

Chapter Five:

The Celestial Speech

We might doubt whether Angels..., since they be pure spirits, use any vocal speech, or tongue amongst themselves, or to us; but that Paul in some place saith, “If I speak with the tongue of men, or angels.”¹ But what their speech or tongue is, is much doubted by many. For many think that if they use any Idiom, it is Hebrew, because that was the first of all, and came from heaven, and was before the confusion of languages in Babylon, in which the Law was given by God the Father, and the Gospel was preached by Christ the Son, and so many Oracles were given to the Prophets by the Holy Ghost: and seeing all tongues have, and do undergo various mutations, and corruptions, this alone doth always continue inviolated. Moreover an evident sign of this opinion is, that though each Demon, and Intelligence do use the speech of those nations, with whom they do inhabit, yet to them that understand it, they never speak in any Idiom, but in this alone. [-*Three Books of Occult Philosophy*, Book III, Chapter 23]

In those Tables² are contained the mystical and holy voices of the Angels, dignified. And, in state, disgrorified and drent in confusion; which pierceth Heaven, and looketh into the Center of the Earth: the very language and speech of children and innocents, such as magnify the name of God, and are pure. Wherein the Apostles understood the diffuse sound of the World, imperfect for mans transgression. [-*The Angel Nalvage, A True and Faithful Relation*, p. 64]

The Archangel Raphael was charged with the transmission of the Holy Book of *Loagaeth* to Dee and Kelley. (In the journals, Dee recorded Raphael’s name as *Medicina Dei*, which is merely Latin for the Hebrew *Rapha El*- “Healer of God.”) In a historical sense, the imagery and function of Raphael descends from *Djehuti* (Thoth) of Egypt and *Hermes* of Greece- both of whom are Gods of Mercurial things such as wisdom, language and communication, technology, magick, medicine, etc.

This archetypal principal found a home among later Hermeticists as “*Hermes Trismagestos*” (Thrice-Great Hermes)- supposed to be an adept alchemist and physician from ancient Egypt, but in actuality another incarnation of the *Thoth-Hermes* concept. Finally, the Archangel Raphael- the Divine Physician- inherited much of this imagery. Thus, it was appropriate that he should deliver the Holy Book and its Celestial Language to Dee and Kelley.

Raphael did not immediately reveal the Book of *Loagaeth* to the men. Instead, he began with an introductory sermon concerning a “Divine Medicine”- a liquor (or elixir)

that brings life to all things (earthly and celestial), and can destroy “the “Enemy”³ of the soul:

One thing, which is the ground and element of thy desire, is already perfected.⁴ ...the rest I have brought you, in this my vessel. A medicine sufficient to extinguish and quench out the enemy, to our felicity. Muse not, though I say “ours”, for we all live in tasting of this liquor. [*-Five Books of Mystery*, p. 259-60]

Following this speech, Raphael relates a rather Qabalistic description of the Creator- which, in consideration of space, I have not included here.⁵ Afterward, he assures Dee and Kelley that the Creator is the source of his powerful Medicine:

Above and in Himself which is by Himself, and in no other, is this great and virtuous fountain. In nature intellectual He hath watered the plants of her beauty, and stroked up the garments of her felicity. In her darkest members entereth in the taste and savor of this piercing Medicine; reviving and recalling all things past, present and to come, unto their lively and dignified perfection. My words are sentences. My sentences, wisdom. My wisdom the end in my message of all things. Mighty and glorious is the virtue of it, whose springs do endure, and are clear forever: whose Name be blessed. [*-Five Books of Mystery*, p. 259-60]

In the speech above, we can really see the Hermetic influences upon Dee and Kelley’s work. Nature is referred to in the feminine (as is the Hermetic *Soul of the World*), a kind of Goddess that is lovingly attended upon by the Creator (Her lover). Raphael’s Medicine- the source of all life- penetrates even Her most hidden depths. Most importantly, we learn here that Raphael’s Elixir recalls “all things past, present and to come” and is contained in a “message of all things.”

The following day, Raphael resumes his sermon upon the Divine Medicine. This time, Kelley reports that the Archangel is concealing something beneath his robes. Raphael speaks:

Man’s memory is dull, unless it taste of the sprinkling of this vessel.⁶ Nature and reason have disputed profoundly and truly by the savor hereof; it pierceth therefore deeply. But Understanding and reason have elevated and lifted up the dignity and worthiness of Mans memory, by taste hereof. The Immeasurable and unspeakable beginnings (yeah, the Beginner and Principal thereof), are exactly (after a sort) and perfectly known of them.⁷ It hath taught from the earth unto the

heavens, from the heaven unto His seat; from His seat into His Divinity. From His Divinity, a capable measuring of His immeasurable mercies. It is true, most true, shall be true forever- that from the lowest grass to the highest tree, from the smallest valley, to the greatest mountain; yeah, even in the distinction betwixt light and darkness. And it measured all things of the world. [-*Five Books of Mystery*, p. 261-2]

Great are my words, and great is thy thought. Greater shall be the end of these Gods Mercies. New worlds shall spring of these. New manners, strange men, the true life, and thorny patch openly seen. All things in one, and yet, this is but a vision Wonderful and great are the purposes of Him, whose Medicine I carry. I have spoken. [-*Five Books of Mystery*, p. 262]

After these introductory speeches describing the Divine Medicine and its benefits, Raphael finally reveals the “vessel” he has been concealing beneath his robes. The vessel, it turns out, is the Holy Book of *Loagaeth* itself. (This was Kelleys First Vision of the Holy Book. As we saw in chapter two, it appeared at this time with 48 leaves of gold and characters written in fresh blood.) This Book is Raphael’s “message of all things.” Its angelic language- and the Doctrine it records- is the Divine Elixir the Archangel promised the men.

However, it is only during the next session (two days later) that Raphael directly confirms that the Elixir is one and the same with the Celestial Speech of the Angels:

Dee: Of your so greatly commended liquor I am desirous to have further understanding.

Raphael: What liquor is more lively than the dew of Truth, proceeding from a fountain most sweet and delectable? Even that verity⁸ which thy mouth hath preached of. What water recreateth more, or cooleth ignorance deeper than the knowledge of our Celestial Speech? Your voices are but feigned: shadows of the words and voices that substantially do comprehend every substance in his kind. The things which you do look on, because you see them not indeed, you also do name them amiss. You are confounded, for your offenses, and dispersed for your punishment.⁹ But we are all one, and are fully understanding. We open the ear, and the passage thereof, from the sun in the morning to the sun at night. Distance is nothing with us, unless it be the distance which separateth the wicked from His mercy. Secrets there are none, but those buried in the shadow of Man’s soul.

We see all things, and nothing is hid from us, respecting our Creation. The waters shall stand, if they hear their own speech. The heavens shall move, and shew themselves, when they know their thunder. Hell shall tremble, when they know what is spoken to them. [...]

Thou shalt speak with us, and we will be spoken with, of thee. [...] I am not as a cloud, shevered with the wind; nor as a garment, that waxeth old, and torn in pieces; but I am forever (because my message is such) and my truth shall endure forever. [-*Five Books of Mystery*, p. 266-7]

This is perhaps the most important information about the angelic language given at this point in the journals. We already know (from chapter two) that the Book of *Loagaeth* contains the Words of Creation, and here Raphael adds that all created things (heaven, hell, the waters, etc) know and respond to that Speech. Our own human tongues are imperfect compared to Angelical, and therefore the spiritual creatures of the Universe do not fully understand them.

Therefore, it was to allow humans to speak directly with Angels in their own native tongue that the angelic language was revealed. Later, during the transmission of the text of *Loagaeth* itself, Raphael expands upon this idea:

As I have said: the 49 parts of this Book - 49 voices, whereunto the so many powers, with their inferiors and subjects, have been, are, and shall be obedient. Every element in this mystery is a world of understanding. Every one knoweth here what is his due obedience, and this¹⁰ shall differ thee in speech from a mortal creature. [-*Five Books of Mystery*, p. 296]

Much later in the journals, the Archangel Gabriel stresses these points directly:

[...] , whereby even as the mind of man [is] moved at an ordered speech, and is easily persuaded in things that are true, so are the creatures of God stirred up in themselves, when they hear the words wherewithal they were nursed and brought forth: For nothing moveth, that is not persuaded. Neither can any thing be persuaded that is unknown. The Creatures of God understand you not, you are not of their Cities, you are become enemies, because you are separated form Him that Governeth the City by ignorance. . [-*A True and Faithful Relation...*, p. 92]

I take the above to mean that speaking with Angels in human-created languages is less effective, because the Angels are less likely to take one seriously. Yet, if they hear the words of their own native Language, it will “differ thee in speech from a mortal creature” and even persuade the Angels to obedience.

