</p> <p>158 VENUS</p> <p>159 SATURN</p> <p style="text-align: center;">THE PLANETS OF THE SEVEN DAYS OF THE<br/>WEEK from an old Hungarian "Gypsy<br/>Planet and Dream Book"</p> <p>160 SUN—Sunday</p> <p>161 MOON—Monday</p> <p>162 MARS—Tuesday</p> <p>163 MERCURY—Wednesday</p> <p>164 JUPITER—Thursday</p> <p>165 VENUS—Friday</p> <p>166 SATURN—Saturday</p> <p>167 SUNDAY CHART by Jobst Cossmann<br/>(J.C.? Wien 1490)</p> <p>168 to 170 URANUS</p> <p>171 PLUTO</p> <p>172 to 174 NEPTUNE</p> <p>175 to 177 THE EARTH</p> <p style="text-align: center;"><i>Symbols of the Asteroids</i></p> <p>178 to 180 CERES</p> <p>181 to 183 PALLAS</p> <p>184 to 185 JUNO</p> <p>186 to 187 VESTA</p> <p style="text-align: center;">PAGE 53</p> <p>188 OFFICE CALENDAR by J. Bussemecher,<br/>(Köln 1594), Germanisches Museum,<br/>Nürnberg</p> <p style="text-align: center;">PAGE 54</p> <p>189 THE CONSTELLATIONS AND THE STARS.<br/>The Northern Hemisphere by Albrecht<br/>Dürer (Wien 1515)</p> | <p style="text-align: center;">PAGE 55</p> <p>190 THE CONSTELLATIONS AND THE STARS.<br/>The Southern Hemisphere by Albrecht<br/>Dürer (Wien 1515)</p> <p style="text-align: center;">PAGE 56</p> <p style="text-align: center;"><i>Symbols of the Stars</i></p> <p>191 COMET</p> <p>192 FIXED STAR</p> <p style="text-align: center;"><i>Symbols of the Planetary Positions</i></p> <p>193 ASCENDING NODE</p> <p>194 DESCENDING NODE</p> <p>195 CONJUNCTION</p> <p>196 SEXTILE</p> <p>197 QUADRANTE</p> <p>198 TRINE</p> <p>199 OPPOSITION</p> <p style="text-align: center;"><i>The Time</i></p> <p>200 THE HOUR</p> <p>201 THE DAY</p> <p>202 DAY AND NIGHT</p> <p>203 THE WEEK</p> <p>204 THE MONTH</p> <p>205 THE YEAR</p> <p style="text-align: center;">PAGE 57</p> <p>206 MEXICAN CALENDAR STONE. Museo<br/>Nacional, Mexico</p> <p style="text-align: center;">PAGE 58</p> <p style="text-align: center;"><i>The Twenty Mexican Days</i></p> <p>207 CIPAC—The Monster</p> <p>208 EHECATL—The Wind</p> <p>209 CALLI—The House</p> <p>210 QUETZPALIN—The Lizard</p> <p>211 COHUATL—The Snake</p> <p>212 MIQUITZLI—The Skull</p> <p>213 MATZATL—The Deer</p> <p>214 TOCHTLI—The Rabbit</p> <p>215 ATL—The Water</p> <p>216 ITZCUINTLI—The Dog</p> <p>217 OZOMATL—The Monkey</p> <p>218 MALINALLI—The Twist</p> <p>219 ACATL—The Cane</p> <p>220 OCELOTL—The Wildcat</p> <p>221 QUAUHTLI—The Eagle</p> <p>222 COZEAQUAUHTLI—The Vulture</p> <p>223 OLLIN—The Motion</p> <p>224 TECPATL—The Flint</p> <p>225 QUIAHUITL—The Rain</p> <p>226 XOCHITL—The Flower</p> <p style="text-align: center;">PAGE 59</p> <p style="text-align: center;"><i>The Eighteen Mayan Months</i></p> <p>227 POP</p> <p>228 UO</p> |
|--|--|

229	ZIP
230	TZOZ
231	TZEC
232	XUL
233	YAXKIN
234	MOL
235	CHEN
236	YAX
237	ZAC
238	CEH
239	MAC
240	KANKIN
241	MUAN
242	PAX
243	KAYAB
244	CUMHU

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245	HOROSCOPE by Erhard S. Schön from Leonhard Reymann's " <i>Nativität Kalender</i> " (Nürnberg 1515)
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246	THE ASTROLOGER AND FORTUNE TELLER from an old Hungarian " <i>Gypsy Planet and Dream Book</i> "
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THE SIGNS OF THE ZODIAC

*Northern Astronomical Signs*

247 to 249	SPRING SIGNS
247	ARIES—The Ram (March 21)
248	TAURUS—The Bull (April 20)
249	GEMINI—The Twins (May 21)
250 to 252	SUMMER SIGNS
250	CANCER—The Crab (June 22)
251	LEO—The Lion (July 23)
252	VIRGO—The Virgin (August 23)

*Southern Astronomical Signs*

253 to 255	AUTUMN SIGNS
253	LIBRA—The Balance (September 23)
254	SCORPIO—The Scorpion (October 24)
255	SAGITTARIUS—The Archer (November 22)
256 to 258	WINTER SIGNS
256	CAPRICORN—The Goat (December 22)

257	AQUARIUS—The Water Bearer (January 20)
258	PISCES—The Fishes (February 19)

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*Zoroaster's Oracle*

259	SISAMORA—The Good Principle
260	SENEMIRA—The Bad Principle
261	SUM—I am
262	SALLAK—The Lucky Genius
263	SOKAK—The Unlucky Genius

*The Nine Spirits of Intelligence*

264	GENHELIA—Birth and Growth
265	CELENO—Slowness and Dullness
266	EROSIA—Love and Enjoyment
267	PANURGIO—Vitality and Wit
268	LETOPHORO—Malady and Death
269	AGLDE—Recovery and Health
270	ADAMASTO—Conflict and Violence
271	PSYKOMENA—Folly and Ridicule
272	PSYKELIA—Luck and Fortune

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*Zoroaster's Oracle*

273	THE CHART OF THE SPIRITS
274	THE GREAT STAR GUIDE
275	THE GREAT MIRROR
276	THE GREAT GUIDE

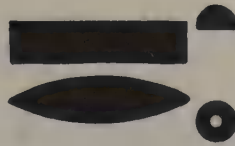
PAGE 64

JUNI-SHI	—THE JAPANESE ZODIAC from Heishichi Kotany's " <i>Family Crests</i> " (Kyoto 1915)
277	TATSU—The Dragon
278	TORA—The Tiger
279	NET—The Rat
280	MI—The Serpent
281	U—The Hare
282	USHI—The Ox
283	INU—The Dog
284	SARU—The Monkey
285	UMA—The Horse
286	I—The Boar
287	TORI—The Cock
288	HITSUJI—The Goat





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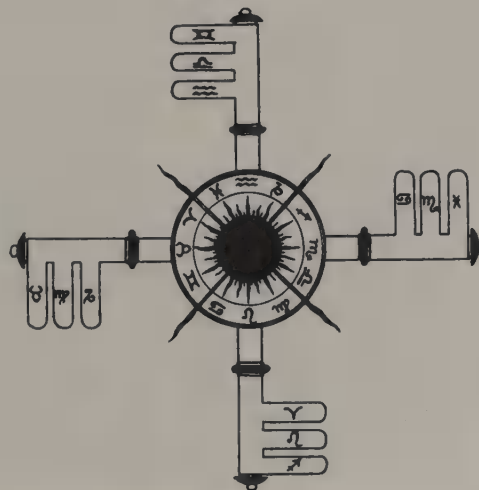
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## ASTRONOMY AND ASTROLOGY

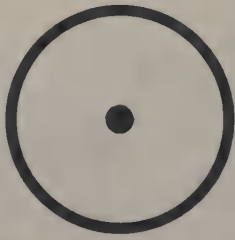
ASTRONOMY AND ASTROLOGY are the oldest sciences in human culture. The sky, the sun, the moon, the stars, and the constellations have amazed and excited man from time immemorial.

Astronomy is not only the oldest but also the most precise science today. It is almost unbelievable that for over 6000 years the astronomical findings of the star-wise scientist-priests of Mesopotamia, Egypt, Central America and the Far East have stood unchallenged. Their astronomical calendar calculations of  $365\frac{1}{4}$  days a year are still sound today. The only changes throughout the times were in the different divisions of the year into seasons, months and weeks.

We still use today the Assyrian-Babylonian and Egyptian astronomical symbols for sun, moon and stars. Greek and Roman names signify the planets and constellations while the zodiacal signs are Chaldean.



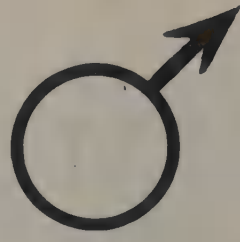
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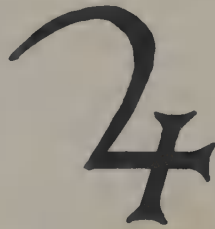
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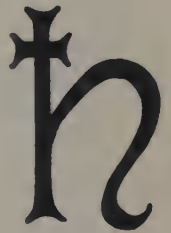
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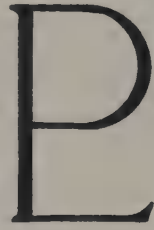
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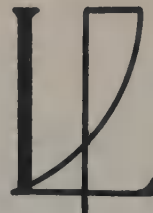
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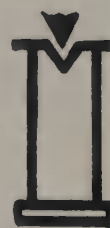
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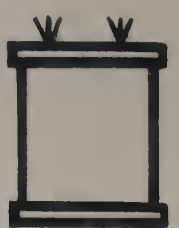
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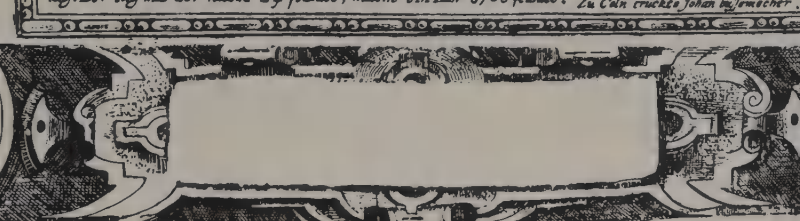
187



Ein neuer Calendar in Cantzelleien Schreibfublen, auch funst in kaufmans und burgerlichen heufern nutzlich zugebrauchen. Darinnen die zwelf Monat in Jahr in ledigen tagen verzeichnet, auch die Stunden der Palstra offentlich kunnig. J Jahr gunt in worden und welche sich die dinstagsnachst wochen daz, und die tage der kunnig. Darinnen alle die tage der kunnig. Darinnen alle die tage der kunnig.

Schaltjahre	Folgende Jahre	neu Oftern	alt Oftern	Ordnung der zwölff Abnaten mit ihrer tagen inhalt	Tage eines jeden Monats	Tag und nacht Stunden	Tag der woche
1594	1600	31. März	31. März	I IANVARIUS Jenner. XXXI.	1 17	6 7	Sonntag
1595	1601	29. März	30. März	II FEBRVARIUS Störung. XXVIII.	2 18	8 9	
1596	1602	30. März	30. März	III MARTIVS Mertz. XXXI.	3 19	10 11	Dingstag
1597	1603	27. März	28. März	IV APRILIS April. XXX.	4 20	12 1	
1598	1604	23. März	23. März	V MAIVS May. XXXI.	5 21	2 3	Donnerstag
1599	1605	11. April	11. April	VI IVNIVS Brachmonat. XXX.	6 22	4 5	
1600	1606	2. April	2. April	VII IVLIVS Heumonat. XXXI.	7 23	6 7	Samstag
1601	1607	22. April	22. April	VIII AVGVSTVS Augustmonat. XXXI.	8 24	8 9	
1602	1608	28. April	28. April	IX SEPTEMBER Herbstmonat. XXX.	9 25	10 11	Montag
1603	1609	29. April	29. April	X OCTOBER Weinmonat. XXXI.	10 26	12 1	
1604	1610	30. April	30. April	XI NOVEMBER Wintermonat. XXX.	11 27	2 3	Mittwoch
1605	1611	26. April	26. April	XII DECEMBER Christmonat. XXXI.	12 28	4 5	
1606	1612	23. April	23. April		13 29	6 7	Freitag
1607	1613	11. April	11. April		14 30	8 9	
1608	1614	9. April	9. April		15 31	10 11	Sonntag
1609	1615	30. April	30. April		16	12 1	
1610	1616	31. April	31. April			2 3	Dienstag
1611	1617	30. April	30. April			4 5	
1612	1618	28. April	28. April			6 7	Donnerstag
1613	1619	23. April	23. April			8 9	
1614	1620	11. April	11. April			10 11	Samstag
1615	1621	9. April	9. April			12 1	
1616	1622	30. April	30. April			2 3	Montag
1617	1623	29. April	29. April			4 5	
1618	1624	26. April	26. April			6 7	Mittwoch
1619	1625	23. April	23. April			8 9	
1620	1626	11. April	11. April			10 11	Freitag
1621	1627	9. April	9. April			12 1	
1622	1628	30. April	30. April			2 3	Sonntag
1623	1629	29. April	29. April			4 5	
1624	1630	26. April	26. April			6 7	Dienstag
1625	1631	23. April	23. April			8 9	

Nota: In den Schalt Jahren, so mit einem \* verzeichnet, hat der Februarius 29 tag. Und ist die summa eines ganzen gemeinen lahrs 52 wochen, ein tag, die noch sieben tag; macht ein lahr 365 tag. Der tag mit der nacht 24 stund; macht ein lahr 8760 stund. Zu Caln, crucken, Joden, in, 7 mecher.







Reuerendis.  
 domino & illustris.  
 Principi domino Mathico  
 sacrosancti Romane ecclesie  
 S. Anghi Diacono Cardinali  
 et S. Saltpurgis Metropolis coadiu-  
 tatori. S. C. C. M. per Italia  
 locum tenenti generali domi-  
 no obsequandissimo colen-  
 disimoq. uelutatum.

Ioann. Stabius ordinauit  
 Comadus Henrici et Stellas  
 posuit  
 Albertus Durer imaginibus  
 circumscriptis

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 u. l. e. g. i. o. c. a. u. i. t. n. e. g. u. i. l. i. b. r. o.  
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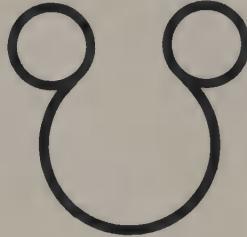
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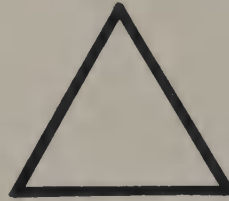
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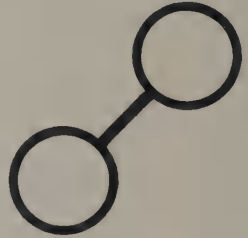
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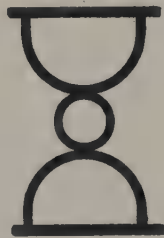
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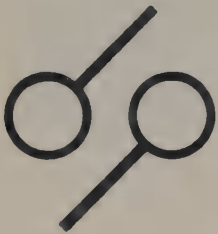
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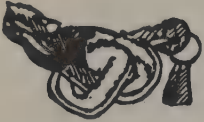
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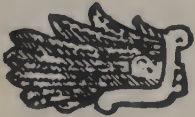
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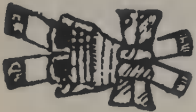
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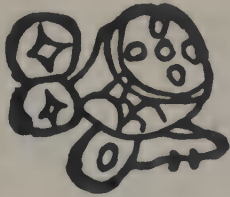


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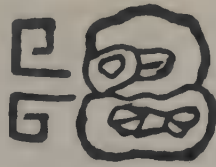


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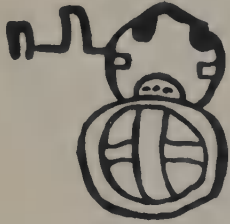




