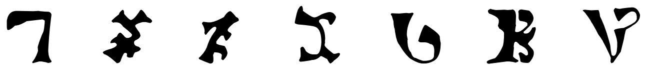
The Angelical Alphabet



> 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]

During the five brief years between of 1582 and 1587 CE, the famous Elizabethan scholar and mystic Dr. John Dee recorded a new and mysterious language in his private journals. According to Dee's records, this was the Tongue of Angels- as we see mentioned by St. Paul in 1 Corinthians 13:1. With the help of a medium known as Sir Edward Kelley, Dee performed a series of evocations of Angelic intelligences who endeavored to teach the men their Celestial Speech. The result was a book entitled *Loagaeth* (the "Speech From God") written in the enigmatic language, with *very* few words translated; forty-eight poems written in the same language, with full translations; and several words and phrases scattered throughout Dee's journals, some with translations and some without.

During their very first meeting, Dee learned that Kelley had a knack for mediumship that he himself lacked. Dee performed an invocation to bring Angels into his mystical shewstone, and Kelley was able to see, hear and speak to the Angels with ease. Thereafter, the two men formed a years-long partnership dedicated to a series of Angelic *seances*. The *seances* effectively ended by 1587, and the two men went their separate ways by 1589 CE. The journals have survived loss, fire and other perils for four hundred years, waiting for us to discover the linguistic primers left by the Angels through Dee and Kelley.

Not only did the Angels claim this was the native Tongue of Angels, it was also the original language of Eden, with which Adam named all things in existence. The Archangel Gabriel explains at length:

> ...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 from him that Governeth the City by ignorance.
>
> [Adam] 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 [Adam] 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]. And, yet, not that [2: Hebrew] 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 it was in his own dignity, much less to be compared with this 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...
>
> Thus you see 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. 92-3]

At the time Dee lived, Hebrew was considered the primary Sacred Language of the West. It was a dead tongue at the time, and therefore not subject to change. It was the language of the Old Testament, spoken by the Prophets themselves, and it was thought to be the language spoken by Angels.

What Gabriel suggests above is that Angelical is the true Primordial Tongue, the original upon which Hebrew itself is based. By telling Dee that Angelical is preferred before Hebrew, Gabriel is suggesting that Angelical is the true Sacred Language of the West. Given the profound influence the so-called "Enochian" language has had upon Western occultism (through the Golden Dawn, Thelema, Neopaganism and more), I feel there is very good reason to agree that Angelical is the great Western Sacred Language.

Hebrew and Angelical:
Sacred Languages of the West

The Hebrew alphabet consists of 22 letters. These letters are actually transitional between hieroglyphs and letters as we know them. Therefore, each letter represents an entire word by itself, while *also* representing a phonetic sound. For example, the Hebrew word *Beth* means "House" (or Tent, Dwelling, etc), but it also stands for the letter "B." This tends to fascinate mystics, because it means any Hebrew word (especially names of God and Angels) can be viewed as an entire sentence, and such "sentences" can be analyzed for mystical insight.

The Hebrew alphabet also predates the use of numbers as we know them. Rather than using an entirely different set of characters for numbers, the ancient Israelites used the letters of their alphabet. The first letter (*Aleph*) was assigned to one, the second letter (*Beth*) was assigned to two, and so forth. Therefore, the same mystics who read the Hebrew names as sentences could *also* read them as mathematical equations. They discovered obscure relationships between numbers and sacred words- known today as *Gematria* or "Bible-codes."

The 22 letters of the Hebrew Alphabet are traditionally divided into groups of 3, 7 and 12. As outlined in the foundational Qabalistic text *Sepher Yetzirah* (the *Book of Formation*), these groups are assigned astrological correspondences. The three "Mother Letters" represent the Elements Air, Fire and Water- which were used by God to create the Earth. The seven "Double Letters" represent the Planets. The remaining twelve "Simple Letters" represent the constellations of the Zodiac. Together they represent all of the building blocks of the physical universe. God creates merely by arranging and rearranging the Letters into different Divine Words.

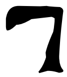
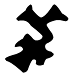
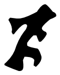
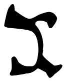
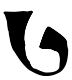
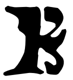
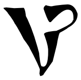
The *Sepher Yetzirah* also insists that the hieroglyphic Hebrew letters are sacred in their proportions. In a mystical sense, they represent the Creation of Man. (Remember that the letters are given astrological correspondences, and astrology assigns such correspondences to all parts of the body.) Therefore, when occultists use the Hebrew letters in talismanic magick, they are encouraged to take great care in reproducing the letters exactly.