We can see this dynamic right here on Earth. People’s attitudes toward each other are often affected drastically by their speech. If you were to find yourself in a foreign land, unable to speak the native tongue, you would find the natives show you little

respect. You would likely appear to them as “slow” or “stupid” as you struggle to comprehend and communicate with those around you. On the other hand, if you can address the natives in their own language – they will be impressed by your efforts and show you much more respect.

Angelical Mythos

There is also a mythological foundation to the Celestial Speech. In several instances, the Angels connected their tongue with Biblical legend- especially the saga of Adam and the loss of Paradise. It is, of course, Raphael who makes the first mention of Adam:

Finally, it proceedeth from him that proceedeth.¹¹ Whereunto the first¹² was formed, after, and not like.¹³ Whose foot slipping, hath dashed his head in pieces, and it became dark. Until again, the Medicine which I have brought, revived his slumbering. Hereby, he not only knew all things, but the measure and true use thereof. [*Five Books of Mystery*, p. 262]

The above appears to be a summation of the Fall from Eden described in Genesis, Chapter Three. Adam’s “foot slipping” likely indicates his transgression of God’s law, and “dashing his head in pieces” should indicate the resulting expulsion from the Garden. However, Raphael adds to the usual legend by telling us that the Divine Medicine granted Adam his vast knowledge (presumably before the Fall) and also revived him after the Fall.

As we see in Genesis, Chapter Two, Adam is traditionally credited with naming all living creatures in Eden. (According to apocryphal legend, Adam also created all earthly languages- an idea we shall revisit below.)¹⁴ This ties in perfectly with Raphael’s assertion that Adam possessed the Celestial Speech before the Fall. As the Archangel had said earlier, “The things which you do look on, because you see them not indeed, you also do name them amiss.” Therefore, if Adam named things “correctly”, it would follow that he named them with some knowledge of the angelic Words of Creation. Raphael later confirms that Adam was the only human to have known the Celestial Speech, and that he used it to assign true names to “all things” once and for all:

The first¹⁵ excepted, no man ever was, is, or shall be (excepted where I except) that ever shall

understand, have or know the least part (O it is incomprehensible!) of this vessel. He named all things (which knew it) and they are so indeed, and shall be forever. [-*Five Books of Mystery*, p. 266-7]

Somewhat later in the journals, the *Heptarchic* Angel Illemese also relates the angelic language to Adam in Paradise. The Angel had just spoken a short phrase in Angelical, which Dee did not recognize as such. When Dee asked from which language the phrase was drawn, Illemese answered:

Illemese: A language taught in Paradise.

Dee: To whom?

Illemese: By infusion, to Adam.

Dee: To whom did Adam use it?

Illemese: Unto Chevah.¹⁶

Dee: Did his posterity use the same?

Illemese: Yes, until the Airy Tower was destroyed. [-*Five Books of Mystery*, p. 354]

Illemese has added another aspect to the mythos of the angelic language by mentioning the “Airy Tower.” This is a reference to the Tower of Babel in Genesis, Chapter Eleven. In fact, the above speech of Illemese is the *second* time the Tower has been mentioned in relation to the Celestial Speech. The first time was an indirect reference made by Raphael: “You are confounded, for your offenses, and dispersed for your punishment.” In order to understand this cryptic comment, it is necessary to know the story of the Tower of Babel:

Mankind, having grown powerful and arrogant, decided to build a tower to heaven and make war upon God Himself. In order to halt this vain project, God sent the Confusion of Tongues. In the short term, this ended the construction of the Tower, because the workers could no longer comprehend one another. In the long term, it was the birth of the “language barrier” and the many dissimilar nations and cultures upon the

earth that war with one another.

I find it interesting that there are only two stories in Genesis that describe the creation of language in the world, and both of them are mentioned by the Angels in relation to the Celestial Speech. Adam knew the Language in Eden and then passed it down (in *some* form- see below) to later generations. Apparently, it formed the basis of the first human language until the Confusion of Tongues destroyed its integrity.

Much later in the journals, Edward Kelley asks the Archangel Gabriel for more information about Angelical. Gabriel's response is the most complete telling of the mythology behind the Language. He draws upon most of the previously-given information, and then expands upon it:

Man in his Creation, being made an Innocent, was also authorized and made partaker of the Power and Spirit of God. Whereby he not only did know all things under his Creation and spoke of them properly, naming them as they were, but also was partaker of our presence and society, yea a speaker of the mysteries of God, yea, with God Himself. So that in innocency the power of his partakers with God, and us his good Angels, was exalted, and so became holy in the sight of God until that *Coronzon* (for so is the true name of that mighty Devil) envying his felicity, and perceiving that the substance of his lesser part was frail and unperfect in respect of his pure Essence, began to assail him, and so lost the Garden of felicity, the judgment of his understanding. But not utterly the favour of God, and was driven forth (as your scriptures record) unto the Earth which was covered with brambles. Where being dumb, and not able to speak, he began to learn of necessity the Language which thou, Edward Kelley, callest: [1: Hebrew].¹⁷ And, yet, not that [2: Hebrew]¹⁸ amongst you. In the which he uttered and delivered unto his posterity, the nearest knowledge he had of his Creatures. And from his own self divided his speech into three parts, twelve, three, and seven: the number whereof remaineth, but the true forms and pronunciations want; and therefore is not of that force that was in his own dignity, much less to be compared with the language that we deliver, which Adam verily spake in innocency, and was never uttered nor disclosed to man since till now, wherein the power of God must work, and wisdom in Her true kind be delivered. Which are not to be spoken of in any other thing, neither to be talked of with man's imaginations; for as this Work, and Gift is, of God, which is all power, so doth he open it in a tongue of power to the intent that the proportions may agree in themselves. [-*A True and Faithful Relation...*, p. 92]

In the above, Gabriel tells the story of Eden, especially as it relates to Adam's possession of the Celestial Speech- which he used not only to name all things, but also to converse familiarly with God and His Angels. In fact, the Devil (whose name is

Coronzon in the angelic language) became jealous of Adam *because* of his use of Angelical and the familiarity with the Angels it granted him.

Perhaps best of all, Gabriel reveals what happened to Adam's knowledge of the angelic Tongue after his Fall. Apparently, Adam lost the Language in its purity when he lost his place in Paradise. However, because he had not lost "utterly the favor of God", he retained some vague recollection of the nature of the Language. His attempt at reconstruction resulted in a kind of proto-Hebrew (or 1.Hebrew)- an alphabet of twenty-two letters divided into groups of three, seven and twelve.¹⁹ This new tongue persisted as the universal language of mankind until the Confusion of Tongues at the Tower of Babel. Afterward, at least one of the resulting languages retained a dim reflection of the pre-Confusion tongue. That language is the Biblical Hebrew that we know today (or 2.Hebrew)- which indeed forms the basis of much of our modern language.

The Hebrew alphabet consists of 22 letters- which the ancient Qabalistic text *Sepher Yetzirah* also divides into groups of three, seven and twelve. This relates to the three primary Elements (Air, Fire, Water), the seven ancient Planets and the twelve Signs of the Zodiac. In this way, every letter of the alphabet is given a mystical correspondence with an aspect of Creation. It allows us to use the language in conjunction with astrology, talismanic magick, gematria and other magickal practices.²⁰

Also see the beginning of this chapter, where I provided a quote from Agrippa's *Third Book*, chapter 23, called "Of the tongue of Angels, and of their speaking amongst themselves, and with us." There is no doubt whatsoever that Dee read and paid close attention to this chapter of Agrippa's work. Therein we find the following statement: "For many think that if they use any Idiom, it is Hebrew, because that was the first of all, and came from heaven, and was before the confusion of languages in Babylon..."

However, Agrippa also points out that "...all tongues have, and do undergo various mutations, and corruptions..." Gabriel confirms this in relation to Hebrew in his above speech. Before the "corrupted" Hebrew used in the Bible, there was the proto-Hebrew created by Adam, and before that was the Tongue of Angels. It is the Tongue of Angels that Agrippa refers to when he says "...this alone doth always continue inviolated." It is in this light that Gabriel concludes his above lesson upon the angelic language:

Thus you see there, the Necessity of this Tongue, the Excellency of it, and the Cause why it is

preferred before that which you call Hebrew. For it is written, Every lesser consenteth to his greater. I trust this is sufficient. [-*A True and Faithful Relation...*, p. 93]

Of course, Agrippa used Hebrew throughout his text to illustrate the various methods of working with mystical words and letters. As he points out himself, Hebrew was considered the most perfect magickal language at the time of his writing. (In Agrippa's time, Hebrew was a dead language, like Latin, and was associated primarily with Scripture.) However, in the same book, he also has this to say:

Because the letters of every tongue have in their number, order, and figure a celestial and divine original, I shall easily grant this calculation concerning the names of spirits to be made not only by Hebrew letters, but also by Chaldean, and Arabic, Egyptian, Greek, Latin, and any other, the tables being rightly made after the imitation of the precedents. [-*Three Books of Occult Philosophy*, Book III, Chapter 27]

Taking this into account, Gabriel's assertion that Angelical is "preferred before that which you call Hebrew" makes perfect sense. Dee would likely have understood this to mean that all of Agrippa's instructions concerning Names, Letters, Talismans, etc. could be utilized with the Angelical alphabet instead of Hebrew. (See the end of this chapter, where I explore some of Agrippa's techniques, utilizing Dee's Angelical.)