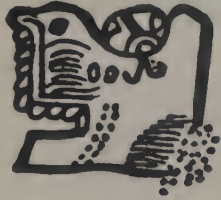
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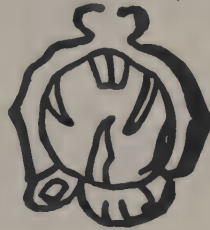
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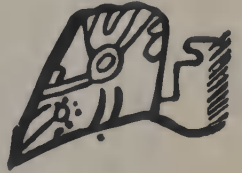
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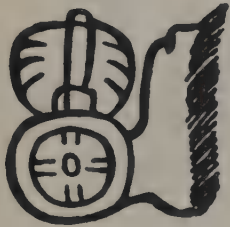
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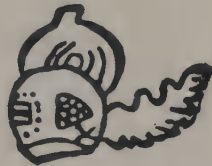
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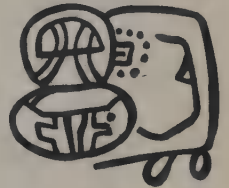
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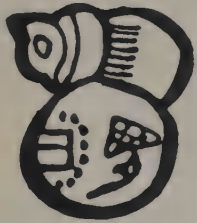
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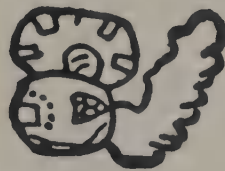
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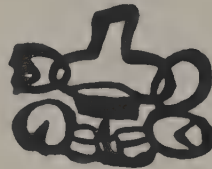
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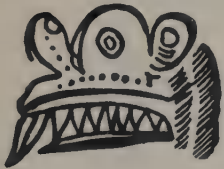
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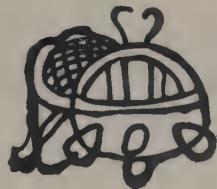
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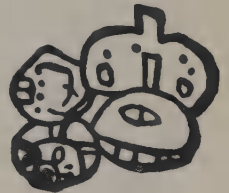
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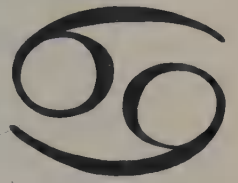
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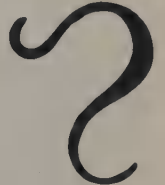
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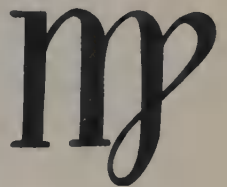
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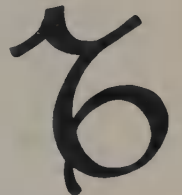
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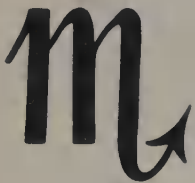
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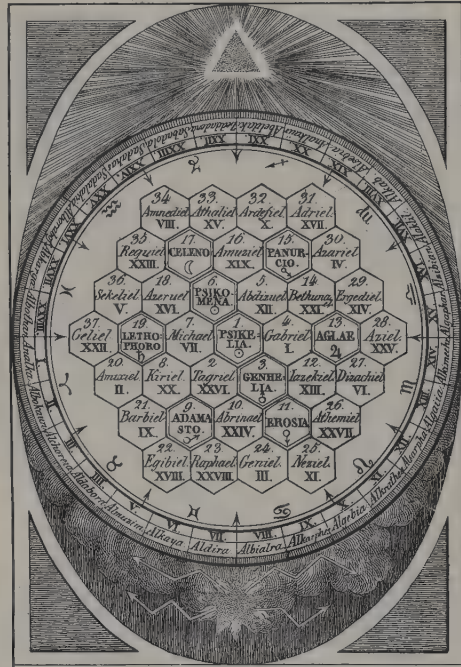
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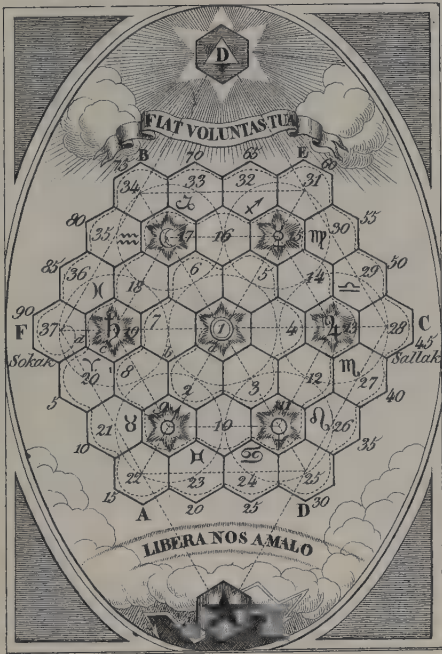
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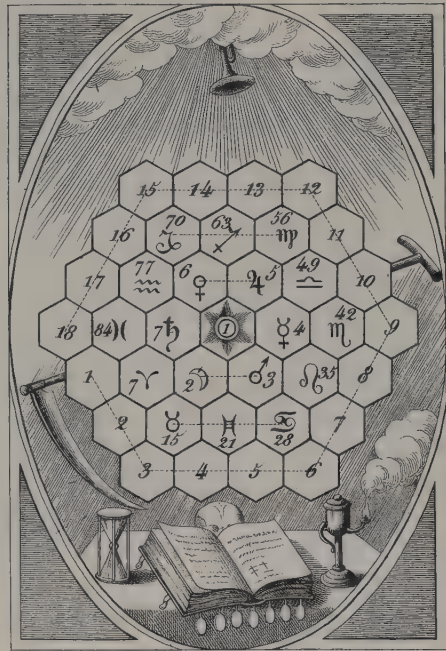
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# ALCHEMY



# ALCHEMY

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289 ALCHEMISTS AT WORK from Philip Ulstadt's "*De Secretis Naturae*" (1544)

## PAGE 67

290 ALCHEMIC OVEN from Geber's "*De Alchemia*" (1529)

## PAGE 68

291 SYMBOLIC REPRESENTATION OF THE AL-CHEMICAL PROCESS from Andreas Libavius's "*Alchymia*" (1606)

## PAGE 69

### *The Alchemical Spirits*

292 THE WORLD SPIRIT  
293 THE SPIRIT OF SILVER  
294 THE SPIRIT OF MERCURY  
295 THE SPIRIT OF COPPER  
296 THE SPIRIT OF TIN

### *The Four Seasons*

297 SPRING                      299 AUTUMN  
298 SUMMER                    300 WINTER  
301 THE ALCHEMIC DRAGON by V. Feil (V.F.?) from Hans Singrieners "*Vögelin Praktik*" (1534)

## PAGE 70

### *The Weights*

302 ONE POUND  
303 EQUAL QUANTITY  
304 ONE OUNCE  
305 ONE DRAM  
306 ONE SCRUPLE  
307 ONE PINCH  
308 ONE PINT

### *The Instruments*

309 CRUCIBLE                      313 RECEIVER  
310 STILL                            314 GLASS DROPPER  
311 RETORT                        315 SCULL  
312 GRILLE                         316 WICK  
317 OVEN AND STILL from a German Wood-cut (17th Century)

## PAGE 71

### *The Goals*

318 to 324 GOLD  
325 to 327 SILVER  
THE FOUR PHASES OF ALCHEMY from Johannes Daniel Mylius's "*Philosophia Reformata*" (1622)  
328 MELANOSIS—Blackening  
329 LEUCOSIS—Whitening  
330 XANTHOSIS—Yellowing  
331 IOSIS—Reddening

## PAGES 72 to 75

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332	COPPER	360	LIME
333	LEAD	361	CRIBBLED ASHES
334	ANTIMONY	362	CRYSTAL
335	MERCURY	363	CLAY
336	TIN	364	BORAX
337	NICKEL	365	ALUM
338	IRON	366	SOAPSTONE
339	MAGNESIA	367	BURNED PEBBLES
340	ZINC	368	GRAVEL
341	STEEL	369	BURNED ALUM
342	BISMUTH	370	CHALC
343	IRON FILINGS	371	STONE
344	COPPER SPLINTS	372	POTASH
345	BRASS	373	NITRE OIL
346	GLASS	374	VINEGAR
347	SULPHUR	375	BURNED HARTSHORN
348	NITRE FLOWERS	376	URINE
349	RED ARSENIC	377	VERDIGRIS
350	WHITE ARSENIC	378	GINGER
351	ARSENIC-SULPHUR	379	MANURE
352	YELLOW ARSENIC	380	EGGSHELLS
353	NITRIC ACID	381	SUGAR
354	AQUA VITAE	382	WINE SPIRIT
355	CINDER	383	YELLOW WAX
356	WOOD	384	HONEY
357	SOOT	385	ROCK SALT
358	VITRIOL	386	SEA SALT
359	CAUSTIC LIME	387	CINNABAR
388 to 391	ALCHEMISTS AT WORK from J. J. Manget's " <i>Bibliotheca Chemica Curiosa</i> " (1702)		

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392 TORREFACTION OF GOLD  
393 TORREFACTION OF SILVER  
394 AMALGAMATION  
395 TO MIX  
396 TO BOIL  
397 TO PURIFY  
398 TO SOLVE  
399 TO TAKE  
400 TO PULVERIZE  
401 TO FILTER  
402 TO ROT  
403 AMALGAM  
404 ESSENCE  
405 FUMES  
406 POWDER  
407 TO DISTILL  
408 TO COMPOSE  
409 TO SUBLIME



## ALCHEMY

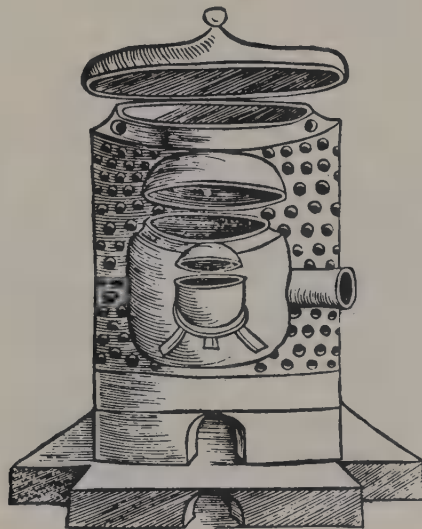
THE ART OF ALCHEMY was handed down through the centuries from Egypt and Arabia to Greece and Rome, and finally to western and central Europe.

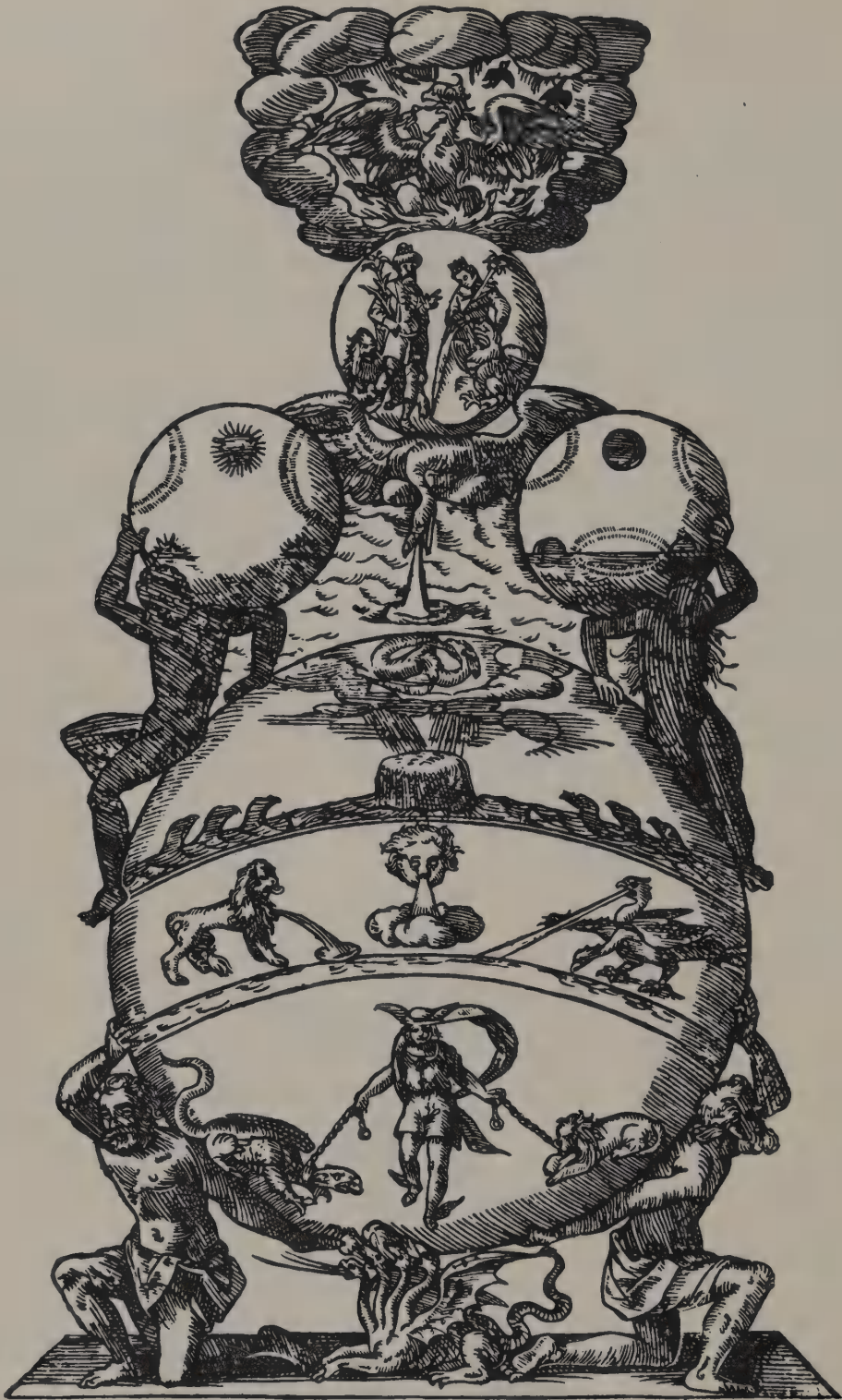
The aims of the alchemists were threefold: to find the Stone of Knowledge, to discover the medium of Eternal Youth and Health, and to discover the transmutation of metals. To the medieval alchemist's mind the different metals were but the same original substance in varying degrees of purity. Gold was the purest of all and silver followed closely. All his work was directed toward one goal: the discovery of a method by which the purification of gold could be accomplished.

In the Dark Ages the practice of alchemy was under ban. The church opposed it as a black and satanic art. Rulers suppressed it since they feared that the power of individuals to manufacture an unlimited supply of gold would undermine the fundamentals of their absolutistic reign.

In the early days of alchemy the astronomical signs of the planets were also used as alchemical symbols. Then in the centuries of medieval persecution and suppression every alchemist invented his own secret symbols. Charlatans, quacks, and cheats took over and alchemy became, along with sorcery and witchcraft, the cesspool of fraud and extortion.

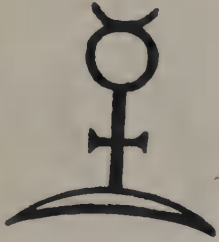
In the 18th century scientists tried to pry loose the real achievements in chemistry, pharmacology, and medicine from this nearly inextricable jungle of science, magic, quack medicine, half-knowledge, and plain swindle. At the beginning of the 19th century, John Dalton, an English chemist and physicist, published his chart of atomic elements and created the scientific basis for modern chemistry and pharmacology.







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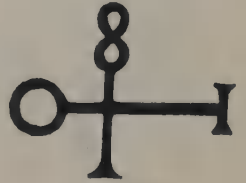
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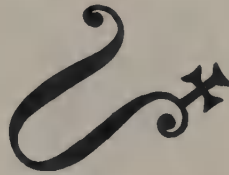
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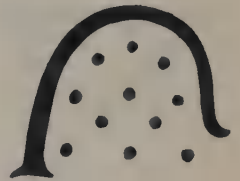
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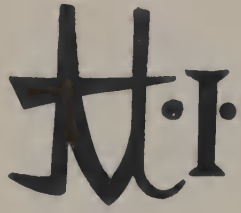
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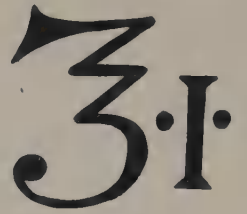
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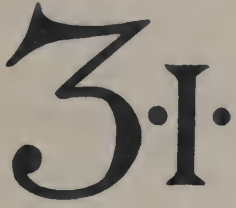
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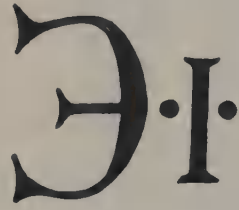
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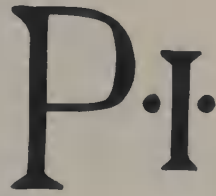
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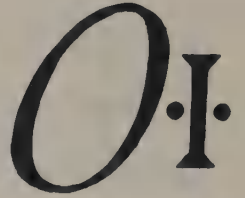
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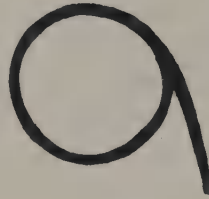
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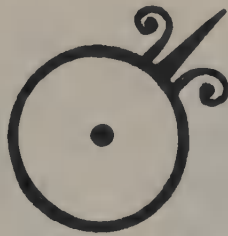
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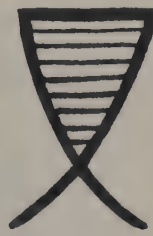
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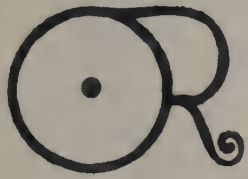
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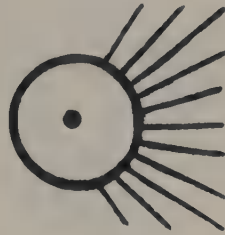
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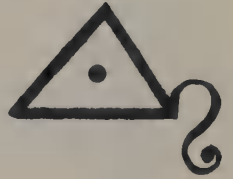
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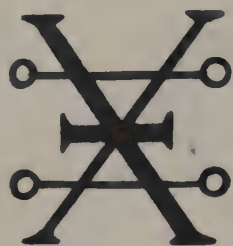
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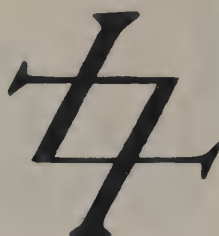
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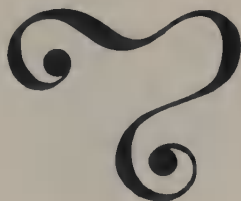
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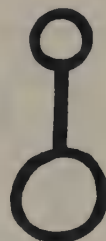
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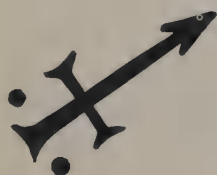
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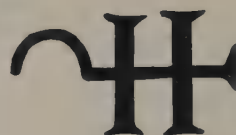
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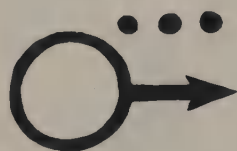
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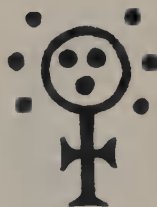
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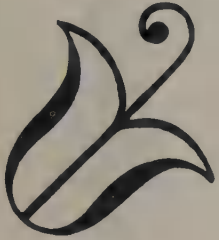
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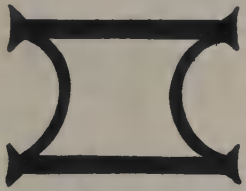
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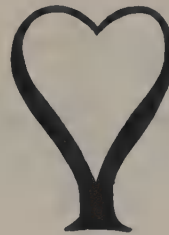
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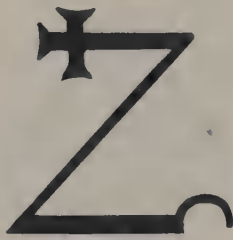
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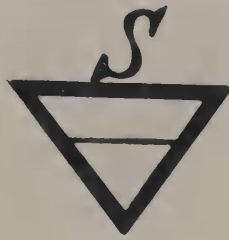
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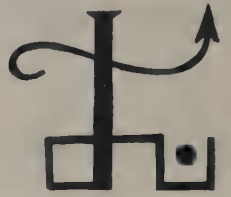
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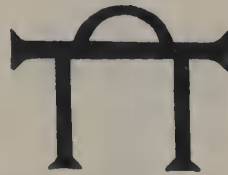
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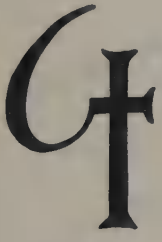