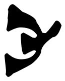
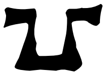
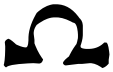
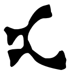
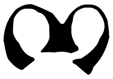
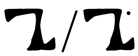
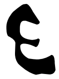
This was Hebrew as Dee would have seen it- through the eyes of a Western mystic. Gabriel suggested that Angelical was a superior replacement for Hebrew- and he likely meant for it to be used with the Agrippa-style occultism with which Dee was most familiar. It should be used in the inscription of Talismans and magickal Tools (as we can see throughout Dee's journals). The Angel Illemese even echoes the *Sepher Yetzirah* where it comes to inscribing the hieroglyph-like Angelical characters:

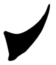
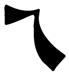
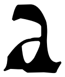
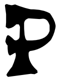
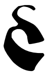
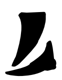
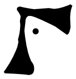
> These letters represent the Creation of man, and therefore they must be in proportion. They represent the workmanship wherewithal the soul of man was made like unto his Creator. [-*Five Books of Mystery*, p. 373]

In this light, let us take a look at the "Perfected" Angelical letters, as recorded by Edward Kelley at the end of the *Book of Loagaeth*. The following chart contains the letters, their Angelical names and their phonetic values in English:

The Angelical Alphabet

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

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

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

Like Hebrew- and other Semitic languages- Angelical runs from right to left. In the above chart, *Pa* ("B") is the first letter and *Gisg* ("T") is the last. Of course, when we are writing the words in English transliteration, it is common practice to write them from left to right. (The same is done with transliterated Hebrew.) It is only when written in Angelical characters that the words must run in the older right to left direction.

Another 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 letters of the Angelical alphabet work in a similar fashion- 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 individual 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.)

In this comparison/contrasting between Hebrew and Angelical, I must also mention the subject of "Angelical *Gematria*." It has long been assumed that Angelical letters possess numerical values similar to Hebrew letters. This is thanks, in part, to statements made about numbers by the Archangel Gabriel. 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, it turns out that Gabriel was not describing numbers corresponding with the Angelical alphabet. He was actually discussing a complex set of numbers given with several words in Key One (which were added together to create "mystical square roots"). Those numbers are associated with the Tables of *Loagaeth* and the words of the Keys, but 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:

ACAM = 7699
AF = 19
CIAL = 9996
CLA = 456
DAOX = 5678
DARG = 6739
EMOD = 8763
ERAN = 6332
GA = 31
MAPM = 9639
MIAN = 3663
NI = 28
O = 5
OB = 28
OL = 24
OS = 12
OP = 22
OX = 26
P = 8
PD = 33
PERAL = 69636
QUAR = 1636
TAXS = 7336
UX = 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*"). 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 was always of the type found in the Qabalah or the works of Trithemius and 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.

Finally, Angelical differs from Hebrew in its mystical division of letters. As there are only 21 Angelical characters, they can not be divided into 3, 7 and 12 like Hebrew. Instead, they were divided by the Angels into three equal sets of seven. Of this three-fold division Raphael says, "The number of perfection, one in three." This is likely one of many references within Dee's system to the Holy Trinity, reflected in the multiplication of the perfect numbers seven (the Days of Creation) and three (the Trinity Itself).

I also assume this 3x7 division is intended to reflect both the Book of *Loagaeth* and the *Heptarchic* system- which are both based upon a seven-fold scheme. The 22 letters of the Hebrew alphabet would not mathematically "fit" the Angelic system revealed to Dee and Kelley.

Unfortunately, the Angels never provided astrological (or any) correspondences to each Angelical letter, as we have for Hebrew in the *Sepher Yetzirah*. We might note that the Alphabet begins with the letter "B" (*Pa*)- which may be taken to indicate "Beginning" or the Hebrew *Berashith* (In the Beginning). *Berashith* and the Seven Days of Creation (i.e., the first chapter of Genesis) do play a vital role throughout Dee's magickal system. (Note the *Pa* inscribed at each corner of the Holy Table, likely representing the four

Horns of the Altar in Solomon's Temple.)

We may also take note that the final letter of the Alphabet is "T" *(Gisg)*- mimicking the final letter of the Hebrew Alphabet- *Tau*. *Tau* indicates the Cross, and Dee used the symbol of the Cross as an end-mark upon his version of the Seal of Truth. However, these are strictly speculations on my part, and were not mentioned by the Angels or Dee in his journals.

“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, consider this excerpt from Agrippa's *Third Book*, chapter 23 (“Of the Tongue of Angels...”)- which likely inspired Dee in his work:

> 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.” 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.