The Angelical Alphabet

Characters therefore are nothing else than certain unknowable letters and writings, preserving the secrets of the gods, and names of the spirits from the use and reading of profane men, which the ancients called hieroglyphical, or sacred letters, because devoted to the secrets of the gods only. For they did account it unlawful to write the mysteries of the gods with those characters with which profane and vulgar things were wrote. [-*Three Books of Occult Philosophy*, Book III, Chapter 29]

Dee: The titles of the sides,²¹ are they to be written only in the holy Characters?

Galvah: As thou sayest, even those words do make thee holy, that thou callest them holy.

Dee: I believe verily, that they are holy and sanctified. [-*A True and Faithful Relation...*, p. 23]

Before attempting to transmit the text of *Loagaeth*, Raphael first wanted the men

to commit to memory the characters of the Angelical alphabet (or, as Dee referred to it, the Adamacal alphabet).²² During Kelley's second vision of the Holy Book (see chapter two), the Archangel highlighted a group of 21 distinct letters from one of its pages. The characters Kelley saw were by no means Latin, nor were they from the Hebrew, Greek, Chaldean or any of the usual "dead-language" alphabets utilized by Renaissance mystics. In some ways, the characters revealed by Raphael resemble magickal alphabets like those found in Agrippa and Solomonian grimoires. Some of the letter shapes even appear to have origins previous to Dee and Kelley.²³ However, the Angelical alphabet as a whole is unique within Western occultism.








In the journal, Kelley recorded the characters in one line, running from right to left in the "Semitic" manner of Angelical, beginning with *Pa* (B) and ending with *Gisg* (T). These were actually simplified versions of the letters, which many today consider the "script" version- suitable for handwriting.²⁴






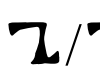

[IMAGE 08: The script letters in one line, see Peterson's "Five Books" p 269- mimic that line exactly, incl. both versions of *Gon..*]








CAPTION: The "Script" Angelical Alphabet, running right to left.

It was not until much later, after most of the Tables of *Loagaeth* had been transmitted, that Kelley finally received the final and correct forms of the Angelical letters. These final forms were intended for use in the "perfected copy" of the Holy Book. Following is a table of the "perfected" Angelical characters, along with their names and phonetic values. Remember this alphabet runs from right to left (or *Pa* to *Gisg*):

The Angelical Alphabet

<i>Graph</i>	<i>Un</i>	<i>Or</i>	<i>Gal</i>	<i>Ged</i>	<i>Veh</i>	<i>Pa</i>
						
E	A	F	D	G/J	C/Ch/K	B

<i>Drux</i>	<i>Ger</i>	<i>Mals</i>	<i>Ur</i>	<i>Na</i>	<i>Gon</i>	<i>Tal</i>
						
N	Q/Qu	P/Ph	L	H	I/Y	M

<i>Gisg</i>	<i>Fam</i>	<i>Van</i>	<i>Ceph</i>	<i>Don</i>	<i>Med</i>	<i>Pal</i>
						
T	S	U/V	Z	R	O	X

[IMAGE 09: angelic alphabet. Make sure to write it in three groups of seven, from right to left. Along with the letters/phonetics they represent.]

Dee notes that when Kelley could not make out a letter in his visions, it would appear “in a light yellow color” upon the paper, so Kelley could simply trace over it. It has been suggested that this indicates the letters are supposed to be yellow in color- but I have to disagree. The Holy Book originally appeared to Kelley written in blood, and no color is ever prescribed for the letters when written on paper. (This journal entry specifically says that Kelley traced over the letters in black. In later sessions, the Angels told Dee that they didn’t care what color he used for the letters.)²⁵

While on the subject of the “perfected” Angelical characters, I must mention some confusion that exists concerning the letters *Pal* (X) and *Gon* (I/Y). Note that the *Pal* in my illustration of the perfected Angelical letters contains a small point at the “elbow” of

the character, while other texts on the “Enochian” alphabet do not.²⁶ When Kelley first describes the letters in Dee's journal, he states they were drawn in a single line with points between them.²⁷ Therefore, there is a point *next to* the *Pal* in the journal, but it is not clear that the point is intended as part of the letter.

However, when Dee lists out the letters with their names and English-letter correspondences, we clearly see the dot remains in the crook of the *Pal*.²⁸ Then, the alphabet is depicted once more in the same session, showing a 7x3 division of the letters (the "script letters" shown above), and once again we see the small point in *Pal's* elbow.²⁹ Finally, Kelley drew out the “perfected” Angelical letters.³⁰ Peterson's version of Dee's *Five Books...* shows no point in the *Pal* in this instance, but the original manuscript *does* include the point!³¹ (I assume the image in Peterson's book was edited, and the point may have appeared to be a printer's error.)

As for *Gon* (I/Y), you can see that I have included two versions of this letter in my illustration. When Dee drew out the letters divided into three groups of seven,³² he included two versions of *Gon* (also shown previously)- one without a dot representing "I" and one with a dot representing "Y." This is confirmed later in the journals, when Dee makes a marginal notation showing the "*Gon*-with-dot" and the words "this with a prick betokeneth 'y'."³³ When Kelley finally draws the perfected letters, he includes the dot with the *Gon*- though it is misleading because he also separates all the characters with dots, and *Gon's* dot appears to be merely a misplaced separator-dot. I have included both versions in my illustration: the "*Gon*-sans-dot" for "I" and the "*Gon*-with-dot" for "Y". Throughout the *Lexicon*, I have used "*Gon*-with-dot" anywhere Dee used a "Y" in his transliterations, and where "I" naturally makes the "yuh" sound (such as in *Ialprg*).

After revealing the original “script” version of the letters to Kelley, Raphael proceeded to deliver lessons upon the Alphabet: the pronunciation of the letters’ names, their proper ordering, and the division of the 21 characters into three groups of seven.

Of this three-fold division Raphael says, “The number of perfection, one in three.”³⁴ This statement lets us know that Angelical should properly contain 21 letters (three groups of seven), rather than the twenty-two (three, seven and twelve) with which we are familiar from Hebrew. I assume this difference in numbering is intended to reflect both the Book of *Loagaeth* and the *Heptarchic* system, which are also based upon a seven-fold scheme. An alphabet of twenty-two letters would not mathematically “fit” the

angelic system revealed to Dee and Kelley.

One trait Angelical shares with Hebrew is the fact that each letter has both a phonetic value and also stands as a word on its own. For instance, the letter “D” in Hebrew is called *Daleth*- but the word *Daleth* also translates as “Door.” (The word *Daleth* came first, and was later chosen to represent “D” because it starts with that phonetic sound.)

The letters of the Angelical alphabet work in a fashion similar to Hebrew- though with some key differences. For instance, the Angelical letter “D” is called *Gal*, and it is certain that *Gal* is a proper word with its own translation. (This, and several other letter-names appear in the text of *Loagaeth* as whole words.) However, unfortunately, no translations for the Angelical letter-names were ever offered.

Meanwhile, unlike Hebrew letter-names, the word *Gal* does not begin with the phonetic value of “D.” (As we can see in the previous chart of the alphabet, few of the Angelical letter-names reflect their phonetic values. *Pa* = “B”, *Tal* = “M”, *Drux* = “N”, etc.)

Later in the journals, Dee and Kelley once again gained the audience of the Angel Illemese. The men were previously discussing the “transposition of letters.” (Likely a reference to a Qabalistic exercise in gematria, or maybe one of the many systems of cryptography which were popular in Dee’s time, especially with Dee himself.)³⁵ Therefore, the conversation with Illemese soon turned to the letters of the Angelical alphabet:

Dee: And first I think, that those letters of our Adamical Alphabet have a due peculiar unchangeable proportion of their forms, and likewise that their order is also Mystical.