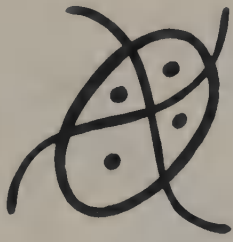
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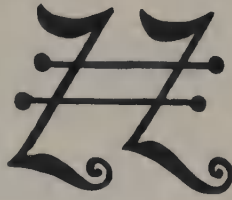
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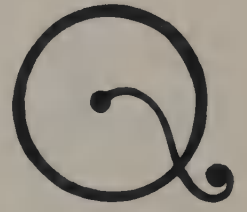
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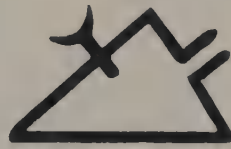
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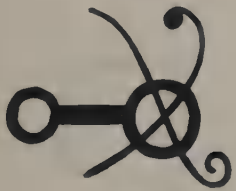
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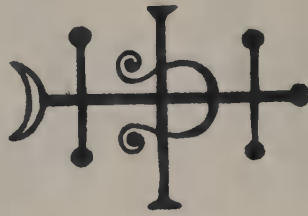
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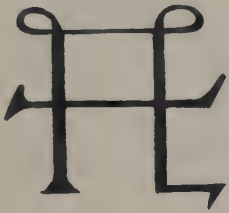
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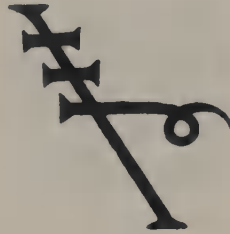
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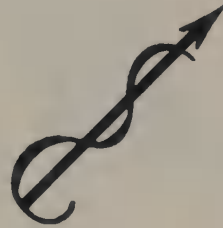
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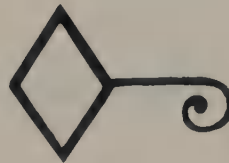
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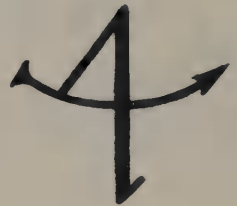
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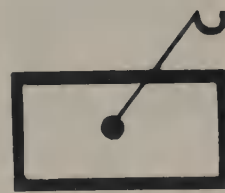
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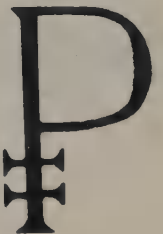
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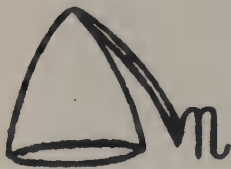
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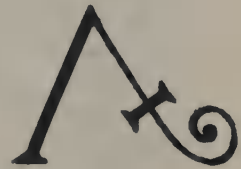
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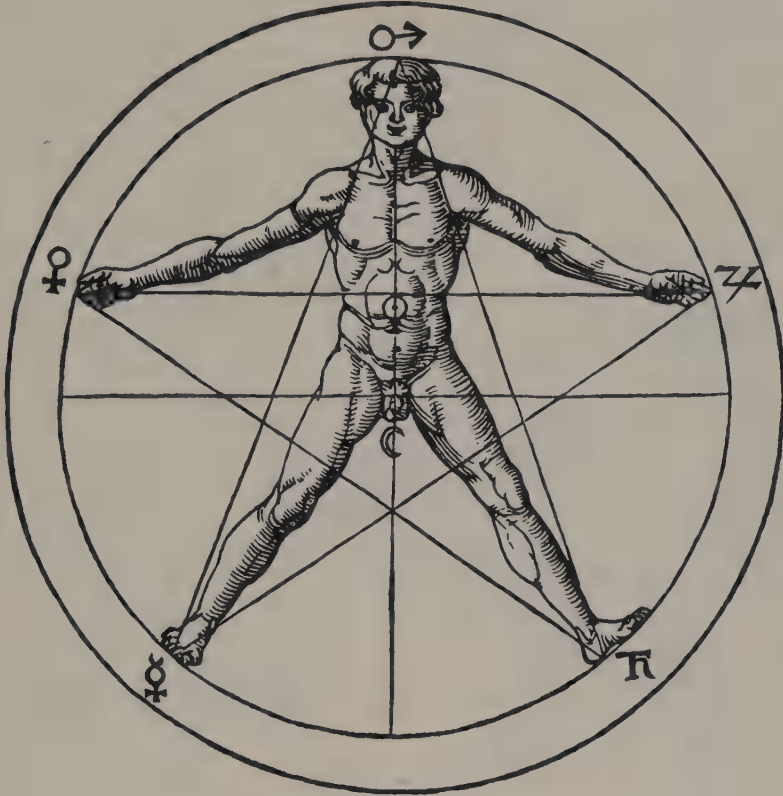


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# MAGIC & MYSTIC



## MAGIC AND MYSTIC

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- 410 SYMBOLIC REPRESENTATION OF MAN AS  
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- 411 SYMBOLIC REPRESENTATION OF MAN AS  
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413 SCARAB—Good Luck (*Assyrian*)  
414 SYMBOLIC TREE—Life and Knowledge  
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415 PINE CONE—Life and Fertility (*Semitic*)

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- 416 SUN DIAL  
417 ANKH—Life  
418 LOTUS FLOWER—The Earth  
419 SMA—Union  
420 THE BUCKLE OF ISIS—Protection  
421 SCARABAEUS—Fertility  
422 TET OF OSIRIS—Stability  
423 VULTURES—The Funeral Birds

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- 424 to 428 CYLINDER SEALS (*Babylonian—  
Assyrian*)  
429 DEVILS TRAP (*Assyrian—Semitic*)

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- 430 THE BULL MNEUAS, THE DOVE AND THE  
SUN DIAL—Providence (*Egyptian*)  
431 THE MOON GOD—Providence (*Mesopo-  
tamian*)  
432 THE SACRED SHIELD OF MARS (*Roman*)  
433 THE EGG AND THE SERPENT—Providence  
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434 THE OWL OF WISDOM (*Greek*)  
435 CADUCEUS—The Lifegiving Wand  
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436 THE LAUREL OF VICTORY (*Greek*)  
437 ZEUS AND THE GIANTS (*Roman*)  
438 PYTHON—The Serpent of the Deluge  
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439 MEDUSA—The Terror (*Greek*)  
440 TRISKELION—Victory and Progress  
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441 COMEDY (*Greek*)  
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"The Gnostics and Their Remains"

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- 447 THE MITHRAIC BULL  
448 PHOEBUS IN HIS QUADRIGA  
449 APOLLO  
450 THE DELPHIC E  
451 SERAPHIS—The Solar God  
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GNOSTIC GEMS from Jacob Bryant's  
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- 454 AURELIA THE BUTTERFLY—Resurrection  
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455 SEMIRAMIS AND THE DOVES—Providence  
(*Babylonian*)  
456 THE SKY SERPENT—Providence (*Egypt-  
tian*)  
457 THE SEA BIRD AND THE ARK—Resurrection  
(*Egyptian*)  
458 JANUS—The Beginning and the End  
(*Roman*)  
459 SCARABAEUS CHARM AGAINST ANNIHILA-  
TION (*Egyptian*)  
460 HELIOS ON THE LOTUS FLOWER—Preser-  
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461 DOVE AND OLIVE BRANCH—The Rescue  
(*Greek*)  
462 DOVE AND LAUREL BRANCH—Peace  
(*Greek*)  
463 DOVE AND CORNUCOPIA—Good Fortune  
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464 LUNA REGIA—The Moon Goddess—Pres-  
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465 LEO AND SCORPIO  
466 SCORPIO  
467 AMOR, THE BEE AND THE DOVE—Love,  
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- 468 PAH-KWA AND THE GREAT MONADE—  
Charm against Evil Forces  
*Pa-Pao The Eight Precious Things*  
469 THE DRAGON PEARL  
470 THE GOLDEN COIN  
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473 THE STONE CHIME  
474 THE BOOKS  
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- 477 THE CONCH SHELL  
478 THE JAR  
479 THE UMBRELLA  
480 THE CANOPY  
481 THE LOTUS FLOWER

- 482 THE WHEEL OF FIRE  
 483 THE FISHES  
 484 THE MYSTIC KNOT  
 485 SHUI (WATER)—Taoist Charm against Fire  
 486 THE FIVE GREAT BLESSINGS—HAPPINESS, HEALTH, VIRTUE, PEACE AND LONG LIFE

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- 487 THE FAN  
 488 THE FLUTE  
 489 THE CASTANETS  
 490 THE LOTUS FLOWER  
 491 THE BAMBOO TUBES  
 492 THE GOURD  
 493 THE SWORD  
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*Chinese Flower Symbols*  
 495 PEONY—SPRING—Love and Affection  
 496 LOTUS—SUMMER—Fruitfulness  
 497 CHRYSANTHEMUM—AUTUMN—Joviality  
 498 PLUM—WINTER—Long Life  
 499 NARCISSUS—Good Fortune  
 500 PEACH—Immortality  
 501 ORCHID—Beauty  
 502 BAMBOO—Longevity  
 503 SHOU—Long Life

*The Four Accomplishments*

- 504 THE HARP—Music  
 505 THE CHESSBOARD—Sport  
 506 THE BOOKS—Scholarship  
 507 THE PAINTINGS—Art  
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- 509 NOSHI—Humility in Gifts (*Japanese*)  
 510 AMULET FOR PROTECTION (*Japanese*)  
 511 CRESCENT AND STAR—Divinity and Sovereignty (*Mohammedan*)  
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 513 THE HOLY AX (*Chinese*)  
 514 GOOD LUCK CHARM (*Mameluk*)  
 515 TSUCHI—The Mallet of Luck (*Japanese*)  
 516 THE DICE OF GOOD LUCK (*Japanese*)  
 517 SWASTIKA—GOOD LUCK (*Persian—Indian*)  
 518 KARMA—The Wheel of Law (*Buddhist*)  
 519 CHAKRA-VARTTA—The Wheel of Law (*Hindu*)  
 520 HORIN-RIMBO—The Wheel of Law (*Japanese*)  
 521 SHOU—Longevity (*Chinese*)  
 522 NADE-TAKARA-NUSUBI—Longevity (*Japanese*)  
 523 HO-TU—Charm against Evil Spirits (*Chinese*)  
 524 SHRI-YANTRA—Cosmic Diagram (*Hindu—Vedic*)  
 525 LONGEVITY (*Chinese*)

- 526 to 527 CROSSES WITH THE DIVINE FACE—Good Luck Charms (*Ethiopian*)

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- 528 TRIMURTI SYMBOL  
 529 LINGAM SYMBOL—Propagation  
 530 LOTUS FLOWER—Trimurti Symbol  
 531 TRIMURTI SYMBOL

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- 532 WITCHES FOOT (*Celtic*)  
 533 INDUCES MADNESS (*Nordic*)  
 534 AGAINST WITCHCRAFT (*Nordic*)  
 535 HEAVENLY POWER (*Nordic*)  
 536 PROTECTS AGAINST POISON (*Nordic*)  
 537 ANGURGAPI—Uncertainty (*Old Icelandic*)  
 538 GINFAXI—Victory (*Old-Icelandic*)  
 539 GINNIR—Divine, Demonical (*Old-Icelandic*)  
 540 AEGISHJALMUR—Irresistibility (*Old-Icelandic*)  
 541 CROSS OF WOTAN (*Germanic*)  
 542 SYMBOL OF THE VEHMIC COURTS (*Germanic*)  
 543 ACHTWAN (*Germanic*)  
 544 WOLF'S HOOK (*Germanic*)  
 545 FIRE EYE (*Germanic*)  
 546 DRAGON'S EYE (*Germanic*)  
 547 WOLF'S CROSS (*Germanic*)

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- 548 to 551 MAGIC CIRCLES AND WAND OF DOCTOR FAUSTUS from J. Scheible's "*Das Kloster*"  
 552 DOCTOR JOHANNES FAUST AND MEPHISTOPHELES from Christopher Marlowe's "*Tragical Historie of D. Faust*" (1631)

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- 553 THE HOLY MAGIC CIRCLE  
 554 INDIAN—Mohammedan Magic Circle  
 555 to 557 SCHEMHAMPHORAS—Magic Circles to Discover Buried Treasures

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- 558 THE WITCH BY HANS WEIDITZ from Petrarca's "*Von der Artzney Beider Glück*" (1532)  
 559 to 565 THE MAGIC SEALS OF THE SEVEN ANGELS OF THE SEVEN DAYS OF THE WEEK  
 559 MICHAEL—Sunday  
 560 GABRIEL—Monday  
 561 SAMAEI—Tuesday  
 562 RAPHAEL—Wednesday  
 563 SACHIEL—Thursday  
 564 ANAEL—Friday  
 565 CASSIEL—Saturday

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*The Magic Seals of the Three Princes of the  
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566 PRINCE ALMISHAK

567 PRINCE ASHIRIKAS

568 PRINCE AMABOSAR

THE SIGNATURES OF THE SEVEN DEMONS  
from a pact drawn up in 1616 between  
Lucifer and Urbain Grandier, minister  
of St. Peter in Loudon, France (Bibli-  
othèque Nationale)

569 LUCIFER

570 BEELZEBUB

571 SATAN

572 ASTOROTH

573 LEVIATHAN

574 ELIMI

575 BAALBARITH

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*Magic Amulets*

576 MAKES GARMENTS AUSPICIOUS

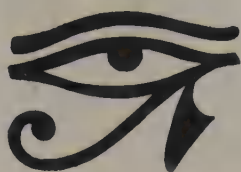
577 BRINGS SUCCESS, WEALTH, LONG LIFE

578 SECURES THE HELP OF GOOD SPIRITS

579 MAKES BUSINESS SUCCESSFUL

580 MAKES TRAVELING SAFE





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## MAGIC AND MYSTIC

SINCE THE DAWN OF human history man's mind was ruled and dominated by fear and hope of the invisible and impalpable powers behind the phenomena of nature and life, and the inexplicable occurrences around him. He attributed these powers to demons and devils, to angels and good spirits. He invented the weapons of magical and mystical rites and symbols to fight and appease the evil forces and to influence the good ones in his favor.

Rites and symbols of the ancient and oriental polytheistic religions and mythologies, gnostic gems and charms, oracles and mystic signs, Nordic runes, magic circles and amulets all served the same purpose: to exorcise the demons and to entreat the good spirits to give the adept scholar all the desirable things of life and to punish and destroy his enemies.



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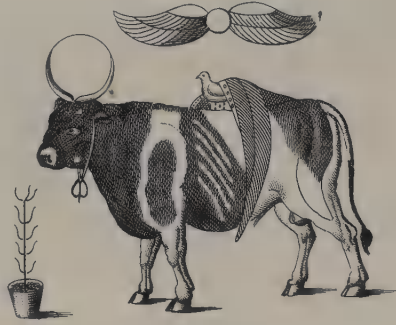
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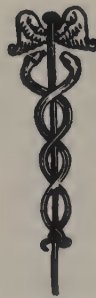
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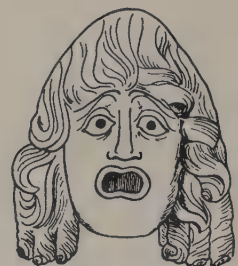
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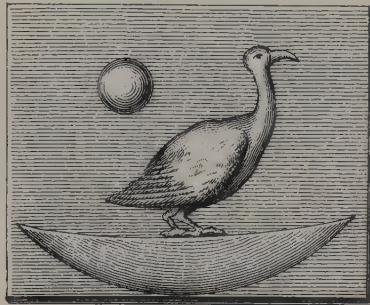
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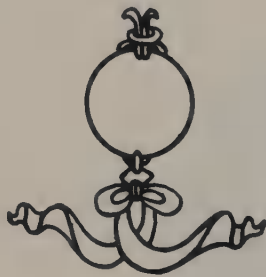
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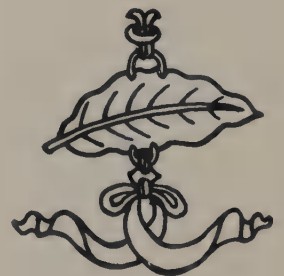
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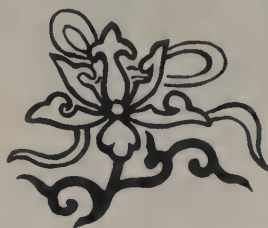
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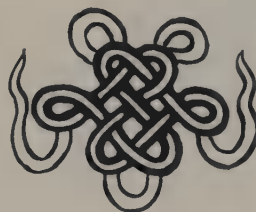
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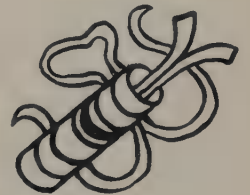
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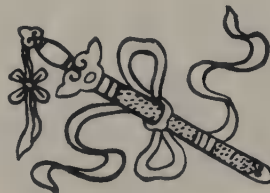
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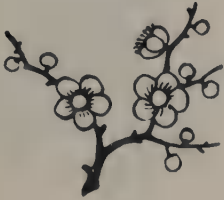
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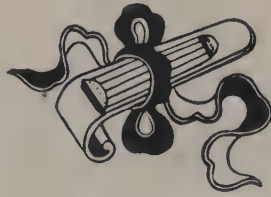
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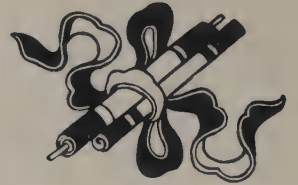
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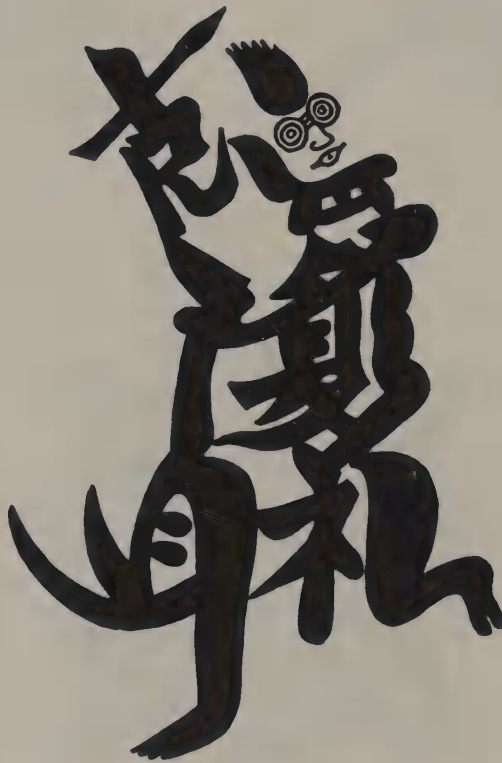
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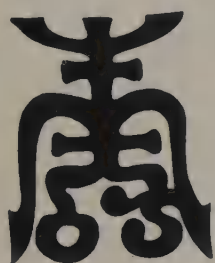
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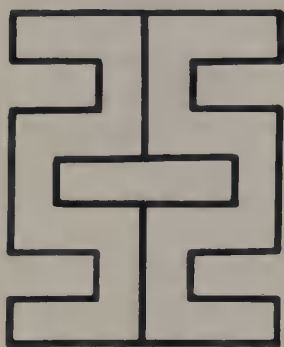
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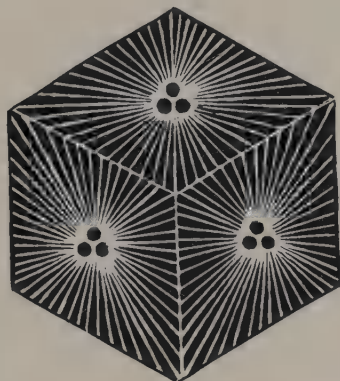
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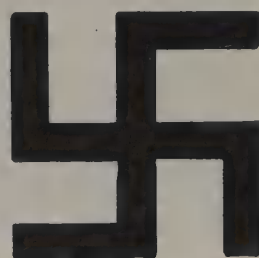
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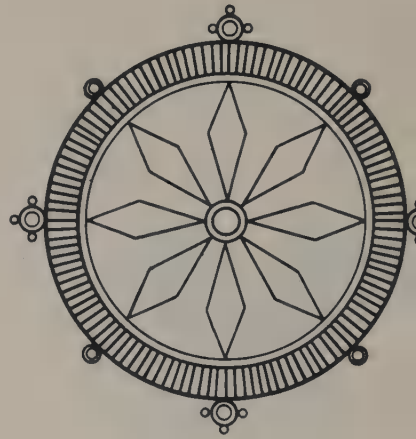
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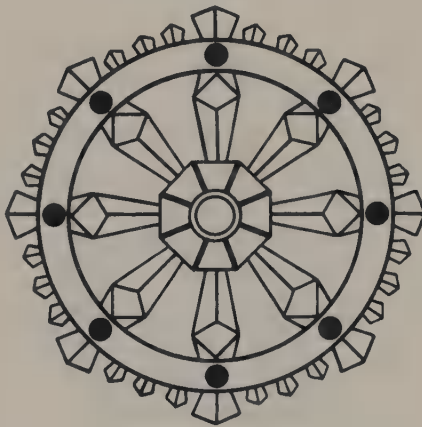
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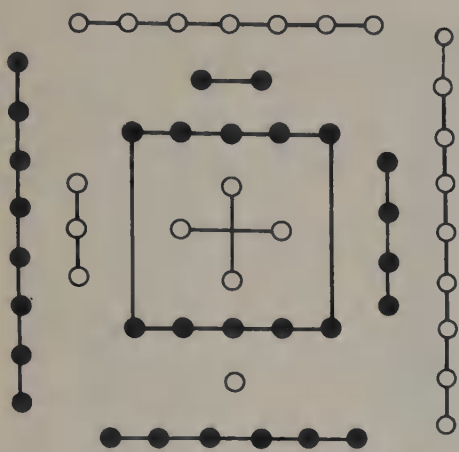
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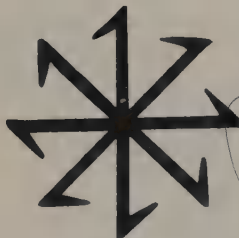
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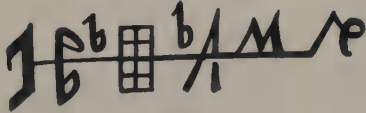
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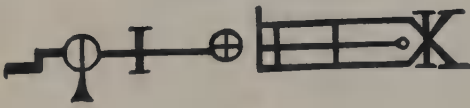
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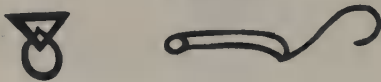
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*Raphaël.*