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 mecubals 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, 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.

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.” 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), 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 Philsophy*, 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 Philsophy*, 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 well-aspected in the chart. Etc.) If the chart turns out unfortunate, then it must be scraped, a new time chosen, and a new chart created.

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. 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. 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:

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	U	O
2	S	X
3	T	N
4	B	Q
5	C	P
6	G	L
7	D	H
8	F	I
9	A	M
10	E	E
11	M	A
12	I	F
13	H	D
14	L	G
15	P	C
16	Q	B
17	N	T
18	X	S
19	O	U
20	R	Z
21	Z	R
22	U	O
23	S	X
24	T	N
25	B	Q
26	C	P
27	G	L
28	D	H
29	F	I
30	A	M

Fourth House

Degree	Good Angel	Evil Angel
1	E	E
2	M	A
3	I	F
4	H	D
5	L	G
6	P	C
7	Q	B
8	N	T
9	X	S
10	O	U
11	R	Z
12	Z	R
13	U	O
14	S	X
15	T	N
16	B	Q
17	C	P
18	G	L
19	D	H
20	F	I
21	A	M
22	E	E
23	M	A
24	I	F
25	H	D
26	L	G
27	P	C
28	Q	B
29	N	T
30	X	S

Fifth House

Degree	**Good Angel**	**Evil Angel**
1	ɮ	ɑ
2	ẟ	Ᵽ
3	Ᵽ	ẟ
4	ɑ	ɮ
5	ℸ	Γ
6	✓	Ȝ
7	Ꝩ	Ш
8	ℬ	Ω
9	ɞ	ꭓ
10	ℑ	ꝏ
11	ƶ	Ꞁ
12	ǂ	Ɛ
13	ᒣ	ᒣ
14	Ɛ	ǂ
15	Ꞁ	ƶ
16	ꝏ	ℑ
17	ꭓ	ɞ
18	Ω	ℬ
19	Ш	Ꝩ
20	Ȝ	✓
21	Γ	ℸ
22	ɮ	ɑ
23	ẟ	Ᵽ
24	Ᵽ	ẟ
25	ɑ	ɮ
26	ℸ	Γ
27	✓	Ȝ
28	Ꝩ	Ш
29	ℬ	Ω
30	ɞ	ꭓ

Sixth House

Degree	**Good Angel**	**Evil Angel**
1	ℑ	ꝏ
2	ƶ	Ꞁ
3	ǂ	Ɛ
4	ᒣ	ᒣ
5	Ɛ	ǂ
6	Ꞁ	ƶ
7	ꝏ	ℑ
8	ꭓ	ɞ
9	Ω	ℬ
10	Ш	Ꝩ
11	Ȝ	✓
12	Γ	ℸ
13	ɮ	ɑ
14	ẟ	Ᵽ
15	Ᵽ	ẟ
16	ɑ	ɮ
17	ℸ	Γ
18	✓	Ȝ
19	Ꝩ	Ш
20	ℬ	Ω
21	ɞ	ꭓ
22	ℑ	ꝏ
23	ƶ	Ꞁ
24	ǂ	Ɛ
25	ᒣ	ᒣ
26	Ɛ	ǂ
27	Ꞁ	ƶ
28	ꝏ	ℑ
29	ꭓ	ɞ
30	Ω	ℬ

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		
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		

Tenth 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		

Eleventh House

Degree	Good Angel	Evil Angel
1	ᒣ	ꝏ
2	Ɛ	ℸ
3	ℸ	Ɛ
4	ꝏ	ᒣ
5	ꭓ	ǂ
6	Ω	≠
7	ɯ	⌶
8	ɜ	G
9	Γ	B
10	ℒ	V
11	ɛ	✓
12	Ᵽ	ʅ
13	a	a
14	ʅ	Ᵽ
15	✓	ɛ
16	V	ℒ
17	B	Γ
18	G	ɜ
19	⌶	ɯ
20	≠	Ω
21	ǂ	ꭓ
22	ᒣ	ꝏ
23	Ɛ	ℸ
24	ℸ	Ɛ
25	ꝏ	ᒣ
26	ꭓ	ǂ
27	Ω	≠
28	ɯ	⌶
29	ɜ	G
30	Γ	B

Twelfth House

Degree	Good Angel	Evil Angel
1	ℒ	V
2	ɛ	✓
3	Ᵽ	ʅ
4	a	a
5	ʅ	Ᵽ
6	✓	ɛ
7	V	ℒ
8	B	Γ
9	G	ɜ
10	⌶	ɯ
11	≠	Ω
12	ǂ	ꭓ
13	ᒣ	ꝏ
14	Ɛ	ℸ
15	ℸ	Ɛ
16	ꝏ	ᒣ
17	ꭓ	ǂ
18	Ω	≠
19	ɯ	⌶
20	ɜ	G
21	Γ	B
22	ℒ	V
23	ɛ	✓
24	Ᵽ	ʅ
25	a	a
26	ʅ	Ᵽ
27	✓	ɛ
28	V	ℒ
29	B	Γ
30	G	ɜ

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.