Illemese: These letters represent the Creation of man, and therefore they must be in proportion. They represent the workmanship wherewithal the soul of man was made like unto his Creator. [- *Five Books of Mystery*, p. 373]

As we see in the Book of Genesis, Chapter Two, Adam (or mankind) was fashioned after the Image of the Creator. In the above quote, Illemese reveals that the

very letters of the Angelical alphabet represent the workmanship behind the Creation of Man.

This was not a new concept for Dee and Kelley. If we look into the *Sepher Yetzirah*, we can see a striking similarity between Illemese's above description of the Angelical letters, and the Qabalistic understanding of the Hebrew alphabet:

He hath formed, weighed, transmuted, composed, and created with these twenty-two letters every living being, and every soul yet uncreated. [*Sepher Yetzirah*, 2:2]

These three mothers again represent in the Microcosm or Human form, male and female; the Head, the Belly, and the Chest. [*Sepher Yetzirah*, 3:4]

These seven double letters He formed, designed, created, and combined into the Stars of the Universe, the days of the week, [and] the orifices of perception in man. [*Sepher Yetzirah*, 4:3]

These twelve letters, he designed, formed, combined, weighed, and changed, and created with them the twelve divisions of the heavens (namely, the zodiacal constellations), the twelve months of the year, and the twelve important organs of the frame of man, namely the right and left hands, the right and left feet, two kidneys, the liver, the gall, the spleen, the intestines, the gullet, and the stomach. [*Sepher Yetzirah*, 5:2]

Dee would have been familiar with the *Sepher Yetzirah* and the relationship it describes between the Hebrew letters and the body of Man. Therefore, it would have been natural for him to assume a similar relationship between the human body and the Angelical characters.

Even the instruction by Illemese to draw the characters “in proportion” reflects similar instructions for the use of Hebrew upon talismans. Because the letters were used in the creation of all things, it is considered necessary that the proper forms of the letters be retained in magickal work. In this sense, the characters are sigils³⁶ in their own right—each one embodying a single aspect of Creation.

In order to make this comparison between Hebrew and Angelical complete, I should also mention the numerical aspect of the Hebrew letters. Like most ancient languages, Hebrew does not possess a separate set of characters to represent numbers. Instead, the letters must do double-duty as numbers, too. (Our example Hebrew letter

Daleth also stands for the number 4.) Therefore, any Hebrew word can also be viewed as a grouping of numbers instead of letters- making the language useful for numerology and gematria.

It has long been assumed that Angelical works in the same manner. This is thanks, in part, to statements made about numbers by the Archangel Gabriel (which we saw in chapter three.)³⁷ These statements are most often taken out of context by modern scholars. For example, Gabriel says, “The Letters are separated, and in confusion: and, therefore, are by numbers gathered together.” In the same speech, the Archangel adds, “Where being known in number, they are easily distinguished, so that here we teach places to be numbered.” The student of Qabalistic gematria will find such statements familiar within their own art.

However, as we saw in chapter three, Gabriel was discussing the numbers given with the letters of several words in Key One (which were added together to create “mystical square roots”). Those numbers are associated with the specific words of the Keys, and not with the individual characters of the alphabet.

Another hint toward an Angelical gematria rests in the Keys themselves. Several of the Keys contain numbers that are represented by letters:

<i>ACAM</i> = 7699	<i>GA</i> = 31	<i>OP</i> = 22
<i>AF</i> = 19	<i>MAPM</i> = 9639	<i>OX</i> = 26
<i>CIAL</i> = 9996	<i>MIAN</i> = 3663	<i>P</i> = 8
<i>CLA</i> = 456	<i>NI</i> = 28	<i>PD</i> = 33
<i>DAOX</i> = 5678	<i>O</i> = 5	<i>PERAL</i> = 69636
<i>DARG</i> = 6739	<i>OB</i> = 28	<i>QUAR</i> = 1636
<i>EMOD</i> = 8763	<i>OL</i> = 24	<i>TAXS</i> = 7336
<i>ERAN</i> = 6332	<i>OS</i> = 12	<i>UX</i> = 42

As we can see in the above list, there are always as many letters in the Angelical as there are numbers in the translation. This suggests that these letters are *not* the Angelical words for their numbers (as the English for “33” is “*Thirty-Three*”).³⁸ Instead, the letters would appear to share a one-to-one relationship with the numbers. For instance, in the letters *CLA* (456)- the character *C* could represent 4, the *L* might represent 5, and the *A* represent 6.

However, we find little consistency in this relationship between the letters and

numbers. For example, note how the letter “O” appears to represent 1, 2, 5, 6 and 7 at the same time. Also note *PERAL*, which uses P, R *and* L to represent 6. No one to date has discovered the mystery behind this inconsistency.

The bottom line is that the Angels never suggested the existence of an Angelical numerology or gematria to Dee or Kelley. Whenever the men did employ such arts in the journals, it is always of the type found in the Qabalah or the works of Agrippa- simply *applied to* the names and words revealed by the Angels. This does not mean that an Angelical gematria does not exist. (In fact, it would surprise me if Angelical letters did not also represent numbers, as this is a common trait of ancient languages.) It only means that such a system was never mentioned by the Angels nor (as far as we know) ever developed by Dee himself.

Addendum: “Before That Which You Call Hebrew”

(Angelical and Agrippa's Occult Philosophy)

Dee was a student of Agrippa's occult philosophy, and it had a profound impact upon his angelic magick. For example, we have already discussed the quote at the head of this chapter from Agrippa's *Third Book*, chapter 23 (“Of the Tongue of Angels...”)– which likely inspired Dee in his work.³⁹ Also consider the following excerpt, taken from the *Third Book*, chapter 24 (“Of the Names of Spirits and Their Various Imposition...”):

But the masters of the Hebrews think that the names of angels were imposed upon them by Adam, according to that which is written, the Lord brought all things which he had made unto Adam, that he should name them, and as he called anything, so the name of it was. Hence, the Hebrew mecabals think, together with magicians, that it is in the power of man to impose names upon spirits, but of such a man only who is dignified, and elevated to his virtue by some divine gift, or sacred authority.

The above is quite harmonious with the mythology Dee's Angels expounded in relation to the Celestial Speech. Adam imposed names upon all things (supposedly using the Angelical Tongue), and therefore those who have obtained a certain “sacred authority” are likewise able to impose names upon spiritual creatures.

Agrippa dedicates several chapters in his work to the generation of Divine names and characters. (See the *Third Book of Occult Philosophy*, chapters 23-30.) Of course, he utilizes Hebrew to illustrate his methods. However, as we saw previously in this chapter, he also affirms that “the letters of every tongue have in their number, order, and figure a celestial and divine original.” Therefore, one might also use “Chaldean, and Arabic, Egyptian, Greek, Latin and any other” language with the methods of gematria and mystical name-generation he describes.⁴⁰

I suspect Gabriel, in Dee's journal, was referring to Agrippa's teaching when he stressed that Angelical is “preferred before that which you call Hebrew” because “every lesser consenteth to his greater.”⁴¹ Therefore, Dee's holy characters were intended for use beyond the Book of *Loagaeth*, and I believe that most of Agrippa's methods of name-generation can (and were always intended to) be used with them. In the following, we

will explore three simple techniques that lend themselves especially well to the Angelical alphabet- found in Agrippa's *Book Three*, Chapters 26, 27 and 30. Of course, where Agrippa uses Hebrew in his work, I will use Angelical characters below:

Of Finding Out of the Names of Spirits and Geniuses from the Disposition of Celestial Bodies

(Adapted from Agrippa's *Third Book*, Ch. 26)

A vitally important aspect of renaissance-era magick was the observance of astrological forces. In fact, a large portion of classical occult literature is devoted to magickal timing based upon the results of horary chart interpretations. Just as John Dee used this art to schedule a time for Queen Elizabeth's inauguration ceremony, so too would he have cast horoscopes to determine the best times for his magickal operations.

In this way, strict magickal timing was observed. The astral forces active at a given time determined what work could be accomplished. Or, conversely, a given set of astrological requirements would determine what time the work could be accomplished. It is from these practices that we hear of spirits ruling for limited periods of time, and texts that suggest spirits can only be contacted when the stars are under certain arrangements.

We can see an example of this in Agrippa's *Book Two* (chapters 35-47),⁴² wherein he explains how to fashion magickal images. In many cases, specific magickal timing is required:

From the operations of the Sun, they made an image at the our of the Sun, the first face of Leo ascending with the Sun, the form of which was... [*Three Books of Occult Philosophy*, Book II, Chapter 41]

From the operations of Mercury, they made an image at the hour of Mercury, Mercury ascending in Gemini, the form of which was... [*Three Books of Occult Philosophy*, Book II, Chapter 43]

Returning again to *Book Three*, chapter 27, Agrippa explains that it is possible to use these very same astrological indications to create a horoscope and "decipher" the name of an Angel from the stars. That Angel- also called an Intelligence- will be the particular governor of the magickal work that will take place at that time- be it a magickal image, talisman, evocation, etc.