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*Anaël.*



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*Samael.*



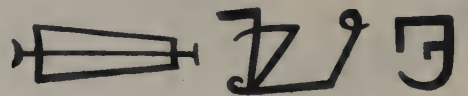
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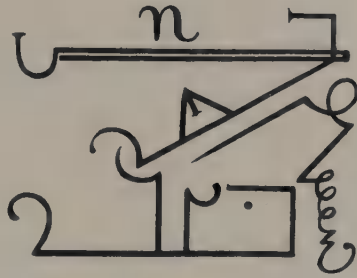


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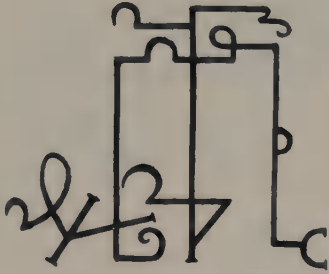
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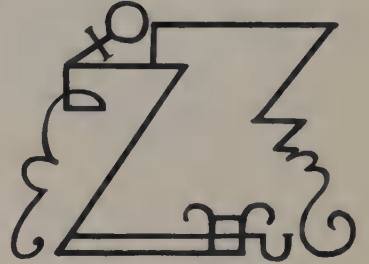
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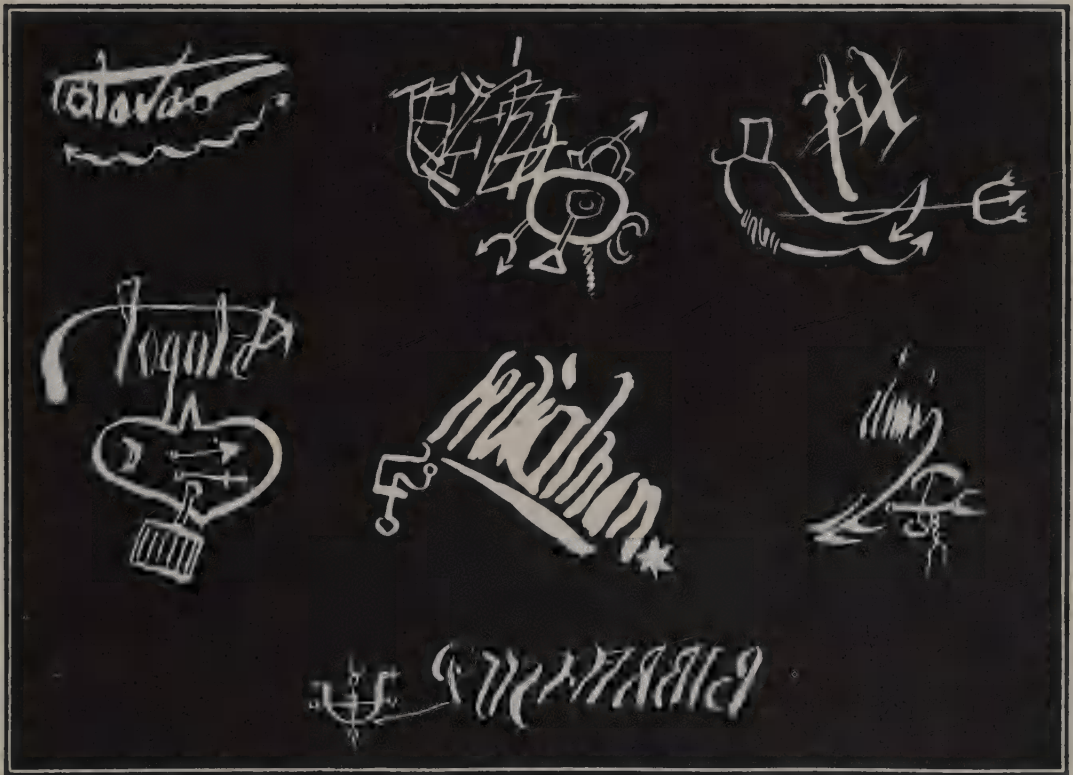
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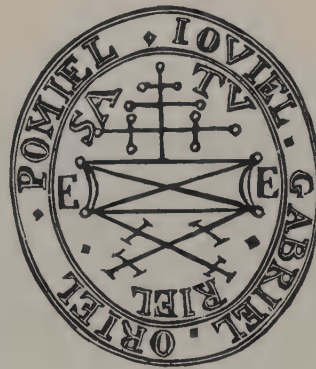
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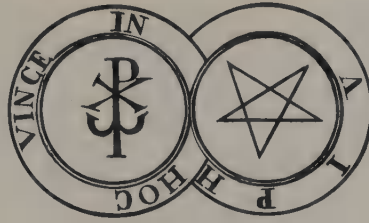
# CHURCH & RELIGION



## CHURCH AND RELIGION

- |  |   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
|--|---|----------------|----------------------|----------------|-----------|------------|--------------|------------|-------------|--------------------|-----------|--------------|-----------------|-----------|------------|---------------|----------------------|------------|--------------|----------------|-------------------------|-------------|------------|-------------|-------------------|----------------|----------------------------|------------|----------------|------------|-----------|------------|----------|---------------------|---------------|-------------|------------|--------------|---------------|--------------|---------------|-------------|---------------|-----------------|---------------|-------------|-----------------|---------------|-----------------|-----------------|---------------------|--------------|---------------|------------|--------------|---------------|-------------|---------------|-----------------|------------|-------------|-------------|--------------|------------|--------------------|
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Solomon's Seal</p> <p>597 THE SEVEN POINTED MYSTIC STAR</p> <p>598 THE EIGHT POINTED STAR OF REGENERATION</p> <p>599 THE HOLY SPIRIT</p> <p>600 THE TEN DISCIPLES OF JESUS</p> <p>601 THE TWELVE TRIBES OF ISRAEL</p> <p style="text-align: center;">PAGE 109</p> <p>602 THE HOLY TRINITY by Albrecht Dürer (1511)</p> <p style="text-align: center;">PAGE 110</p> <p><i>Early Christian Symbols from the Catacombs</i></p> <p>603 SUB ACIE DEDICAVERUM. To Those Who Died for the Truth</p> <p>604 DIIS MANIBUS. To the Spirit of the Blessed</p> <p>605 to 608 EARLY CROSSES</p> <p>609 to 612 ANCHOR CROSSES</p> <p>613 to 616 BABARUM CONSTANTINUM—Monograms of Christ</p> <p>617 FAITH</p> <p>618 HOPE</p> <p style="text-align: center;">PAGE 111</p> <p>619 CRUX DECUSSATA</p> <p>620 CRUCIFIXION</p> <p>621 ADONOI—The Lord</p> <p>622 MENORAH—The Old Testament</p> <p>623 PENTATEUCH—The Law</p> <p>624 THE TEN COMMANDMENTS</p> <p>625 THE SWORD OF EXPULSION</p> | <p>626 THE HOLY SPIRIT</p> <p>627 AGNUS DEI—The Lamb of God</p> <p>628 VIRGIN MARY</p> <p>629 JESUS OF NAZARETH, KING OF THE JEWS</p> <p>630 FAITH—LOVE—HOPE</p> <p>631 PEACE</p> <p>632 CROSS PORTALE</p> <p>633 GAMMADION</p> <p>634 PEACE</p> <p style="text-align: center;">PAGE 112</p> <p>635 TITLE PAGE TO "THEOPHYLA" by Hans Holbein The Younger (1525)—THE HOLY TRINITY, <i>the Symbols of the Evangelists</i> ST. JOHN, ST. LUKE, ST. MATTHEW, ST. MARK and the twelve Apostles.</p> <p style="text-align: center;">PAGES 113 to 116<br/><i>Crosses</i></p> <table style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 50%;">636 TRIUMPHANT</td> <td style="width: 50%;">668 GREEK—St. George</td> </tr> <tr> <td>637 CANTERBURY</td> <td>669 LATIN</td> </tr> <tr> <td>638 MASCLY</td> <td>670 LORRAINE</td> </tr> <tr> <td>639 CABLÉE</td> <td>671 MALTESE</td> </tr> <tr> <td>640 DEMI SARCELLED</td> <td>672 PAPAL</td> </tr> <tr> <td>641 FOURCHÉE</td> <td>673 PATRIARCHAL</td> </tr> <tr> <td>642 CHAIN</td> <td>674 POMMÉE</td> </tr> <tr> <td>643 TRONONNÉE</td> <td>675 POTENT—Jerusalem</td> </tr> <tr> <td>644 PHEONS</td> <td>676 QUADRATE</td> </tr> <tr> <td>645 INTERLACED</td> <td>677 EASTERN—St. Lazarus</td> </tr> <tr> <td>646 LAMBEAU</td> <td>678 RAGULY</td> </tr> <tr> <td>647 NEBULÉE</td> <td>679 CRUX STELLATA</td> </tr> <tr> <td>648 DOVETAILED</td> <td>680 ST. ANDREW—St. Patrick</td> </tr> <tr> <td>649 FUSILS</td> <td>681 ST. JULIAN</td> </tr> <tr> <td>650 BARBÉE</td> <td>682 URDÉE</td> </tr> <tr> <td>651 FICHÉE</td> <td>683 WAVY</td> </tr> <tr> <td>652 TAU—St. Anthony</td> <td>684 ENTRAILED</td> </tr> <tr> <td>653 AVELLAN</td> <td>685 FLEURY</td> </tr> <tr> <td>654 BOTTONÉE</td> <td>686 NESTORIAN</td> </tr> <tr> <td>655 BRANCHÉE</td> <td>687 BRETESSÉE</td> </tr> <tr> <td>656 CALVARY</td> <td>688 PERRONNÉE</td> </tr> <tr> <td>657 CELTIC—Iona</td> <td>689 ST. JAMES</td> </tr> <tr> <td>658 CLECHÉE</td> <td>690 PATERNOSTER</td> </tr> <tr> <td>659 CRAMPONÉE</td> <td>691 LOTHRINGIAN</td> </tr> <tr> <td>660 CROISSANTÉE</td> <td>692 INDENTED PATTÉE</td> </tr> <tr> <td>661 CROSSLET</td> <td>693 FLEURETTE</td> </tr> <tr> <td>662 BEZANT</td> <td>694 MILLRINE</td> </tr> <tr> <td>663 ST. PETER</td> <td>695 FITCHÉE</td> </tr> <tr> <td>664 ENGRAILED</td> <td>696 ROSICRUCIAN</td> </tr> <tr> <td>665 FRETÉE</td> <td>697 FLAMANT</td> </tr> <tr> <td>666 MOUSSUE</td> <td>698 CAPITEAU</td> </tr> <tr> <td>667 FORMÉE</td> <td>699 PATONCE PATTÉE</td> </tr> </tbody> </table> | 636 TRIUMPHANT | 668 GREEK—St. George | 637 CANTERBURY | 669 LATIN | 638 MASCLY | 670 LORRAINE | 639 CABLÉE | 671 MALTESE | 640 DEMI SARCELLED | 672 PAPAL | 641 FOURCHÉE | 673 PATRIARCHAL | 642 CHAIN | 674 POMMÉE | 643 TRONONNÉE | 675 POTENT—Jerusalem | 644 PHEONS | 676 QUADRATE | 645 INTERLACED | 677 EASTERN—St. Lazarus | 646 LAMBEAU | 678 RAGULY | 647 NEBULÉE | 679 CRUX STELLATA | 648 DOVETAILED | 680 ST. ANDREW—St. Patrick | 649 FUSILS | 681 ST. JULIAN | 650 BARBÉE | 682 URDÉE | 651 FICHÉE | 683 WAVY | 652 TAU—St. Anthony | 684 ENTRAILED | 653 AVELLAN | 685 FLEURY | 654 BOTTONÉE | 686 NESTORIAN | 655 BRANCHÉE | 687 BRETESSÉE | 656 CALVARY | 688 PERRONNÉE | 657 CELTIC—Iona | 689 ST. 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| 636 TRIUMPHANT   | 668 GREEK—St. George  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 637 CANTERBURY   | 669 LATIN   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 638 MASCLY   | 670 LORRAINE  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 639 CABLÉE   | 671 MALTESE   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 640 DEMI SARCELLED   | 672 PAPAL   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 641 FOURCHÉE   | 673 PATRIARCHAL   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 642 CHAIN  | 674 POMMÉE  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 643 TRONONNÉE  | 675 POTENT—Jerusalem  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 644 PHEONS   | 676 QUADRATE  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 645 INTERLACED   | 677 EASTERN—St. Lazarus   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 646 LAMBEAU  | 678 RAGULY  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 647 NEBULÉE  | 679 CRUX STELLATA   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 648 DOVETAILED   | 680 ST. ANDREW—St. Patrick  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 649 FUSILS   | 681 ST. JULIAN  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 650 BARBÉE   | 682 URDÉE   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 651 FICHÉE   | 683 WAVY  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 652 TAU—St. Anthony  | 684 ENTRAILED   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 653 AVELLAN  | 685 FLEURY  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 654 BOTTONÉE   | 686 NESTORIAN   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 655 BRANCHÉE   | 687 BRETESSÉE   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 656 CALVARY  | 688 PERRONNÉE   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 657 CELTIC—Iona  | 689 ST. JAMES   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 658 CLECHÉE  | 690 PATERNOSTER   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 659 CRAMPONÉE  | 691 LOTHRINGIAN   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 660 CROISSANTÉE  | 692 INDENTED PATTÉE   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 661 CROSSLET   | 693 FLEURETTE   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 662 BEZANT   | 694 MILLRINE  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 663 ST. PETER  | 695 FITCHÉE   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 664 ENGRAILED  | 696 ROSICRUCIAN   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 665 FRETÉE   | 697 FLAMANT   |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 666 MOUSSUE  | 698 CAPITEAU  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |
| 667 FORMÉE   | 699 PATONCE PATTÉE  |                |                      |                |           |            |              |            |             |                    |           |              |                 |           |            |               |                      |            |              |                |                         |             |            |             |                   |                |                            |            |                |            |           |            |          |                     |               |             |            |              |               |              |               |             |               |                 |               |             |                 |               |                 |                 |                     |              |               |            |              |               |             |               |                 |            |             |             |              |            |                    |

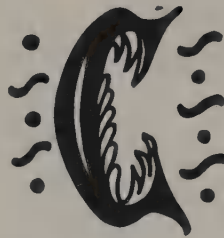




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## CHURCH AND RELIGION

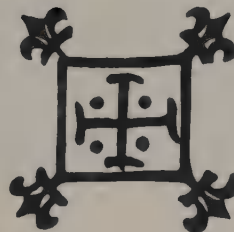
THE MONOTHEISTIC CHURCHES make use of religious symbols very sparingly or not at all. Only the Roman Catholic Church has a most extensive system of religious symbols. Through the use of the cross symbol by kings and knights in their crusades against the Islam many hundreds of new designs and shapes of the cross were created. It became an integral part of medieval church and court heraldry as well as the symbol of various orders and distinctions achieved by man.



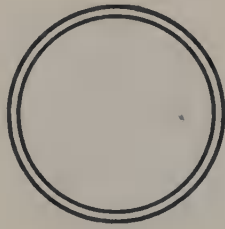
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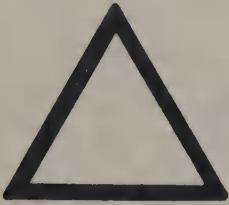
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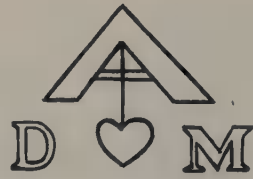


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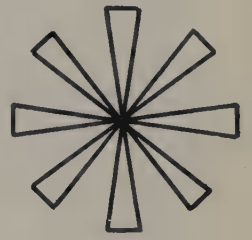
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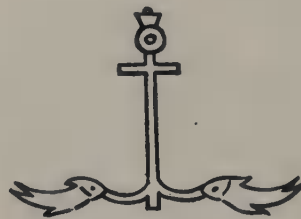
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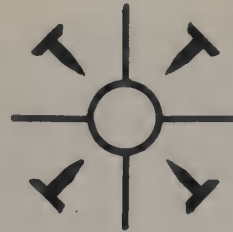
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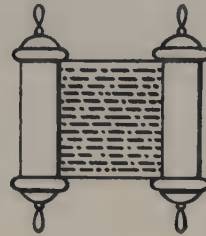
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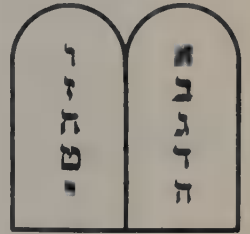
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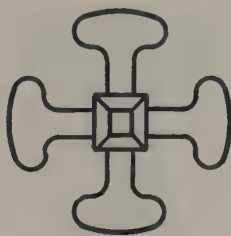


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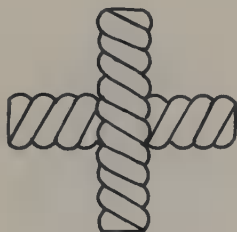
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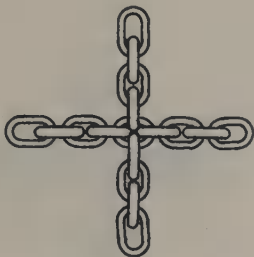
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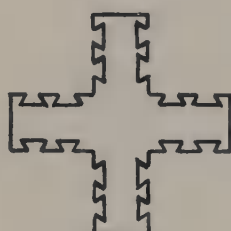
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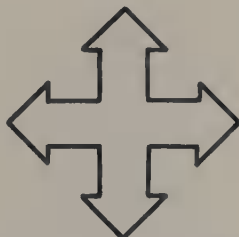
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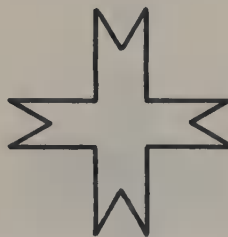
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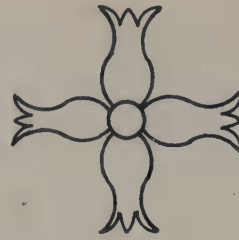
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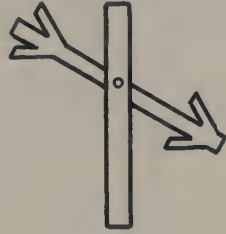
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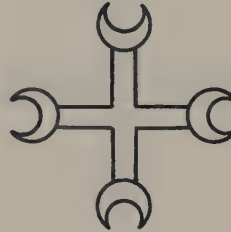
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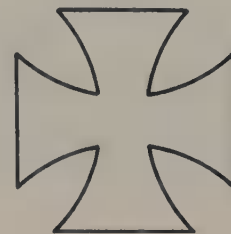
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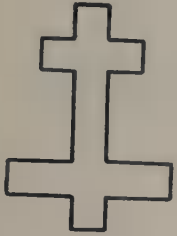




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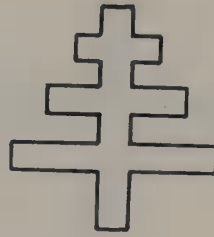
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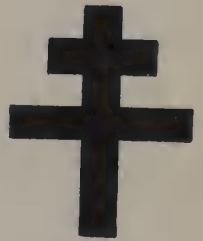
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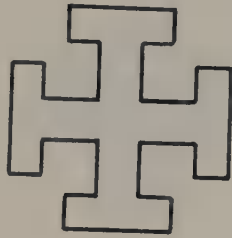
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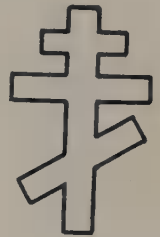
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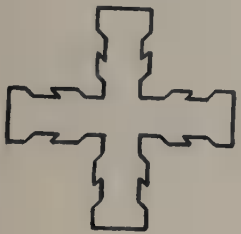
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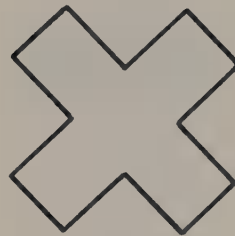
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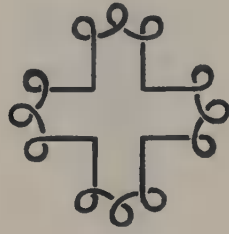
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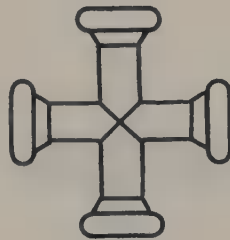
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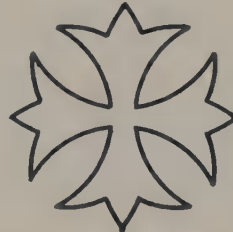
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# HERALDRY



# HERALDRY

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703 DUC DE BRABANT (France 1390)

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National Bibliothek*

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708 LION RAMPANT

709 BOAR RAMPANT

710 HORSE RAMPANT

711 IBEX RAMPANT

712 EAGLE DISPLAYED

713 DOLPHIN SALIENT

714 LEOPARD PASSANT

715 WINGS CONJOINED IN LURE

716 REST

717 CROSSED SWORDS

718 BOTEROL

719 CRESCENT

720 ROSE

721 LIME

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723 OAK-BRANCH

724 ESCARBUNCLE

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726 ANGLES

727 ANNULET

728 TRESSURE COUNTER-FLEURY

729 WHEEL

730 WHEEL OF CLEVES

731 CRANCELIN

732 PRINCE OF WALES

733 DACRE

734 HARRINGTON

735 HASTINGS

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737 LACY

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749 FERRER

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755 WEST PRUSSIA

756 NAPOLEON BONAPARTE

757 AUSTRIA-HUNGARY

758 POPE ALEXANDER IV

759 GOTHIC

760 RENAISSANCE

761 ROMAN

762 MACEDONIAN

763 GREEK

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773 HOUSE OF DE BERGHES (1511)

774 WALDAUF VON WALDENSTEIN (1500)

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776 HOUSE OF RIETER

777 HALLER VON HALLERSTEIN

778 HOUSE OF GREYFFEN

779 HOUSE OF MONESSE

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781 ELIZABETH, QUEEN OF HENRY VII (1465-  
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782 DUKES OF BAVARIA (1618)

783 HOUSE OF MEDICI (16th Century)

784 HOUSE OF HESSE (1622)

785 ABBESS ANNA VIII (Nonnberg, 1588-  
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786 BISHOP CHRISTOPH (Brixen 1509-1521)  
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787 BISHOP GEORG III (Bamberg 1505-1522)  
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788 POPE ALEXANDER VII (1655-1667) by  
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789 RIEDESEL VON EISENBACH by Jost Amman

790 STAINHEYMER VON FRANKFURT by Jost  
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COATS OF ARMS from "Geschlechterbuch  
der Heiligen Reichsstadt Nürnberg"

791 MUFFEL VON NEUENMARK

792 THE HOUSE OF TUCHER

793 THE HOUSE OF WELSER



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## HERALDRY

HERALDRY IS AN OUTGROWTH of the love of medieval rulers and knights for outward distinction, pomp, luxury and splendor.

The designs of armorial bearings were an important part of the artistic expression of medieval taste and the genealogical knowledge of badges, knots, charges, crests, coats of arms, pennons, helmets, and other devices of distinction and family symbols became a science in the early centuries. All the leading artists of that period contributed their creations to this splendid pageantry of the Dark Ages.

Heraldic family symbols and devices are the most elaborate and impressive group of artistic signs. It is not only the multitude of heraldic designs that are so impressive. It is also the accumulation of the artistic skill and ability of generations of artists and craftsmen that we appreciate. We find in heraldry an unlimited sphere of expression throughout an epoch of more than 1000 years.



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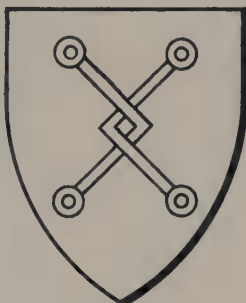
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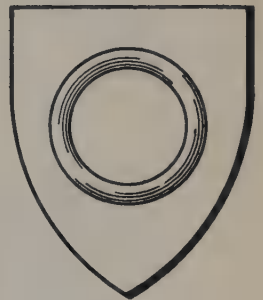
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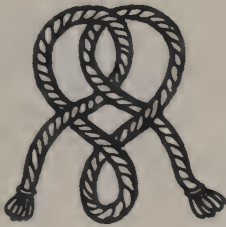
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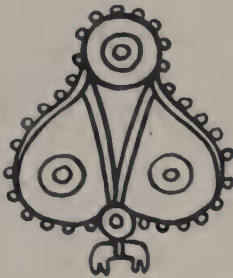
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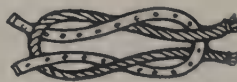
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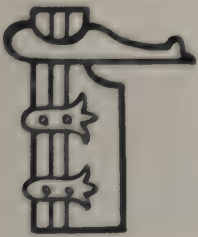
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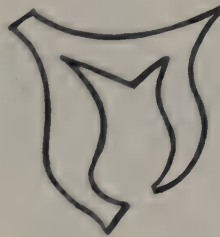
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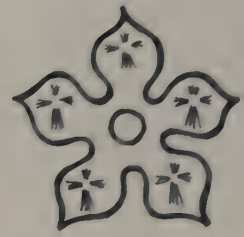
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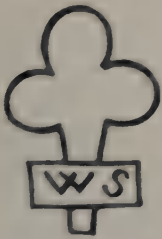
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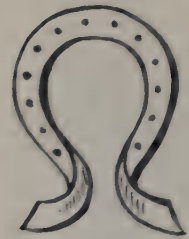
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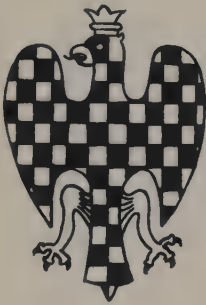
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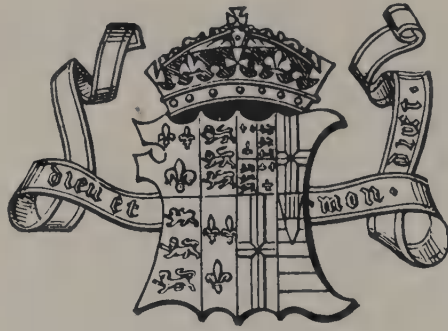
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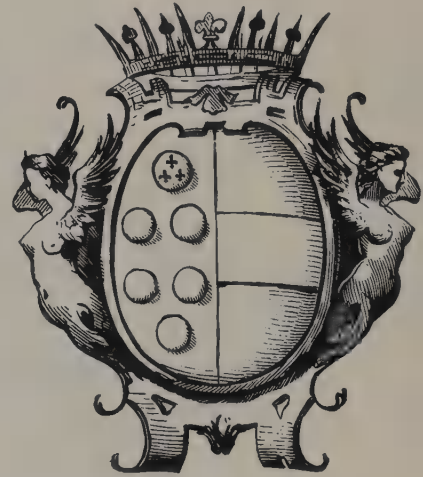
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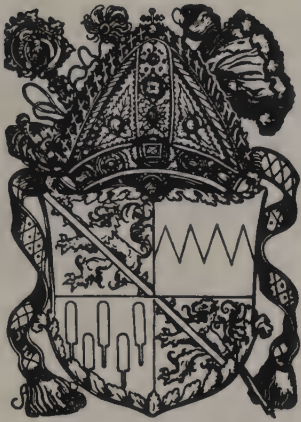


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# Monsters & Imaginary Figures



## MONSTERS & IMAGINARY FIGURES

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- 794 THE SEVEN CARDINAL SINS by Hans Baldung-Grien from Kaisersperg's "*Buch Granatapfel*" (1510)

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 796 GORGON (*Greek*)—The Terror  
 797 CRIOSPHINX (*Egyptian*)—The Silence  
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 799 MINOTAURUS (*Greek*)—The Monster  
 800 BA (*Egyptian*)—The Soul  
 801 TRITON (*Greek*)—The Soother of the Waves  
 802 FURIA (*Roman*)—The Vengeance  
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- 809 THE TEMPTATION OF ST. ANTHONY by Lucas Cranach the Elder (1506)

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## MONSTERS AND IMAGINARY FIGURES

OUR ANCESTORS IN BYGONE times blamed their misfortune and good luck, their fears, and hates and hopes on all kinds of invisible beings. To lessen the psychological strain of the unknown that interfered constantly with their lives our forefathers found it wise to give these invisible powers symbolic form no matter how frightful that form might be. They then knew what they were up against.

Crawling and flying beasts of prey, fantastic creatures that were part-human and part-animal arose from the human mind to populate forests and mountains, skies and oceans. Throughout the centuries these creatures were responsible for good and bad happenings in human life, and they had to be fought and bribed, appeased and thanked.

We should not shake our heads over these fantastic superstitions of our ancestors or dispose of them as incredulous. We still are not over that hump today. Even in our modern time too many people outside the jungle and voodoo country still believe in all kinds of animal magic. Werewolves and vampires still roam parts of our planet. Bats are hellbent to fly into women's hair and scalp them. Black cats cross our path to bring misfortune. The sea serpent pops up faithfully every year on the desks of our newspaper editors and gets oceans of printer's ink to splash around in comfortably. But the most horrible of all contemporary monsters is the mouse who still throws womanhood all over the globe into spasmodic fits.



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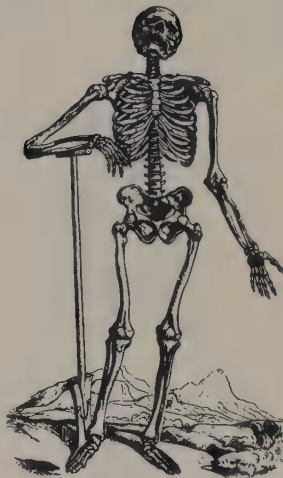
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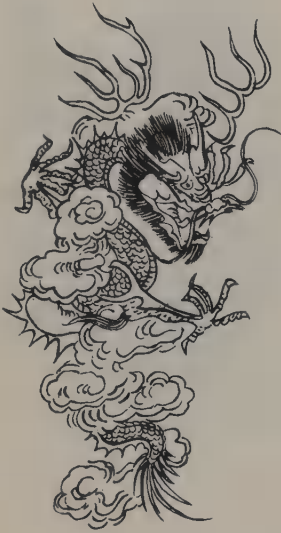
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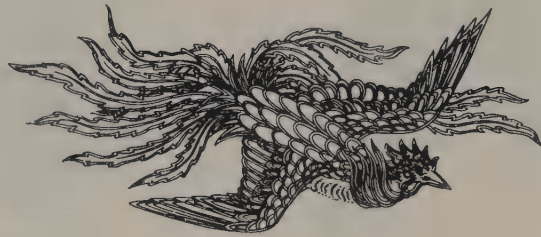
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# Japanese Crests



# JAPANESE CRESTS

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829 STANDARD BEARER by Totoya Hokkei  
(1780-1850)

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830 KIKUMON—Chrysanthemum Crest of the  
Emperor

831 KIRIMON—Paulownia Imperialis Crest of  
the Empress

832 to 834 DRAGON CRESTS

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835 SHOGUN—Military Governor (1603)

TREES, PLANTS AND LEAVES

836 HOLLYHOCK LEAVES

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838 WISTERIA

839 PINE TREE

840 BAMBOO

841 PINE BRANCHES

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*Flowers, Fruit and Vegetables*

842 IRIS

843 GENTIAN

844 CLOVES

845 TREE PEONY

846 CHERRY BLOSSOM

847 ORANGE

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853 to 854 CANOPIES

855 to 857 UMBRELLAS

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866 SCYTHES

867 SCISSORS

868 HARP BRIDGES

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871 BELL

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897 DRAGONFLIES

898 CENTIPEDES

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901 DOVE

902 TORTOISE

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904 LOBSTER

905 CRAB

906 ANTLERS

907 SHELLS

908 LIONS

909 HORSE

910 HARE

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911 to 943 SCROLLS AND FORMS



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## JAPANESE CRESTS

CRESTS OR BADGES ARE the expressive form of Japanese heraldry. The family symbol, or *mon*, was known in Japan as early as 900 A.D. and reached its highest development during feudal times.

These crests are all in simple lines, beautifully and artistically designed. Derived from ancient textile patterns, the *mon* is used on everything that belongs to the family, including their clothing. These patterns, woven or embroidered, are worn on each garment in five places: on each sleeve, on each breast, and at the back of the neck. They are omitted only on wedding robes, mourning robes and hara-kiri garments.

The subjects of these symbols are unlimited: animals, birds, insects, butterflies, flowers, petals, vegetables, trees, leaves, armor, tools, accessories, and all kinds of objects of daily living. They are always executed with the subtle feeling for line and space that is so characteristic of the Japanese artist.



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# MARKS & SIGNETS



عبد المجيد خان ابن محمود المصفر دايمًا

## MARKS AND SIGNETS

### PAGE 155

- 944 OTTOMAN TUGHRA—Seal and Signature of Abdul-Medjid Ibn Mahmud, Sultan of Turkey (1822-1861)

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- 945 RAMSES II, King of Egypt (1324-1258 B.C.)  
 946 CLEOPATRA II, Queen of Egypt (69-30 B.C.)  
 947 SARDANAPALUS I, King of Assyria (668-626 B.C.)  
 948 XERXES, King of Persia (486-456 B.C.)

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- 949 Great Seal and Talisman of EMPEROR CHOW SI'ANG, founder of the CH'IN DYNASTY, from which CHINA takes its name (about 215 B.C.)