At the same time, Agrippa suggests we might use this technique for *any* magickal operation. It does not matter whether the astrological conditions are prescribed by a spell, or calculated by the individual practitioner. It only matters that one takes the time to draw up a zodiacal chart, making sure that it is well-aspected toward the goal of the work. (Thus, if one is working with Angels of Mercury, one must make sure Mercury is strong and fortunate in the chart. Etc.) If the chart turns out unfortunate, then it must be scrapped, a new time chosen, and a new chart created.⁴³

Once the time and horoscope are satisfactory, Agrippa outlines several processes for "decoding" the name of the ruling Intelligence. Each process is more involved than the last, and his descriptions of the advanced techniques are unfortunately very obscure. However, the first and simplest method is easy to understand, and is likely the best place for us to start.

It is first necessary to calculate the degree of the ascendant. The heavens compose a circle of 360 degrees, and the ascendant is the first degree of the first astrological House- resting directly upon the line of the eastern horizon.

In that ascending degree, place the first Angelical letter (*Pa*). Then, continue to write the alphabet in proper order all the way *counterclockwise* around the chart. Each degree is assigned a single letter, and the direction follows the natural course of the twelve zodiacal signs. When the final letter (*Gisg*) is reached, simply begin again with *Pa* and continue until degree 360 has been assigned a letter.

From there one only needs to interpret the chart as normal, making distinctions between the Planets with strong and fortunate dignities and those with weak and unfortunate dignities. The concept is to focus on the specific Planetary forces one needs for the work at hand. One can simply ignore the weaker and negative aspects of the chart and "compile" those forces that are necessary to the magickal goal.

Each degree that contains a desired Planetary aspect now has a letter assigned to it, and these letters are gathered together to formulate the name. It is here that Agrippa offers several methods, some of which are hard to comprehend. The simplest is to start at the ascendant and move around the chart counter-clockwise. The first desired aspect one reaches becomes the first letter of the Intelligence's name. Then, moving onward counter-clockwise, the next required aspect becomes the second letter- and so on throughout the chart.

A slightly more advanced method seems to involve gathering the letters according

to the *strength* of the Planetary aspects. Though uncertain, I recently received the suggestion that the strongest (or most desired) aspect of the chart should become the first letter of the name, and the second-strongest the second letter, etc. Thus, if one desired to create a talisman in the hour of Mercury, Mercury ascending in Gemini, one could take the letter assigned to the degree of Mercury as the first letter of the name.

Agrippa does not say one should consider only positive aspects in this method. However, it may be implied, as gathering letters for *all* aspects of the chart might make for some unwieldy names.

Agrippa goes on to describe the *Qabalistic* practice of appending the gathered letters with one of the names of God *El* or *Yah* to create an angelic name.⁴⁴ However, as we are using the Angelical alphabet rather than Hebrew, there should be no need for this convention. The Angels who are unique to Dee's journals most often lack these suffixes- such as *Nalvage, Madimi, Bornogo, Befafes, Illemese, Mapsama, etc.*

Finally, the name of an "evil Angel"- who opposes the work at hand- can also be derived using a similar process.⁴⁵ It is merely an inverse of the previous instructions, using the same horoscope used to find the good Angel. However, in this case one must calculate the degree of the *descendant*- that is, the degree in direct opposition to the ascendant (degree 180, which is the first degree of the seventh House), found on the line of the western horizon. The first letter (*Pa*) is placed there, and the alphabet is written around the chart *clockwise*- now going against the natural order of the zodiac.

To find the letters of the evil Angel's name, one begins with the same Planetary aspects used for the good Angel. Then, find the degrees on the chart in *direct opposition* to those aspects. The letters assigned to those degrees of opposition will form the name of the evil Angel. The letters may be gathered beginning at the descendant and moving clockwise around the chart. Or, gather them according to strength of dignity, beginning with the opposing degree of the strongest dignity and progressing to the weakest.

I originally wanted to show you an illustration of a zodiacal chart with the Angelical alphabet written around it for both Good and Evil Angels. However, for all 720 letters to be visible, the graphic would have been too massive to fit even across two facing pages. Therefore, I have settled for the following tables, which you can use to look up the letters for each degree of the zodiac:

[IMAGE 10-13: Letters of the Degrees. Four separate Images. Three houses each. Use Carrie's Font]

First House

Degree	Good Angel	Evil Angel
ASC	∇	⚏
2	⚔	♁
3	♁	♃
4	♃	♄
5	♄	♅
6	♅	♆
7	♆	♆
8	♆	♄
9	♅	♄
10	♄	♃
11	♃	♁
12	♁	⚔
13	⚔	∇
14	∇	♃
15	♃	♁
16	♁	♃
17	♃	♄
18	♄	♅
19	♅	♆
20	♆	♆
21	♆	♄
22	∇	⚔
23	⚔	♁
24	♁	♃
25	♃	♄
26	♄	♅
27	♅	♆
28	♆	♆
29	♆	♄
30	♅	♄

Second House

Degree	Good Angel	Evil Angel
1	♄	♃
2	♃	♁
3	♁	⚔
4	⚔	∇
5	∇	♃
6	♃	♁
7	♁	♃
8	♃	♄
9	♄	♅
10	♅	♆
11	♆	♆
12	♆	♄
13	∇	⚔
14	⚔	♁
15	♁	♃
16	♃	♄
17	♄	♅
18	♅	♆
19	♆	♆
20	♆	♄
21	♅	♄
22	♄	♃
23	♃	♁
24	♁	⚔
25	⚔	∇
26	∇	♃
27	♃	♁
28	♁	♃
29	♃	♄
30	♄	♅

Third House

Degree	Good Angel	Evil Angel
1	♁	♂
2	♆	♁
3	♃	♄
4	♃	♁
5	♁	♂
6	♁	♃
7	♁	♁
8	♁	♁
9	♁	♁
10	♁	♁
11	♁	♁
12	♁	♁
13	♁	♁
14	♁	♁
15	♁	♁
16	♁	♁
17	♁	♁
18	♁	♁
19	♁	♁
20	♁	♁
21	♁	♁
22	♁	♁
23	♁	♁
24	♁	♁
25	♁	♁
26	♁	♁
27	♁	♁
28	♁	♁
29	♁	♁
30	♁	♁

Fourth House

Degree	Good Angel	Evil Angel
1	♁	♁
2	♁	♁
3	♁	♁
4	♁	♁
5	♁	♁
6	♁	♁
7	♁	♁
8	♁	♁
9	♁	♁
10	♁	♁
11	♁	♁
12	♁	♁
13	♁	♁
14	♁	♁
15	♁	♁
16	♁	♁
17	♁	♁
18	♁	♁
19	♁	♁
20	♁	♁
21	♁	♁
22	♁	♁
23	♁	♁
24	♁	♁
25	♁	♁
26	♁	♁
27	♁	♁
28	♁	♁
29	♁	♁
30	♁	♁

Fifth House

Degree	Good Angel	Evil Angel
1	♃	♁
2	♅	♄
3	♄	♅
4	♁	♃
5	♆	♁
6	♁	♃
7	♃	♁
8	♄	♂
9	♂	♃
10	♁	♁
11	♃	♁
12	♄	♅
13	♁	♁
14	♅	♄
15	♁	♄
16	♁	♁
17	♃	♂
18	♂	♄
19	♁	♃
20	♃	♁
21	♁	♆
22	♃	♁
23	♅	♄
24	♄	♅
25	♁	♃
26	♆	♁
27	♁	♃
28	♃	♁
29	♄	♂
30	♂	♃

Sixth House

Degree	Good Angel	Evil Angel
1	♁	♁
2	♄	♁
3	♄	♅
4	♁	♁
5	♅	♄
6	♁	♄
7	♁	♁
8	♃	♂
9	♂	♄
10	♁	♃
11	♃	♁
12	♁	♆
13	♃	♁
14	♅	♄
15	♄	♅
16	♁	♃
17	♆	♁
18	♁	♃
19	♃	♁
20	♄	♂
21	♂	♃
22	♁	♁
23	♄	♁
24	♄	♅
25	♁	♁
26	♅	♄
27	♁	♄
28	♁	♁
29	♃	♂
30	♂	♄

Seventh House

Degree	Good Angel	Evil Angel
DSC	♄	♃
2	♃	♆
3	♄	♁
4	♅	♃
5	♆	♄
6	♁	♃
7	♂	♂
8	♃	♁
9	♄	♆
10	♃	♅
11	♁	♄
12	♂	♃
13	♅	♁
14	♆	♅
15	♁	♆
16	♂	♁
17	♆	♂
18	♅	♆
19	♁	♂
20	♆	♁
21	♅	♆
22	♁	♅
23	♃	♆
24	♄	♁
25	♅	♃
26	♆	♄
27	♁	♃
28	♂	♂
29	♃	♁
30	♄	♆

Eighth House

Degree	Good Angel	Evil Angel
1	♃	♅
2	♁	♄
3	♆	♃
4	♅	♁
5	♆	♅
6	♁	♆
7	♂	♁
8	♆	♂
9	♅	♆
10	♁	♂
11	♆	♁
12	♅	♆
13	♁	♅
14	♃	♆
15	♄	♁
16	♅	♃
17	♆	♄
18	♁	♃
19	♂	♂
20	♃	♁
21	♄	♆
22	♃	♅
23	♁	♄
24	♂	♃
25	♅	♁
26	♆	♅
27	♁	♆
28	♂	♁
29	♆	♂
30	♅	♆

Ninth House

Degree	Good Angel	Evil Angel
1	∞	7
2	κ	✖
3	Ω	✖
4	⊥	ι
5	ϑ	Ϟ
6	Γ	⊞
7	♃	∇
8	ε	✓
9	⊞	7
10	α	α
11	7	⊞
12	✓	ε
13	∇	♃
14	⊞	Γ
15	Ϟ	ϑ
16	ι	⊥
17	✖	Ω
18	✖	κ
19	7	∞
20	ε	7
21	7	ε
22	∞	7
23	κ	✖
24	Ω	✖
25	⊥	ι
26	ϑ	Ϟ
27	Γ	⊞
28	♃	∇
29	ε	✓
30	⊞	7

Tenth House

Degree	Good Angel	Evil Angel
1	α	α
2	7	⊞
3	✓	ε
4	∇	♃
5	⊞	Γ
6	Ϟ	ϑ
7	ι	⊥
8	✖	Ω
9	✖	κ
10	7	∞
11	ε	7
12	7	ε
13	∞	7
14	κ	✖
15	Ω	✖
16	⊥	ι
17	ϑ	Ϟ
18	Γ	⊞
19	♃	∇
20	ε	✓
21	⊞	7
22	α	α
23	7	⊞
24	✓	ε
25	∇	♃
26	⊞	Γ
27	Ϟ	ϑ
28	ι	⊥
29	✖	Ω
30	✖	κ

Eleventh House

Degree	Good Angel	Evil Angel
1	7	∞
2	ε	7
3	7	ε
4	∞	7
5	κ	≠
6	Ω	≠
7	Γ	κ
8	ϑ	6
9	Γ	≠
10	∫	∇
11	ε	✓
12	∏	7
13	∫	∫
14	7	∏
15	✓	ε
16	∇	∫
17	≠	Γ
18	6	ϑ
19	κ	Γ
20	≠	Ω
21	≠	κ
22	7	∞
23	ε	7
24	7	ε
25	∞	7
26	κ	≠
27	Ω	≠
28	Γ	κ
29	ϑ	6
30	Γ	≠

Twelfth House

Degree	Good Angel	Evil Angel
1	∫	∇
2	ε	✓
3	∏	7
4	∫	∫
5	7	∏
6	✓	ε
7	∇	∫
8	≠	Γ
9	6	ϑ
10	κ	Γ
11	≠	Ω
12	≠	κ
13	7	∞
14	ε	7
15	7	ε
16	∞	7
17	κ	≠
18	Ω	≠
19	Γ	κ
20	ϑ	6
21	Γ	≠
22	∫	∇
23	ε	✓
24	∏	7
25	∫	∫
26	7	∏
27	✓	ε
28	∇	∫
29	≠	Γ
30	6	ϑ

Agrippa suggests these methods can also be used to find the name of a person's Nativity Angel, by simply applying them to that person's natal chart. The resulting name will be that of a Guardian Angel often credited with keeping one from physical harm. Also, as Agrippa explains, this is the Angel set over home, career, and all aspects of life outlined within the 12 astrological Houses.

Of the Calculating Art of Such Names by the Tradition of Cabalists

(Adapted from Agrippa's *Third Book*, Ch. 27)

The very next chapter of Agrippa's work gives us another method of working with the names generated above. It involves permuting the name of the Intelligence to discover an entire hierarchy of Angels who rule above himself.

I suspect that Dee was more than familiar with the “Dionysian” Celestial Hierarchy- often called the Nine angelic Choirs. This was the standard Christian model of the heavens during his life, and is presented in Agrippa's *Book Two*, chapter 12, “Of the Number Nine, and the Scale Thereof.”

These Choirs are arranged into nine concentric circles. The outermost consists of the Angels closest to the material realm, who are generally charged with directing events on Earth and are depicted as the most anthropomorphic. The inner circle consists of the most fiery and terrible Angels, who protect and attend upon the Divine Throne Itself. The reader may recognize the names of the Choirs, from lowest to highest: Angels, Archangels and Principalities; Virtues, Powers and Dominations; Thrones, *Cherubim* and *Seraphim*.

[IMAGE 14: Nine concentric half-circles, showing three distinct groups of three circles. Around the outermost circle, mark Earth. Then list the Choirs from Angels to Seraphim, from outermost to innermost circles. In the very center (at the top), label it GOD.]

The name of an Intelligence generated from a horoscope would classify as an “Angel” by the above model- an Intelligence directly concerned with material or human events. Returning to Agrippa's chapter 27, he suggests that the Angel's name can yield eight further names- beginning with an Archangel, then a Principality and eventually all the way to a *Seraph*. In practice, however, I would assume that one would rarely need anything more than the Angel and Archangel who directs him.

In order to understand the method Agrippa describes, we must think from the standpoint of sacred mathematics. Any two numbers can be multiplied together, and the resulting product will be an “occult number” associated with them both. Most often, this is done with a single number multiplied by itself- such as $7 \times 7 = 49$. (Hence the mystery surrounding square roots.) The number 49 can then represent a magickal square of 49 cells- seven column and seven rows.⁴⁶ In fact, Agrippa shows us this very magick square in his *Book Two*, chapter 22, “Of the Tables of the Planets...”- where it is sacred to the Planet Venus.

It is less common, but still valid, to multiply two differing numbers. For example, if we wish to work with Planetary forces via the Angelical alphabet, then we might find it

useful to multiply 7 (number of Planets) by 21 (number of Angelical letters) for a product of 147- the number of cells in a magickal square sacred to both numbers. This square can become a magickal word-square by writing the Angelical alphabet within it- from right to left- a total of seven times.

The following table consists of the 147-cell word-square, surrounded by a border of two outer columns and an upper and lower row. The upper row and right-hand column combine to form *The Entrance of the Good Angels*. It includes the seven Planets across the top and the Angelical alphabet written in order from top to bottom.

The lower row and left-hand column combine to form *The Entrance of the Evil Angels*, This includes the seven Planets written in reverse order and Angelical alphabet written from bottom to top.

Note that the following Table of the Planets has been altered from Agrippa's design, in that the Planets follow Dee's order for the *Heptarchia*.⁴⁷ It seemed appropriate to use the same ordering with the Angelical alphabet:

Angelical Table of the Planets

	luna	sat	merc	jup	mars	sol	venus	<i>Entrance of the Good Angels</i>
✓	7	✠	✠	♃	♂	♁	♀	♀
7	♃	♁	♂	♃	♁	♁	♁	♁
♁	✓	7	♁	♁	♁	♁	♁	♁
♁	7	✠	✠	♃	♂	♁	♀	♃
♁	♃	♁	♂	♃	♁	♁	♁	♁
♁	✓	7	♁	♁	♁	♁	♁	♁
♁	7	✠	✠	♃	♂	♁	♀	7
♃	♃	♁	♂	♃	♁	♁	♁	♁
♁	✓	7	♁	♁	♁	♁	♁	♁
♂	7	✠	✠	♃	♂	♁	♀	♁
♃	♃	♁	♂	♃	♁	♁	♁	♃
♁	✓	7	♁	♁	♁	♁	♁	♁
♁	7	✠	✠	♃	♂	♁	♀	♁
♁	♃	♁	♂	♃	♁	♁	♁	♃
7	✓	7	♁	♁	♁	♁	♁	♁
✠	7	✠	✠	♃	♂	♁	♀	♁
✠	♃	♁	♂	♃	♁	♁	♁	♁
♃	✓	7	♁	♁	♁	♁	♁	♁
♂	7	✠	✠	♃	♂	♁	♀	♁
♁	♃	♁	♂	♃	♁	♁	♁	7
♀	✓	7	♁	♁	♁	♁	♁	✓
<i>Entrance of the Evil Angels</i>	venus	sol	mars	jup	merc	sat	luna	

[IMAGE 15: Angelical Table of the Planets]

Using this table is fairly simple. One begins with the first letter of the name of the Angel, and the Planet from the horoscope associated with it's degree. Then, find that letter in the right-hand column of the *Entrance of the Good Angels*, and scan leftward through that row to the column beneath the letter's Planet. For example, if the Angel's name began with M (*Tal*), and its Planetary aspect from the horoscope were Sol, one would begin in the right-hand column with *Tal* (♄) and scan leftward to the column of Sol, where the letter *Gon* (♃) is found. Therefore, the letter I/Y (*Gon*) becomes the first letter of the Archangel's name.