#### *Forms of Chinese Seals*

- 950 WINE CUP—Pleasure  
 951 CASH—Wealth  
 952 A LADY'S EYEBROW—Love  
 953 YIN TZU  
 954 YANG TZU  
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#### *Seals and Signatures of Japanese Artists*

- 956 KUDARA KAWANARI, ink painter (780-853)  
 957 KINYA RITSUO, lacquer painter (1663-1747)  
 958 OGATA KOREMOTO KENZAN, potter and porcelain painter (1663-1743)  
 959 CHOJIRO AMEYA-RAKU, potter (about 1516)  
 960 MEITSHIO, ink painter (1351-1427)  
 961 TOYO SESHU, ink painter, garden architect and poet (1420-1506)  
 962 SHUGETSU, ink painter (? -1520)  
 963 KATSUSHIKA HOKUSAI, painter, illustrator and engraver (1760-1849)

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#### *Stonemasons*

- 964 to 965 POMPEIAN  
 966 to 967 GREEK-CRETAN  
 968 to 971 ROMAN  
 972 TRANSPORT OF A STONE FIGURE AT NINEVEH  
 973 to 976 BYZANTIAN  
 977 to 980 EARLY GOTHIC  
 981 BRICK MANUFACTURING IN EGYPT  
 982 to 987 LATE GOTHIC  
 988 to 991 RENAISSANCE  
 992 STONEMASONS AT WORK by Hans Weiditz (1532)

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#### *Merchants*

- 993 DUTCH TRADER by the Master W. With the Key (15th Century)  
 994 to 997 (14th Century)  
 998 to 1001 (15th Century)  
 1002 THE MERCHANT by Jost Amman from "Beschreibung Aller Stände (1568)  
 1003 to 1006 (16th Century)  
 1007 to 1010 (17th Century)  
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- 1015 MERCURY AND THE ARTISANS by Hans Sebald Beham (16th Century)

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#### *Painters*

- 1016 MICHELANGELO BUONARROTI, Italian painter, sculptor, architect and poet (1475-1564)  
 1017 JACOPO PALMA, Italian painter, called *Il Giovine* (1544-1628)  
 1018 ANTHONIS VAN DYCK, Dutch painter and engraver, pupil of Peter Paul Rubens (1599-1641)  
 1019 HERRI DE BLESS, Flemish painter, called *Civetta* (1480-1550)  
 1020 ANTONIO ALLEGRI DA CORREGGIO, Italian painter (1494-1534)  
 1021 GIOVANNI BATTISTA TIEPOLO, Italian painter (1696-1770)  
 1022 ADRIEN VAN DE VENNE, Dutch painter (1589-1662)  
 1023 LUCAS CRANACH THE ELDER, German painter and engraver (1472-1553)  
 1024 FRANS HALS, Dutch painter (1584-1666)  
 1025 JONATHAN RICHARDSON, English painter (1665-1745)  
 1026 JAN VAN DER LYS, Dutch painter (1600-1657)  
 1027 BAREND VAN BRUSSEL, Flemish painter (1491-1542)  
 1028 GERARD DE LAIRESSE, Dutch painter (1640-1711)  
 1029 PIETRO PERRUGINO, Umbrian painter (1446-1523)  
 1030 VINCENCO CIVERCHIO, Italian painter (1470-1540)  
 1031 CORNELIUS ENGELBRECHTSEN, Dutch painter (1468-1533)  
 1032 WENDEL DITTERLEIN, German painter (1550-1599)  
 1033 LUCAS VAN LEYDEN, Dutch painter (1494-1533)  
 1034 FRANS FLORIS, Dutch painter and engraver (1516-1570)

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*Engravers*

- 1035 ALBRECHT DÜRER, German painter, engraver, sculptor and architect (1471-1528)
- 1036 MASTER I. B. WITH THE DOVE, Italian engraver (about 1500)
- 1037 MASTER I. M. VAN ZWOLLE, Dutch engraver (second half of 15th Century)
- 1038 URS GRAF, Swiss goldsmith, painter and engraver (1485-1527)
- 1039 ISRAHEL VAN MECKENEM, Dutch goldsmith and engraver (1450-1503)
- 1040 PETER FLÖTNER, Swiss engraver and sculptor (1485-1546)
- 1041 ADAM FUCHS (FUX), German engraver ( ? -1616)
- 1042 JOANNES DUVET, French engraver, called MASTER OF THE UNICORN (1485-1551)
- 1043 ISABELLA QUATREPOMME, French woman engraver (about 1520)
- 1044 JÖRG BREU THE YOUNGER, German painter and engraver (1510-1547)

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- 1045 REINECKE VAM DRESSCHE, German goldsmith and armorer (about 1484)
- 1046 WENZEL JAMNITZER, Austrian goldsmith (1508-1588)
- 1047 JOHN BELTON, English goldsmith (about 1525)
- 1048 LUDWIG KRUG, German goldsmith and engraver (1510-1559)
- 1049 CHARLES LOUIS AUGUSTE SPRIMAN, French goldsmith (about 1775)
- 1050 HENRY CLAVEL, French goldsmith (about 1780)
- 1051 ALEXANDRE DE ROUSSY, French goldsmith (1758-1784)
- 1052 WORKSHOP OF A FRENCH GOLDSMITH by Étienne Delaulne (1576)

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- 1053 BELL FOUNDRY by Jost Amman from "*Beschreibung Aller Stände*" (1568)
- 1054 PETER VISCHER, German bell founder and sculptor (1455-1529)
- 1055 PETER WIERSBERG, German steel founder, smith and armorer (1580-1617)
- 1056 JOST TAUCHEN, German bronze founder (1400-1476)
- 1057 SHOP OF A BLACKSMITH, Italian woodcut (16th Century)

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- 1058 ARMS OF BENVENUTO CELLINI, Italian goldsmith and sculptor (1500-1571)

- 1059 ANTONI STRADIVARI, Italian violin maker, pupil of Nicolo Amati (1644-1737)
- 1060 JEHAN BRISETOUT, French stained glass window painter (about 1420)
- 1061 ANDREA GUERNARI, Italian violin maker (1618-1695)
- 1062 JOHANN WILHELM MEIL, German wood sculptor and engraver (1733-1805)
- 1063 HANS SACHS, German shoemaker, poet and meistersinger (1494-1576)
- 1064 GOTTFRIED LEYGEBE, German steel etcher (1630-1683)
- 1065 DANIEL HOPFER, German sword etcher and engraver (1470-1536)
- 1066 JOHN TALMAN, English amateur artist and antiquary ( ? -1726)
- 1067 HENRY BLÜM, Swiss sculptor (16th Century)

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- 1068 AUSTRIA (15th Century)
- 1069 GERMANY (15th Century)
- 1070 FRANCE (15th Century)
- 1071 ITALY (15th Century)
- 1072 ARMORERS by Hans Burgkmair The Elder from *Treitzsauerwein's "Weiss Kunig"* (1516)
- 1073 FOUNDRY by Hans Weiditz (1536)
- 1074 ITALY (16th Century)
- 1075 HUNGARY (16th Century)
- 1076 SPAIN (16th Century)
- 1077 ITALY (16th Century)
- 1078 T. DOMINGO, Toledo (1590)
- 1079 GERMANY (16th Century)
- 1080 PHILIP NEGROLI, Milano (1530)
- 1081 COLMAN HELMSCHMIDT, Augsburg (1532)
- 1082 WETZEL MATHIAS TEINTURIER, Paris (1632)

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- 1083 POPE AND EMPEROR from Hartmann Schedel's "*Liber Cronicarum*" (1493)
- 1084 FRIEDRICH I (*Barbarossa*), Holy Roman Emperor (1123-1190)
- 1085 CHARLES THE GREAT (CHARLEMAGNE), Emperor of the West, King of the Franks (742-814)
- 1086 LOUIS PHILIPPE I, King of France (1773-1850)
- 1087 LOUIS XII, King of France (1462-1515)
- 1088 HENRY VIII, King of England (1491-1547) and ANNE BOLEYN, his second wife (1507-1536)
- 1089 JOSEPHINE-JEANNE MARIA ANTOINETTE, Queen of France (1755-1793)

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*Clergy and Scholars*

- 1090 CÉSARE BORGIA, Italian Cardinal (1478-1507)  
 1091 ARMAND-JEAN DU PLESSIS, DUC DE RICHELIEU, French Cardinal and statesman (1585-1642)  
 1092 MARTIN LUTHER, German scholar and reformer (1483-1546)  
 1093 CHARLES COTIN, French abbot, scholar and poet (1604-1682)  
 1094 HUGH OLDHAM, Bishop of Exeter ( ? - 1590)  
 1095 SCHOLAR AND PUPILS from Brunshwig's "Liber de Arte Destilandi de Simplicibus" (1500)

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*Stud Brands*

- 1096 ROAMING HORSES by Hans Baldung Grien (1534)  
 1097 TRAKEHNEN. East Prussia  
 1098 KLADRUP. Czechoslovakia  
 1099 LIPPZA. Italy  
 1100 GRADITZ. Germany  
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- 1106 FAËNZA (1482)  
 1107 MALAGA (1450)  
 1108 FROLI (1510)  
 1109 GUBBIO (1480)  
 1110 FERRARA (1510)  
 1111 CHAFFAGIOLO (1500)  
 1112 PESARO (1480)  
 1113 FAËNZA (1510)  
 1114 SIENNA (1510)  
 1115 DERUTA (1545)  
 1116 NAPOLI (1525)  
 1117 URBINO (1551)  
 1118 CASTEL DURANTE (1562)  
 1119 DELFT (1671)  
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 1121 DELFT (1675)  
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 1126 VENETIAN POTTERS AT WORK from J. Biringuccio's "De la Pirotechnia" (1540)

- 1127 POTTERS WORKSHOP, Italian woodcut (16th Century)  
 1128 DOCCIA (1737)  
 1129 NIDERVILLER (1754)  
 1130 FRANKFURT (1742)  
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 1133 HUBERTUSBURG (1770)  
 1134 VOISIN LIEU (1839)  
 1135 TYLER'S PORT, PA. (1830)  
 1136 NEVERS (1870)

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- 1137 to 1139 HOUSE OF MEDICI. Firenze (1575-1588)  
 1140 CAUGHLEY (1772)  
 1141 STAFFORD BOW (1775)  
 1142 ST. PETERSBURG (1762)  
 1143 SEVRES (1745)  
 1144 NYMPHENBURG (1758)  
 1145 LILLE (1784)  
 1146 NYON (1780)  
 1147 CHANTILLY (1725)  
 1148 ORLEANS (1753)  
 1149 VINCENNES (1767)  
 1150 HÖCHST (1775)  
 1151 S'GRAVENHAGE (1778)  
 1152 GERONA (1760)  
 1153 TOURNAY (1750)  
 1154 CAPO DI MONTE (1789)  
 1155 WORCESTER (1751)  
 1156 DUBLIN (1770)  
 1157 CROWN DERBY (1790)  
 1158 LUDWIGSBURG (1806)  
 1159 ST. AMAND (1815)  
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*Tapestry*

- 1161 RINALDO BOTERAM. Ferrara (1450)  
 1162 THOMAS NOKERMANN. Oudenarde (1540)  
 1163 NICOLAS KARCHER. Firenze (1553)  
 1164 NICOLAS J. B. ROSSI. Mantua (1550)  
 1165 WILHELM DE PANNEMAKER. Brussel (1546)  
 1166 BRUSSEL (1528)  
 1167 OUDENARDE (16th Century)  
 1168 FLANDERS (16th Century)  
 1169 JEAN REAS. Brussel (17th Century)  
 1170 AUBUSSON (16th Century)  
 1171 PARIS (17th Century)  
 1172 TOURNAI (1717)  
 1173 NANCY (1705)



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## MARKS AND SIGNETS

IN ANCIENT TIMES symbols, signets, marks and monograms were the prerogatives of gods, deities, and the members of the ruling classes, the kings, priests, generals and other state officials.

Numerous examples of the most fantastic and skillful work of architects, sculptors, painters, scribes and artisans were excavated in the last century from the soil of ancient Chaldea, Babylon, Assyria, Egypt, Greece and Rome. But no names or signatures of the creators of all these artistic works were handed down to us, because actually the creators were only the skilled and educated slaves of their masters. Artwork of every description was signed with the names of the masters, and not of the artists.

In the Middle Ages when artists, artisans and merchants began to break their slave shackles, more and more of their personal signets, marks and names appeared on their work and possessions. Thereafter throughout the centuries the names and marks of stonemasons, sculptors, painters, engravers, goldsmiths, armorers, paper-makers, potters, printers, porcelain manufacturers and so forth began to flow forth on their work in an unending stream until in the last two centuries every human being became the rightful owner of a personal name and signature.



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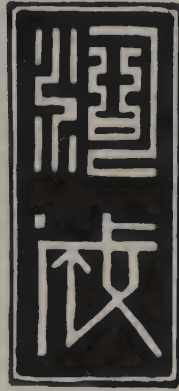
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明此筆



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雪舟筆



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秋月筆



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秋月筆

秋月筆



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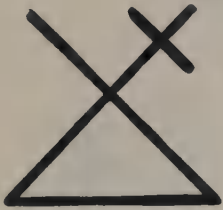
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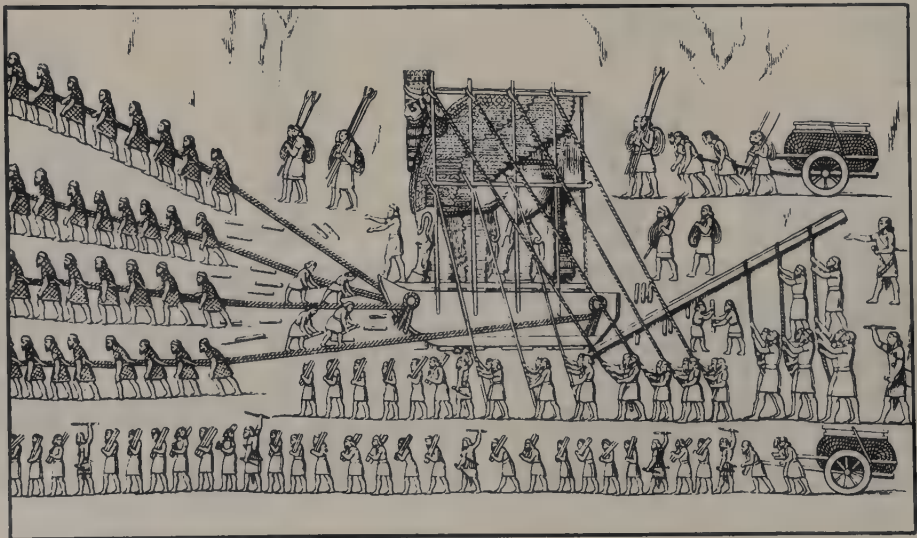
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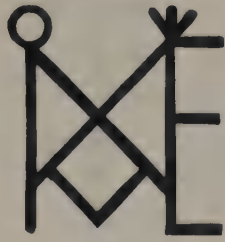


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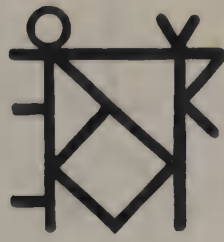


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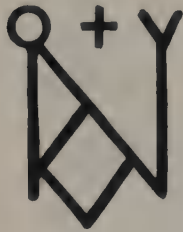




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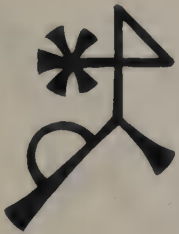
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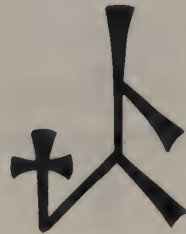
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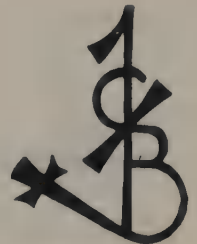
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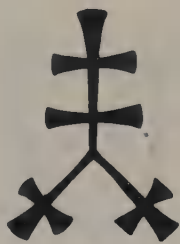
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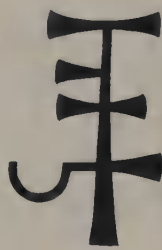
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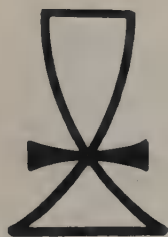
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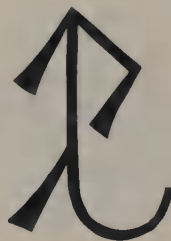
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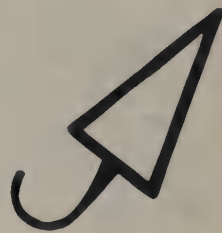
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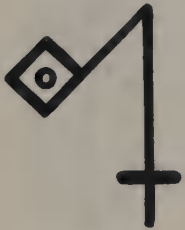
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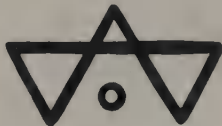
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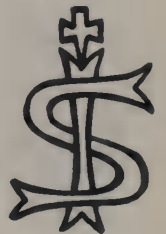
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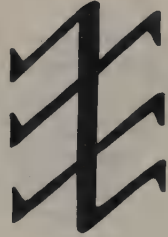
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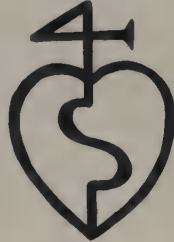
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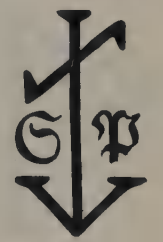
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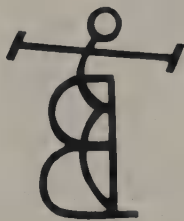
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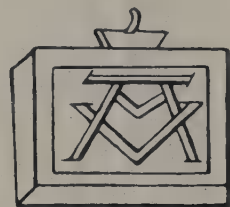
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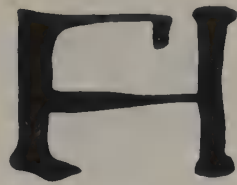
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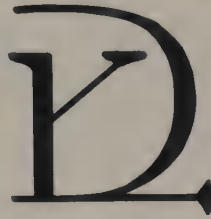
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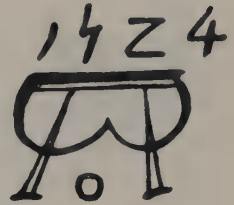
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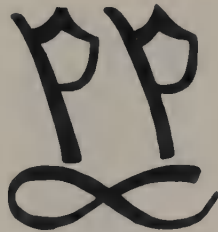
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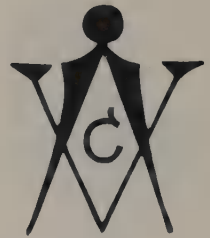
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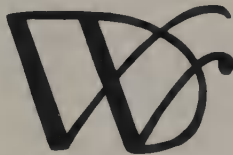
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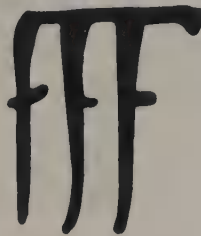
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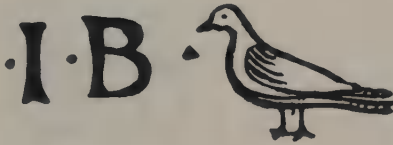
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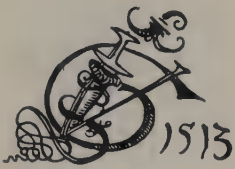
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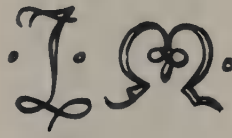
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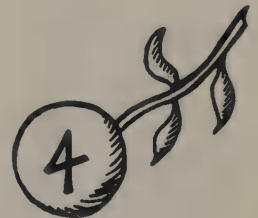
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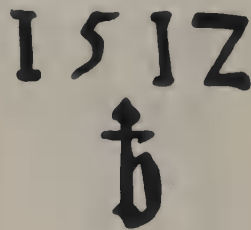
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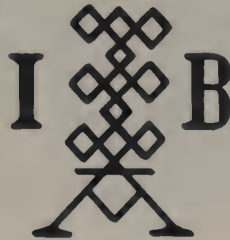