The process is repeated for each letter of the name- always scanning leftward from the letter in the right-hand column to the column beneath the letter's associated Planetary aspect.

In order to find the name of the Principality, one would input the name of the Archangel in the same manner described above. The resulting Principality name can be input to generate the name of the Virtue, and so forth until a *Seraph* is produced.

Of course, the same thing can be done with the name of the Evil Angel. Simply input his name from the left-hand column, and scan rightward to the column above the reverse-ordered Planets at the bottom of the table.

Agrippa also outlines several alternative uses for Tables like the above. For instance, any Name of God can be input to find an Angel that will answer to it. In such a case, one would have to first decide upon which Planet to work with, and then take all of the letters from the column beneath that Planet. (If the Name is already associated with a Planet, so much the better. However, theoretically, one could input the same Name of God seven times- once in each column- to find seven Planetary Angels that answer to it.)

A person's name converted to Angelical characters, and the Planet or Star that governs him being determined (via a natal chart), the name of yet another Guardian Genius can be discovered. Simply input the letters from the right-hand column and scan leftward to the column beneath his ruling Star.

Finally, any Angelical word can be input into the table. Thus, if one can reduce a magickal goal to a single word, and find an Angelical translation in the English to

Angelical section of the *Lexicon*, that word can be used with the table to find an Intelligence set over the thing or concept. Once again, it would be necessary to first determine or choose a Planet most in harmony with the magickal goal itself.

Of course, when using the above techniques, we should not be limited to the Seven Planets alone. There are also the twelve forces of the Zodiac to consider. The numbers 12 and 21 are multiplied for a product of 252. By forming this into a 12x21 magick square, we can fill the cells with the Angelical alphabet exactly twelve times. Agrippa offers this word-square in his chapter 27, also surrounded by a border of the *Entrances of the Good and Evil Angels*. The table is used exactly as described immediately above, except that it allows one to work with Zodiacal forces rather than Planetary:

Note that the following Table of the the Zodiac has been altered from Agrippa's design. Agrippa's table consists of the Hebrew alphabet written from right to left on every other line (twelve times) and written from left to right on every other remaining line (also twelve times).⁴⁸ Because both 12 and 22 are even numbers, this was possible in his table. However, Angelical is an odd-numbered 21 letters long, so I had to follow the same pattern as used for the Angelical Table of the Planets:

[IMAGE 16: Angelical Table of the Zodiac]

Angelical Table of the Zodiac

	⚠	⚍	♌	♍	♎	♏	♐	♑	♒	♓	♈	♉	<i>Good Angels</i>
✓	Ⲕ	Ⲙ	Ⲛ	Ⲟ	Ⲡ	Ⲣ	Ⲥ	ⲧ	ⲩ	ⲫ	ⲭ	ⲯ	ⲱ
↵	Ⲩ	Ⲭ	Ⲱ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ	ⲿ
ⲁ	Ⲧ	Ⲫ	Ⲯ	Ⲳ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ
Ⲣ	Ⲥ	ⲧ	ⲩ	ⲫ	ⲭ	ⲯ	ⲱ	ⲻ	ⲽ	ⲿ	ⲽ	ⲿ	ⲿ
ⲣ	Ⲧ	Ⲫ	Ⲯ	Ⲳ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ
Ⲭ	Ⲩ	Ⲭ	Ⲱ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ	ⲿ
Ⲧ	Ⲫ	Ⲯ	Ⲳ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ	ⲿ
Ⲫ	Ⲩ	Ⲭ	Ⲱ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ	ⲿ
Ⲯ	Ⲧ	Ⲫ	Ⲯ	Ⲳ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ
Ⲙ	Ⲥ	ⲧ	ⲩ	ⲫ	ⲭ	ⲯ	ⲱ	ⲻ	ⲽ	ⲿ	ⲽ	ⲿ	ⲿ
Ⲛ	Ⲥ	ⲧ	ⲩ	ⲫ	ⲭ	ⲯ	ⲱ	ⲻ	ⲽ	ⲿ	ⲽ	ⲿ	ⲿ
Ⲟ	Ⲧ	Ⲫ	Ⲯ	Ⲳ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ
Ⲡ	Ⲩ	Ⲭ	Ⲱ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ	ⲿ
Ⲣ	Ⲥ	ⲧ	ⲩ	ⲫ	ⲭ	ⲯ	ⲱ	ⲻ	ⲽ	ⲿ	ⲽ	ⲿ	ⲿ
Ⲥ	Ⲧ	Ⲫ	Ⲯ	Ⲳ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ
ⲧ	Ⲩ	Ⲭ	Ⲱ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ	ⲿ
ⲩ	Ⲥ	ⲧ	ⲩ	ⲫ	ⲭ	ⲯ	ⲱ	ⲻ	ⲽ	ⲿ	ⲽ	ⲿ	ⲿ
ⲫ	Ⲧ	Ⲫ	Ⲯ	Ⲳ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ
ⲭ	Ⲩ	Ⲭ	Ⲱ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ	ⲿ
ⲯ	Ⲥ	ⲧ	ⲩ	ⲫ	ⲭ	ⲯ	ⲱ	ⲻ	ⲽ	ⲿ	ⲽ	ⲿ	ⲿ
ⲱ	Ⲧ	Ⲫ	Ⲯ	Ⲳ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ
ⲻ	Ⲩ	Ⲭ	Ⲱ	Ⲵ	Ⲷ	Ⲹ	Ⲻ	Ⲽ	Ⲿ	ⲿ	ⲽ	ⲿ	ⲿ
<i>Evil Angels</i>	♉	♊	♋	♌	♍	♎	♏	♐	♑	♒	♓	♈	

Another Manner of Making Characters

Delivered by Cabalists

(Adapted from Agrippa's *Third Book*, Ch. 30)

Once we know the name of our angelic Intelligence, it would also be helpful to have its sigil for use in talismanic magick. Agrippa gives several methods of generating sigils from the letters of an entity's name. Most of them depend upon the Hebrew alphabet, but he ends the chapter with a very simple method that can be used with any alphabet whatsoever.

Simply take the letters of the Angels' name, and blend them together to form a single hieroglyphic figure- called a "Sigil" (or Signature). For example, let us consider possible Sigils for the Angels *Nalvage* and *Galvah*:

[IMAGE 17: Two Sigils- Nalvage and Galvah]

Agrippa stresses that these types of Sigils are not as powerful as those received directly from the Angels. Yet, they are extremely useful for typical magickal purposes, as well as gaining initial contact with the Angels in question.

Making Pentacles and Sigils

(Adapted from pseudo-Agrippa's *Fourth Book*, Of Magical Ceremonies)

Agrippa's *Three Books* did not include any practical instruction for magick- likely as a protection against the Inquisition. It was not until thirty years after his death that a "*Fourth Book of Occult Philosophy*" was published, the actual title being *Of Magical Ceremonies*. There were many writings by Agrippa that appeared only posthumously, so the debate continues to this very day over whether or not he is the true author of this one. (Hence the name "pseudo-Agrippa.") Regardless of its authorship, *Of Magical Ceremonies* has had a profound impact on western occultism- not the least of which is its instructions for turning Sigils like the above into full-fledged talismans.

First, surround the Sigil with a double-circle. This creates a border- or

circumference- within which can be written the names of forces in control of the Angel. For instance, the name of the Archangel generated from the tables in the previous section would be a prime choice.

One might also include a name of God in sympathy with the Angel's nature. For example, a talisman aimed at military conquest might display the Name *Madzilodarp* (God of Stretch Forth and Conquer). Outside of the Keys, Dee also recorded a large number of Divine Names in his many magickal squares and tables, which can be referenced for a Name appropriate to the Angel.

In truth, any Angelical word would serve the same purpose- so that anything from Wrath, Burn or Earthquake to Mercy, Comfort or Pleasure (depending on the magickal goal) might be translated into Angelical and written within the circumference as a Word of Power. (See the English to Angelical section of the *Lexicon*.)

As a final option, the *Fourth Book* suggests writing a versicle from Scripture within the circumference. We see this in several of the talismans from the *Key of Solomon the King*. A passage- usually from the Psalms- that relates in some way to the magickal goal is written in Hebrew or Greek around the circumference of the talisman. In the case of an Angelical talisman, I would suggest adopting appropriate verses from the Keys. (For example, a talisman intended to exorcise spirits would benefit from the first line of Key One- “I reign over you, sayeth the God of Justice”- written in Angelical characters. If one wishes to summon and question an entity, then perhaps one of the final lines- “Move, therefore, and appear, Open the mysteries of your creation.”)

The name of the talisman's Angel can be inscribed around the central Sigil. Pseudo-Agrrippa suggests first drawing the lineal figure of the Angel's Planet or Star around the Sigil, depending on the proper number. (Agrrippa's *Second Book* outlines the astrological correspondences for every number from one to twelve.)⁴⁹ The numbers associated with the Planets are:

Saturn	-	3
Jupiter	-	4
Mars	-	5
Sol	-	6
Venus	-	7
Mercury	-	8

Luna - 9

For example, a Venus talisman would display a Heptagram, or seven-pointed star, around the Angel's Sigil. A Martian talisman would display a Pentagram or five-pointed star.⁵⁰ The letters of the Angel's name are then placed within the angles, or at the points, of the lineal figure.

Later in *Of Magical Ceremonies*, pseudo-Agrippa explains how to fashion this into a working talisman or lamen. One might use metal appropriate to the Planet.⁵¹ Or fresh (bee's-)wax mixed with appropriate herbs, spices (incenses) and color dyes. Or, finally, one can use fresh paper (or virgin parchment) with appropriately colored ink or paints. Its shape may be circular, or multi-sided according to the number associated with the Angel's Star. (Such as a seven-sided lamen for an Angel of Venus. Five-sided for Mars. Etc.)

Finally, the *Fourth Book* suggests the talisman should be fashioned during a waxing moon when the Angel's Star is well-aspected in the heavens. I have created the following “simple talisman of Nalvage” as an example of this kind of lamen. The central Sigil is fashioned from the combined letters of Nalvage's name. Because Nalvage told Dee that he is under the authority of the Archangel Gabriel, I have chosen to place that name into the circumference. Along with it, I have written the Angelical verse “Mightier is Thy Voice than the Manifold Winds” (adapted from Key Two) because Nalvage was the one who delivered the Angelical Keys.⁵²

[IMAGE 18: An example Talisman of Nalvage- with the above sigil of Nalvage in the center, and Nalvage's name in English letters surrounding. In the circumference, have the name Gabriel (English characters) and Angelical for “Mightier is Thy Voice than the Manifold Winds” written *counterclockwise*.]

- 1 1 Corinthians 13:1 – And though I speak with the tongues of men and angels, and have not charity, I am become as a sounding brass or a tinkling cymbal.
- 2 The 49 Tables of *Loagaeth*.
- 3 Satan, or *haSathan*, translates as The Accuser. It was common in Dee's time to refer to Satan as "The Enemy."
- 4 Raphael is here referring to the *Heptarchic* system of magick, which had been transmitted previously in the journals.
- 5 See the *Five Books of Mystery*, p. 259-60. March 23, 1583
- 6 Here, Kelly adds: "He hath a great thing under his gown." As we shall see below, this turns out to be the Holy Book.
- 7 I interpret this line to mean: The beginnings of the universe, and even God Himself, are known by those who have tasted of the Medicine.
- 8 Verity = Truth.
- 9 A reference to the Confusion of Tongues at the Tower of Babel- Genesis 11:1-9. Also see below in this chapter, as the Confusion of Tongues is important to the Angelical mythos.
- 10 Dee: the angelic language.
- 11 "Him that Proceedeth" is likely a reference to the *Christos* (also called the *Logos*- Word)- who proceeded directly from God. (See John ch 1.) Raphael here means that the angelic language proceeds directly from the *Christos*. (See chapter two, where *Loagaeth* is described as the language of the God-Christ.)
- 12 Adam- the first man.
- 13 Raphael here tells Dee that Adam was fashioned after the form of the *Christos*- which is very similar to ancient Gnostic belief.
- 14 See *Legends of the Bible* by Louis Ginzberg.
- 15 The First = Adam.
- 16 *Chavah* is Eve's name in Hebrew.
- 17 These brackets appear in the original journals.
- 18 These brackets appear in the original journals.
- 19 We shall see, later, that the actual Angelical alphabet has 21 letters, divided into three groups of seven.
- 20 See Agrippa's *Three Books of Occult Philosophy*, Book 1- especially chapters 69-74. I will return to this information at the end of this chapter.
- 21 The 49 Tables of *Loagaeth* each have two sides (front and back), and each side is given a title in Angelical. These titles are included for reference in chapter two of this book.
- 22 As Adam was supposed to have used the Angelical alphabet in Paradise. We will fully explore this in this section.
- 23 For instance, note the letter *Mals*- which resembles the Greek Omega.
- 24 See *John Dee's Five Books of Mystery*, p. 268-269. Then also see pages 270-271.
- 25 See chapter two, concerning the instructions the Angels gave Dee on writing the "perfected copy" of the Holy Book.
- 26 One notable exception is Donald Tyson, who figured out this discrepancy over *Pal* in *Enochian Magick for Beginners*.
- 27 *John Dee's Five Books of Mystery*. Peterson, p. 269.
- 28 *John Dee's Five Books of Mystery*. Peterson, p. 270.
- 29 *John Dee's Five Books of Mystery*. Peterson, p. 271.
- 30 *John Dee's Five Books of Mystery*. Peterson, p. 405.
- 31 See <http://themagickalreview.org/enochian/mss/>, Sloane 3188, image 29 (f104a-108a).
- 32 *John Dee's Five Books of Mystery*. Peterson, p. 271.
- 33 *John Dee's Five Books of Mystery*. Peterson, p. 306. "prick" = "dot"
- 34 See chapter two, where the Angels make several similar "three-fold" comments in regards to the First and Forty-Ninth Tables of *Loagaeth*.
- 35 As Jim Reeds points out in his *Breakthrough in Renaissance Cryptography: A Book Review*, there is likely a direct connection between gematria and 16th century cryptography.
- 36 A "sigil" (or "signature") is a stylized diagram used to represent an Angel, spirit, or creative force on talismans.
- 37 See chapter three, section "Dee Suspected of Cryptography?"
- 38 There are, of course, several Angelical words that do appear to indicate terms like "Second" or "Third",

- etc.
- 39 See the “Angelical Mythos” section.
 - 40 See the “Angelical Mythos” section, where this quote is given in full.
 - 41 Again, see the “Angelical Mythos” section, where this quote is given in full..
 - 42 See *Secrets of the Magickal Grimoires*, Chapter 10, for a reference table of many of these images and their magickal timing.
 - 43 See *Secrets of the Magickal Grimoires*, Chapter 5, where I explain how to go about this procedure in some detail.
 - 44 We see this with such angelic names as Gabriel (*Gibor El*), the Strength of God, and Raphael (*Rapha El*), the Healer of God. *Yah* was rare in comparison, but we can see it in obscure names like *Vahaviah* and *Laviah*. The Greek name of God *On* was also acceptable, as we see in names like *Metatron* and *Sandalphon*.
 - 45 Reference Ginzberg's *Legends of the Bible* for ample descriptions of Angels of Destruction, Terror, Darkness, Quaking, etc.
 - 46 Note the pun between multiplying a number by itself to produce a “magickal square” and then turning that product into an actual “magickal square.”
 - 47 See *John Dee's Five Books of Mystery*, where this Planetary order is given for the 49 Good Angels of the *Heptarchia*, as well as for the seven Ensigns of Creation. I should note, however, that there are a couple of cases where Dee used Hebrew names to generate magickal squares, and there he used the same Chaldean ordering used by Agrippa in *Book Two* chapter 27.
 - 48 This leftward-then-rightward pattern is a *Qabalistic* convention called “As the Ox Plows.” It is also used to generate the names of the *Shem haMephoresh* from the three verses of Exodus. I have not discovered the purpose behind this convention.
 - 49 Agrippa's *Second Book of Occult Philosophy*, chapters 4-15, the *Scales of Numbers*
 - 50 For Angels of the Zodiac, use the number of the Planet that rules the zodiacal Sign.
 - 51 Or, for Zodiacal Angels, use the metal appropriate to the Planet that rules the zodiacal Sign.
 - 52 I also find this verse significant because Gabriel himself was the Angel of the Annunciation.