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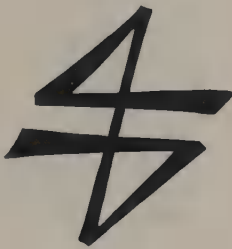
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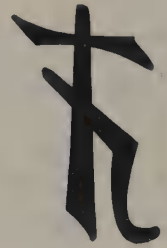
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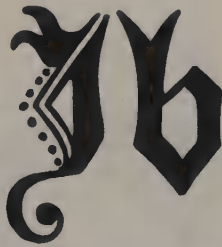
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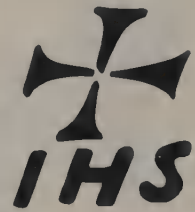
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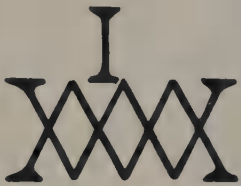
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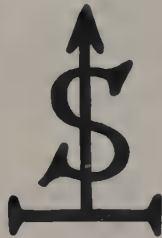
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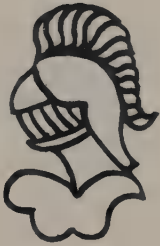
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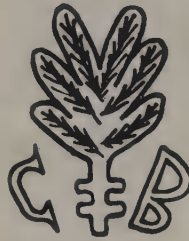
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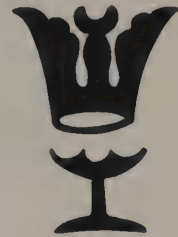
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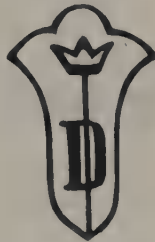
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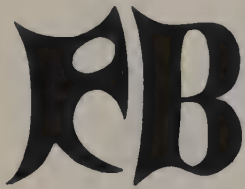
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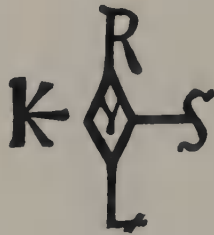
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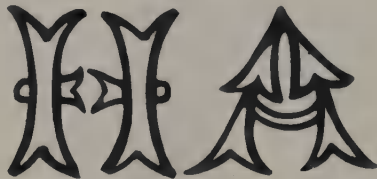
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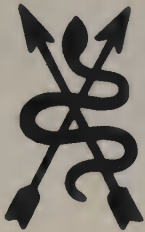
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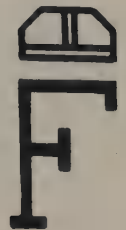
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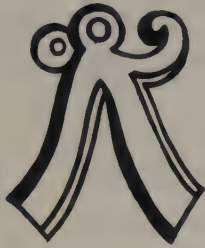


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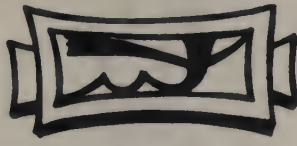
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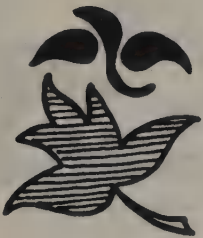
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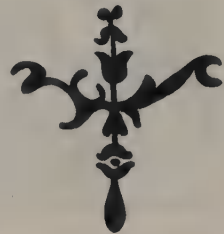
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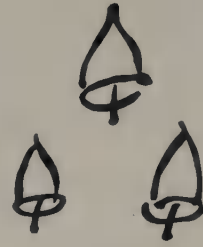
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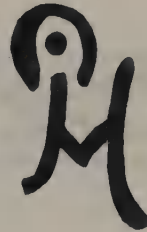
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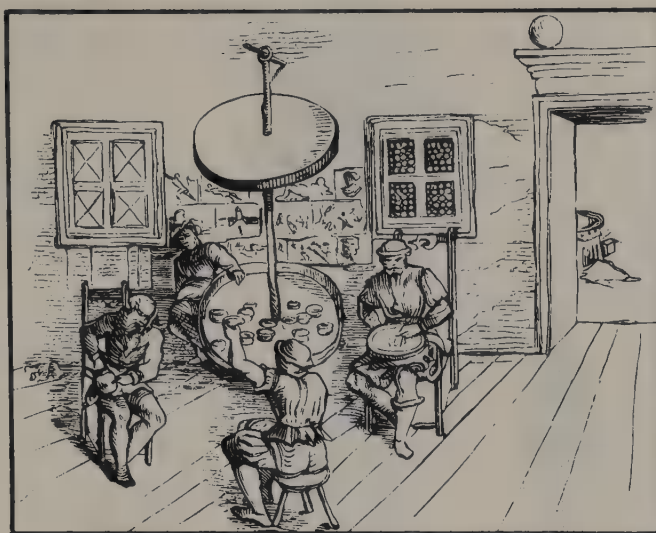
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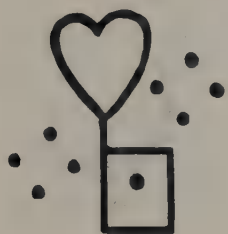
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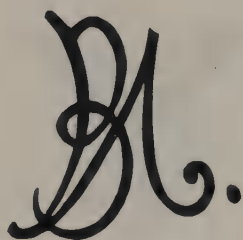
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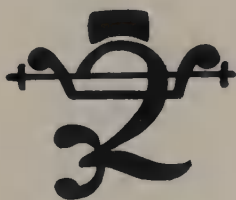
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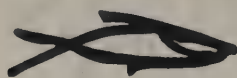
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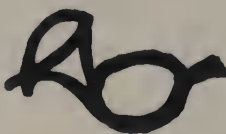
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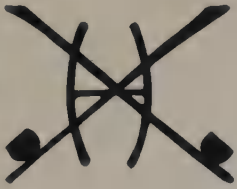
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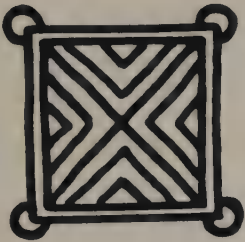
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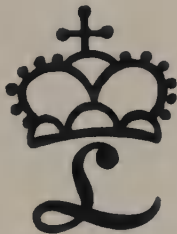
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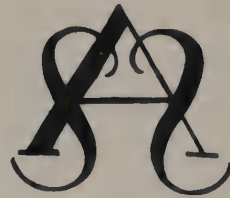
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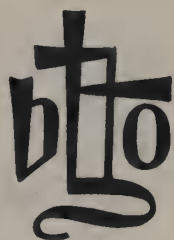
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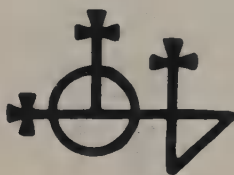
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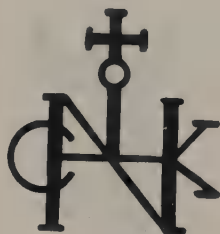
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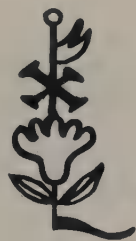
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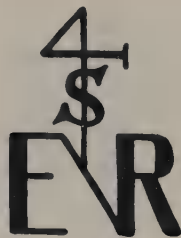
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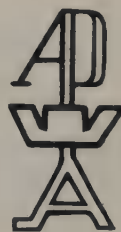
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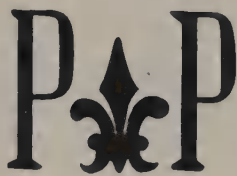
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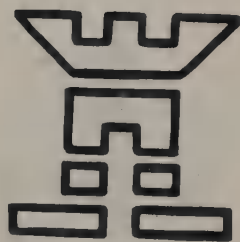
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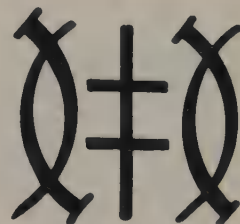
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# WATERMARKS



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## WATERMARKS

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## WATERMARKS

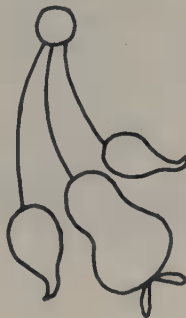
THE TRANSPARENT SIGNS on old paper called watermarks are the impressions of wire figures. In days of old these figures were bent from wire and put on the sieves on which a thin layer of pulp was spread out. They pushed a little water out of the wet paper mass, and when the sheet was finished and dry, a transparent image of these wire figures became visible.

Watermarks are strictly an occidental feature. No oriental papers from the Far East or Arabia ever show signs of this kind. The oldest known watermarks were found on Italian paper made in Bologna and Fabiano at the turn of the 13th century.

It is a fair guess that the possibility of producing these transparent signs on paper was discovered accidentally by some unknown Italian papermaker who may have overlooked a piece of wire on his sieve. Since that time watermarks depicting religious, mystic, and worldly symbols have become common practice in occidental papermaking.



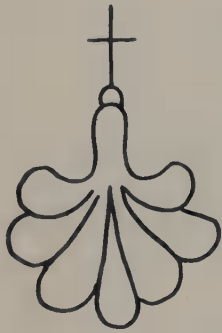
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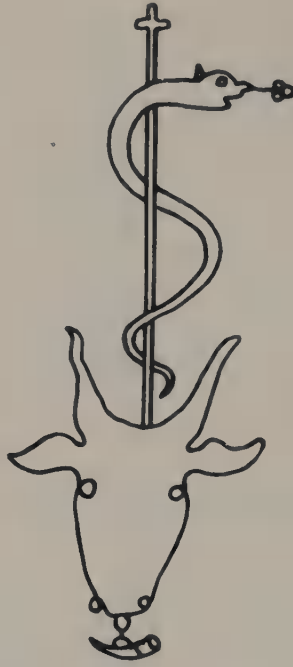
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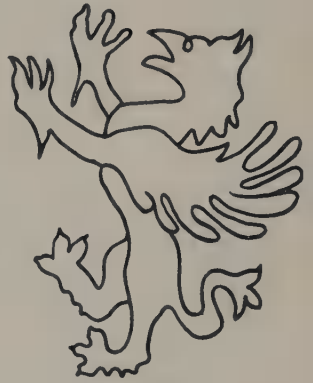
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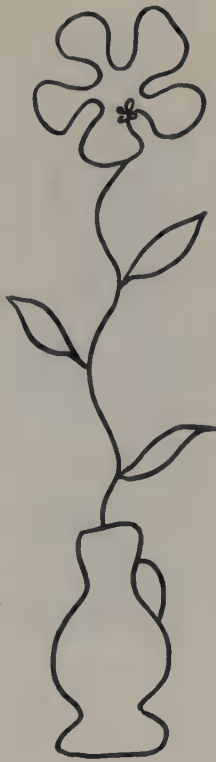
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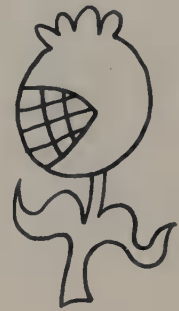
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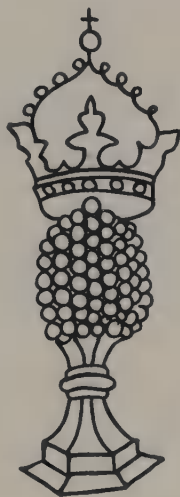
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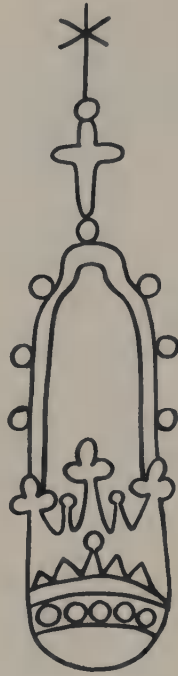
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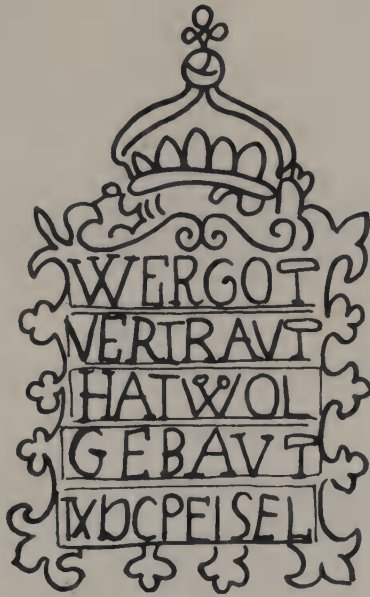
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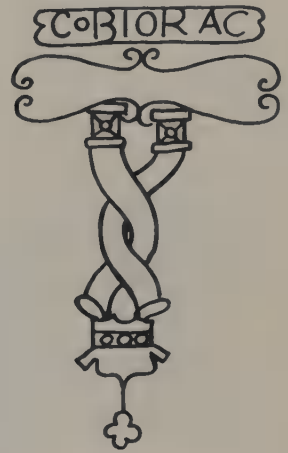
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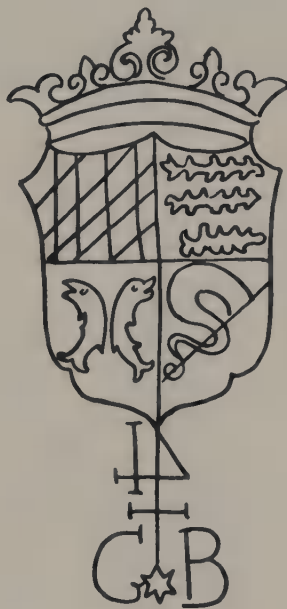
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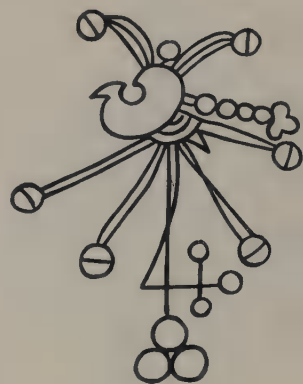
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FIN DE  
M<sup>+</sup> IOHANNOT  
DANNONAY  
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# Printer's Marks



## PRINTER'S MARKS

- |  |   |
|--|---|
| <p style="text-align: center;">PAGE 193</p> <p>1205 PRINTING OFFICE (17th Century) by Abraham von Werdt (1636-1680)</p> <p style="text-align: center;">PAGE 195</p> <p>1206 FUST AND SCHOEFFER. Mainz (1457)</p> <p style="text-align: center;">PAGE 196</p> <p>1207 JOHANNES MENTELIN. Strassburg (1466)</p> <p>1208 NICOLAUS GOETZ VON SCHLETTSTADT. Koeln (1472)</p> <p>1209 WILLIAM CAXTON. Westminster (1475)</p> <p>1210 FRATRES VITAE COMMUNIS. Brussel (1476)</p> <p>1211 LE TALLEUR. Rouen (1487)</p> <p style="text-align: center;">PAGE 197</p> <p>1212 WENDELIN RIHEL. Strassburg (1490)</p> <p>1213 ULRICH ZELL. Koeln (1491)</p> <p>1214 FRIEDRICH RIEDER. Freiburg/Br. (1493) by Albrecht Dürer</p> <p>1215 JEAN LAMBERT. Paris (1493)</p> <p>1216 OCTAVIANUS SCOTUS. Venezia (1493)</p> <p style="text-align: center;">PAGE 198</p> <p>1217 ENGELHARD SCHULTIS. Lyon (1491)</p> <p>1218 ERHARDT RATOLD. Augsburg (1494)</p> <p>1219 BERNARDINUS STAGNINUS. Venezia (1496)</p> <p>1220 MANUTIUS ALDUS. Venezia (1494)</p> <p>1221 MARTIN FLACHS. Strassburg (1501)</p> <p>1222 THOMAS ANSHELM. Pforzheim (1506)</p> <p>1223 GALLIOT DU PRÉ. Paris (1510)</p> <p style="text-align: center;">PAGE 199</p> <p>1224 JOHANN FROBEN. Basel (1515)</p> <p>1225 ADAM PETRI. Basel (1515)</p> | <p>1226 LUDOVICUS HORNKEN. Koeln (1518)</p> <p>1227 JOHANN MILLER. Augsburg (1515)</p> <p>1228 JOHANNES KNOBLAUCH. Strassburg (1521)</p> <p>1229 BRÜDER VOM GEMEINSAMEN LEBEN. Koeln (1517)</p> <p style="text-align: center;">PAGE 200</p> <p>1230 HANS HAGER. Zuerich (1524)</p> <p>1231 JOHANN BEBEL. Basel (1526) by Hans Holbein The Younger</p> <p>1232 WOLFGANG KOEPFEL. Strassburg (1525)</p> <p>1233 HEINRICH VOGTHERR THE ELDER. Strassburg (1538)</p> <p>1234 CRAFTT MUELLER. Strassburg (1538)</p> <p style="text-align: center;">PAGE 201</p> <p>1235 GEOFROY TORY. Paris (1525)</p> <p>1236 PIERRE REGNAULT. Paris (1532)</p> <p>1237 JOHANN OPORIN. Basel (1544)</p> <p>1238 CHRISTIAN EGENOLFF. Frankfurt (1545)</p> <p>1239 ANDREAS GESNER. Zuerich (1550)</p> <p style="text-align: center;">PAGE 202</p> <p>1240 PETER PERNA. Basel (1560)</p> <p style="text-align: center;">PAGE 203</p> <p>1241 SIGMUND FEYERABEND. Frankfurt (1566)</p> <p style="text-align: center;">PAGE 204</p> <p>1242 LAZARUS ZETZNER. Strassburg (1585)</p> <p>1243 GIACOMO VINCENZI. Venezia (1589)</p> <p>1244 KONRAD BERNER. Frankfurt (1600)</p> <p>1245 SYMPHORIEN BERAUD. Lyon (1593)</p> <p>1246 LAURENT SONNIUS. Paris (1598)</p> |
|--|---|



## PRINTER'S MARKS

FROM THE YEAR 1457, when Johannes Gutenberg's collaborators, Johann Fust and Peter Schoeffer, used the first printer's signet in their "Psalterium" until the end of the 16th century printer's marks are the most artistic samples in the history of trade marks.

The periods of the Incunabula (1457 to 1500), the Renaissance (first half of the 16th century) and the late Renaissance (from the year 1555 to the first decades of the 17th century) were the Golden Age of Printing.

Printers were their own publishers. They belonged to the intellectual and cultural upper class of their time. Many had university educations and academic degrees. No wonder that these artisans were in steady friendly contact with leading scholars and artists and that they used the artistic designs of masters like Ambrosius Holbein, Martin Schoengauer, Hans Holbein, Jr., Albrecht Dürer's pupils and others for their signets.

With the dawn of the 17th century commercial publishers, who were not skilled printers, took over. The printer rapidly became the order-taking accessory to the publishing trade. These publishers were little interested in "wasting" money for artistic designs in front pieces, illustrations and signets or in "wasting" time on quality workmanship in cuts, type, and layout for every new edition. They took whatever they could get at little cost or they copied existing designs with or without the consent of artists and owners. With that unprofessional attitude on the part of this new generation of publishers one of the most artistic periods in the history of the signets came to an early and inglorious end.





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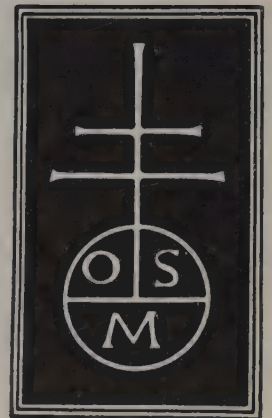
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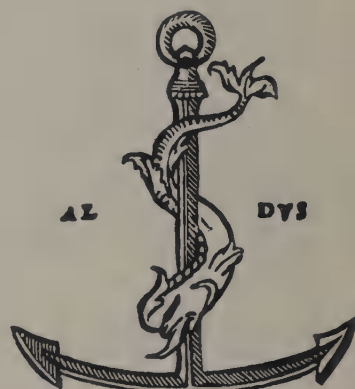
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MIS MEIS VER  
BUM TWM.







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# CATTLE BRANDS



DE TAVRO.

## CATTLE BRANDS

### PAGE 205

- 1247 THE BULL from *K. Gesner's "Medici Tigurini Historiae Animalum"* (1587)

### PAGE 207

- 1248 DON JUAN REVELLA. Ecuador (1585)  
 1249 DOÑA JUANA DE FIGUEROA. Ecuador (1593)  
 1250 DON BENITO CAMALLUCLLA. Ecuador (1594)  
 1251 DON FRANCISCO ZANGOTASI. Ecuador (1594)

### PAGE 208

- 1252 DON NICOLAS SAEZ. Texas (1742)  
 1253 DON JUAN JOSEPH FLORES. Texas (1762)  
 1254 DON MIGUEL HERNANDEZ DE HOYOS. Texas (1765)  
 1255 DON ALEYO SIERRA. Texas (1786)  
 1256 DON BARTOLOME TAPIA. California (1804)  
 1257 DON JOSÉ ANTONIO CHIRINO. Texas (1806)  
 1258 DON BALTASAR DELA GARZA. Texas (1806)  
 1259 DOÑA MARIA JOSEFA DE FARZA. Texas (1813)  
 1260 COMPANIA DE MON CLAVA. Texas (1817)  
 1261 MISION DE LA ESPADA DE BEXAR. Texas (1817)  
 1262 DON ENRIQUE VALERIANO. Honduras (1838)  
 1263 SANTOS AGUILAR. Honduras (1840)  
 1264 PADRE TOMAS ESTENAGA. Mission San Gabriel, California (1842)

### PAGE 209

- 1265 CALYXTA LACAYO. Honduras (1845)  
 1266 WILLIAM CHARD. California (1845)  
 1267 ISAAC & SQUIRE WILLIAMS. California (1847)  
 1268 DON JOSÉ TOMAS TALAMANTES. California (1848)  
 1269 NICOLAS SANCHEZ. Texas (1848)  
 1270 TEODOSO YORBA. California (1851)  
 1271 DON JUAN ANTONIO VALLI. Texas (1852)  
 1272 DON JUAN SEPULVEDA. California (1855)  
 1273 DON JOSÉ REYES. California (1855)  
 1274 LIZARD RANCH. Texas (1857)  
 1275 SOLOMON BARRON. Texas (1860)  
 1276 OLD WOMAN RANCH. Texas (1868)  
 1277 LAUREL LEAF RANCH. Texas (1868)

### PAGE 210

- 1278 GEO. F. BIXY. California (1870)  
 1279 ROCKING R RANCH. Texas (1870)  
 1280 E. J. REID. Nebraska (1875)  
 1281 BOB ON THE SQUARE RANCH. Texas (1875)  
 1282 3 H 3 RANCH. Texas (1875)  
 1283 ANDIRON RANCH. Texas (1875)  
 1284 U. S. INDIAN BRAND. Dakota (1882)  
 1285 KEOGH BROTHERS. Idaho (1884)  
 1286 CORLETT BROTHERS. Wyoming (1884)  
 1287 KUYKENDALL & CARR. Wyoming (1884)  
 1288 W. F. CODY. Nebraska (1884)  
 1289 M. E. CARER. Wyoming (1884)  
 1290 H. H. METCALF. Colorado (1884)

### PAGE 211

- 1291 BRIDLE BIT RANCH. Texas (1893)  
 1292 JOSÉ M. VIJIL. Colorado (1894)  
 1293 LEONIDAS VALDEZ. Colorado (1894)  
 1294 BARBARA ALEMAN. Honduras (1894)  
 1295 MARIA FRANCISCO CORDOVA. Colorado (1894)  
 1296 7 U 7 RANCH. Texas (1894)  
 1297 M. A. BALLEJOS. Colorado (1894)  
 1298 THEO LOVATO. Colorado (1894)  
 1299 EMIL VEDELL. Montana (1897)  
 1300 YNES MARADIAGA. Honduras (1899)  
 1301 MARGERITO DIAZ. Honduras (1899)  
 1302 VICTOR MUNGUIA. Honduras (1899)  
 1303 SWAN RANCH. Wyoming (1899)

### PAGE 212

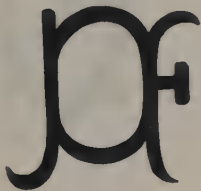
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 1305 CELESTINO NONTOYA. New Mexico (1900)  
 1306 MARTIN GUILLEN. Honduras (1900)  
 1307 JULIO MARES. New Mexico (1900)  
 1308 FRANK POWELL. Nebraska (1900)  
 1309 TRIANGLE TAIL RANCH. Texas (1900)  
 1310 A. Y. HARDY. Nebraska (1900)  
 1311 ANGEL MONTALVAN. Honduras (1900)  
 1312 FRANCISCO DE P. FLORES. Honduras (1900)  
 1313 H. R. MILLARD. Wyoming (1900)  
 1314 SIX SHOOTER RANCH. Texas (1900)  
 1315 HATCHET RANCH. Texas (1900)  
 1316 ARTHUR CAVE. Alberta—Canada (1900)

## CATTLE BRANDS

IN THE FIRST HALF of the 16th century the Spanish Conquistadores under HERNAN CORTES and FRANCISCO PIZARRO built an empire from Mexico to Peru. Cattle were shipped in from Spain for breeding in these waste lands, and cattle breeding became a pillar of wealth on this new continent.

The Spaniards brought along the medieval custom of putting their family marks on everything they owned. They branded their cattle with the sign of the breeder. From then on cattle branding became an American heraldry.

The early cattlemen of the last centuries were the rough knights of the frontierless open spaces on the American continent. Their cattle brands are the escutcheons of a trail blazing period.



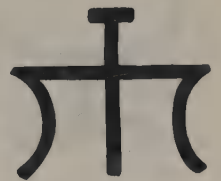
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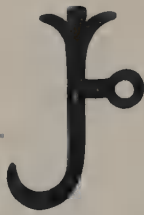
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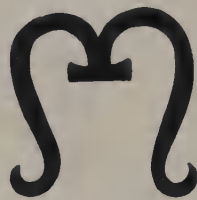
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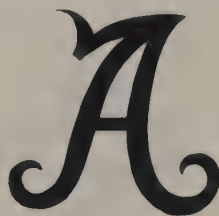
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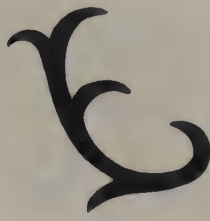
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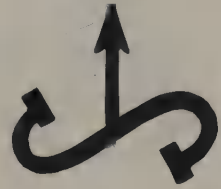
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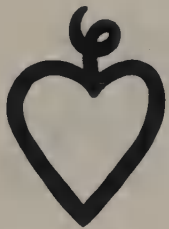
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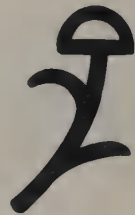
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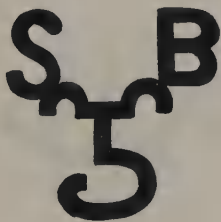
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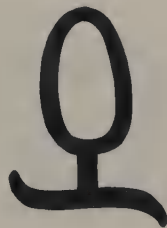
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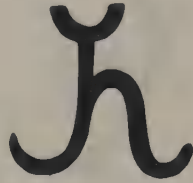
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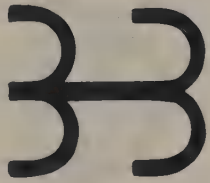
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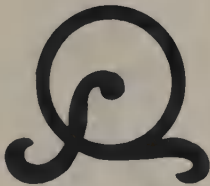
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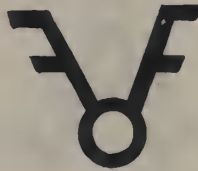
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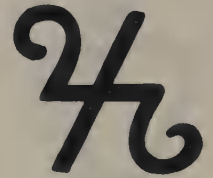
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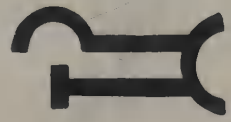


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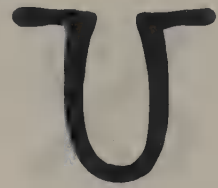
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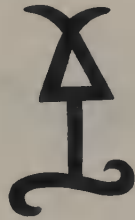
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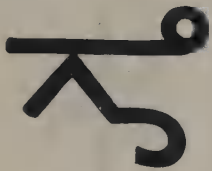
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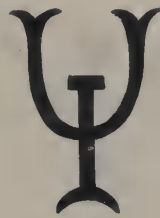
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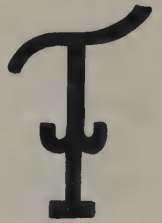
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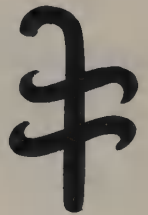
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## CONCLUSION

IN OUR TIME symbols, signs and signets are still an integral part of our communication system with our fellow men.

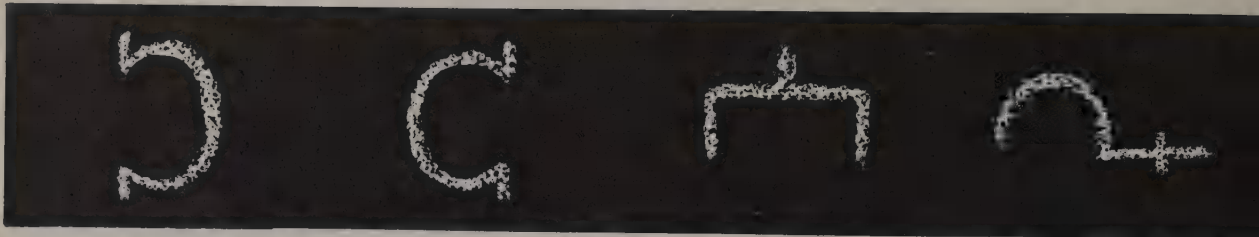
The venerable symbols of astronomy, heraldry, occidental religions and oriental mythology are still unchanged today. Scores of new symbols and signs have been added as science, commerce and communications developed new needs for international understanding.

There are drafting symbols and explanatory signs for engineering, architecture, telegraph, telephone, illumination, welding, radio and television. There are weather and map symbols. Signs for railroading and highway traffic. Signals for maritime and air communications. All these symbols are a necessary part of modern every-day living.

The modern business methods of merchants and artisans have developed into the multimillions the trade mark, factory signet and business sign. Other sign and signal codes in constant use are the hand alphabet for the deaf-mute; the Braille alphabet for the blind; Morse, flag and signal codes at sea; symbols for chemistry, mathematics, botany and other sciences. Symbols are also essential in the world of music, dance and color.

It is impossible to review all these modern symbols in this volume. But let us pick out one tidbit from the vast multitude of today's symbols . . . the sign language of a group of contemporary philosophers who live their own leisurely life untouched by the hectic tempo of our success-crazy world—the secret communication symbols of the knights of the road, the hobos.

# HOBO SIGNS



1317. IN

1318. OUT

1319. HERE

1320. HALT

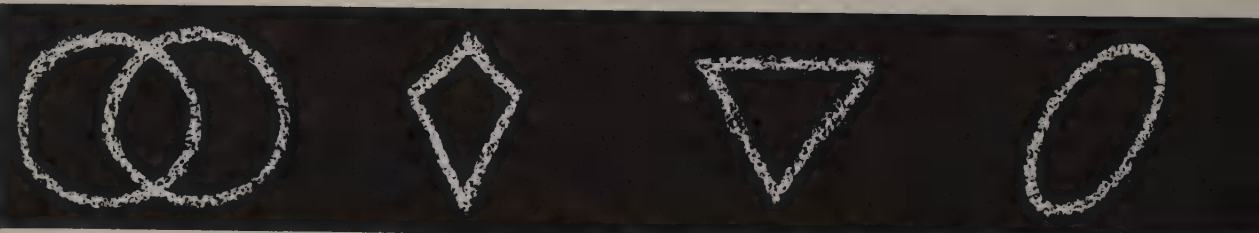


1321. GO

1322. ALL RIGHT

1323. VERY GOOD

1324. DOUBTFUL

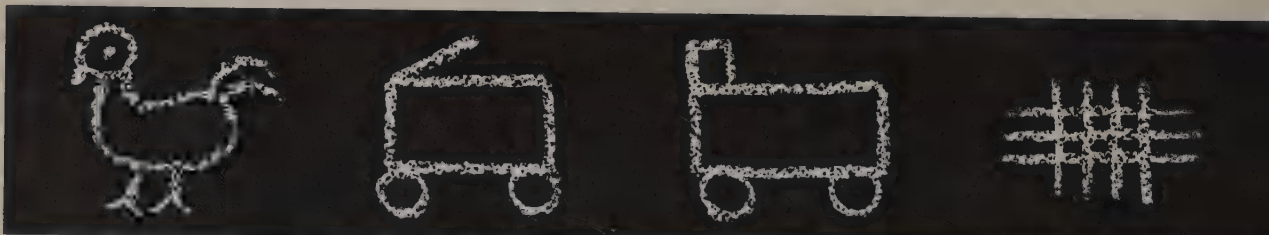


1325. DON'T GIVE UP

1326. KEEP QUIET

1327. SPOILED

1328. NOTHING

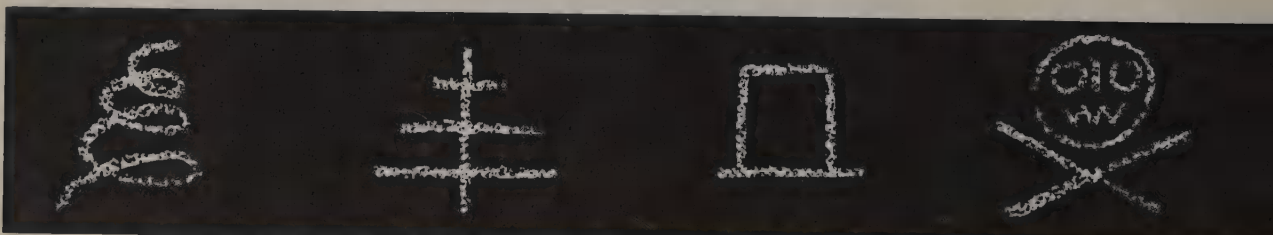


1329. TELEPHONE

1330. TROLLEY

1331. RAILROAD

1332. JAIL



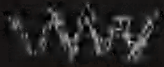
1333. JUDGE

1334. OFFICER

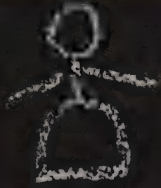
1335. GENTLEMAN

1336. DOCTOR

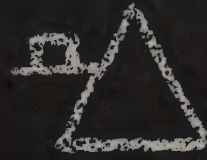
# HOBO SIGNS



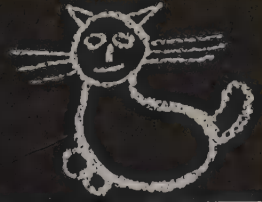
1337. DOG



1338. WOMAN



1339. WEALTH, 1340. KINDHEARTED WOMAN



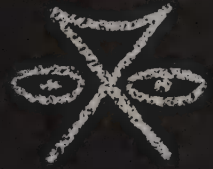
1341. YOU MAY CAMP HERE



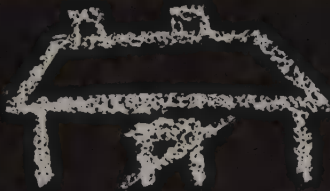
1342. BE GOOD (RELIGIOUS)



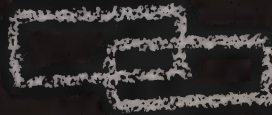
1343. IF SICK, WILL CARE FOR YOU



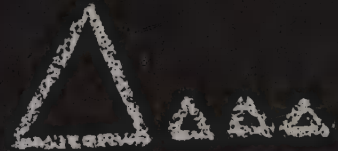
1344. SAFE CAMP



1345. WELL-GUARDED HOUSE



1346. AFRAID



1347. TELL PITIFUL STORY



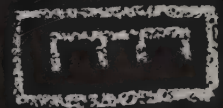
1348. DANGER



1349. BE PREPARED TO DEFEND YOURSELF



1350. MAN WITH GUN



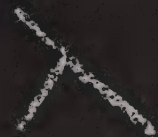
1351. BAD DOG



1352. DISHONEST MAN (UNRELIABLE)



1353. UNSAFE PLACE



1354. YOU WILL BE BEATEN



1355

AMOR

by Balthasar-Antoine Dunker from Waethard's "*Les Nouvelles de Marguerite, Reine de Navarre*" (Bern 1781)

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