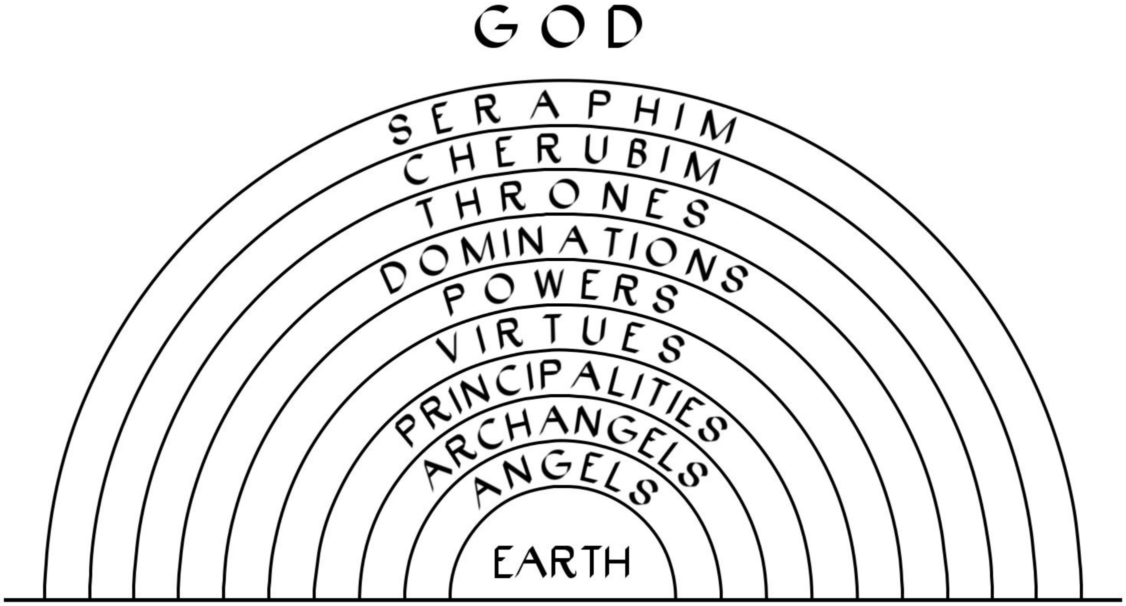
Of the Calculating Art of Such Names by the Tradition of Cabalists

(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*.



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 x 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. 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.

Angelical Table of the Planets[1]

	☽	♄	☿	♃	♂	☉	♀	***Entrance of the Good Angels***
T	E	A	F	D	G	C	B	B
S	N	Q	P	L	H	I	M	C
U	T	S	U	Z	R	O	X	G
Z	E	A	F	D	G	C	B	D
R	N	Q	P	L	H	I	M	F
O	T	S	U	Z	R	O	X	A
X	E	A	F	D	G	C	B	E
N	N	Q	P	L	H	I	M	M
Q	T	S	U	Z	R	O	X	I
P	E	A	F	D	G	C	B	H
L	N	Q	P	L	H	I	M	L
H	T	S	U	Z	R	O	X	P
I	E	A	F	D	G	C	B	Q
M	N	Q	P	L	H	I	M	N
E	T	S	U	Z	R	O	X	X
A	E	A	F	D	G	C	B	O
F	N	Q	P	L	H	I	M	R
D	T	S	U	Z	R	O	X	Z
G	E	A	F	D	G	C	B	U
C	N	Q	P	L	H	I	M	S
B	T	S	U	Z	R	O	X	T
Entrance of the Evil Angels	♀	☉	♂	♃	☿	♄	☽	

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[1] 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* (Venus to Luna). It seems appropriate to use the same ordering with the Angelical alphabet:

Using this table is fairly simple. First, consider the initial letter of the Angel's name, and the Planet from the horoscope found in that letter's degree. Find that letter in the right-hand column of the *Entrance of the Good Angels*, then 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* (ɛ) and scan leftward to the column of Sol, where the letter *Gon* (ℸ) 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 Planet. (Remember, you will not use the same Planet twice!)

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.

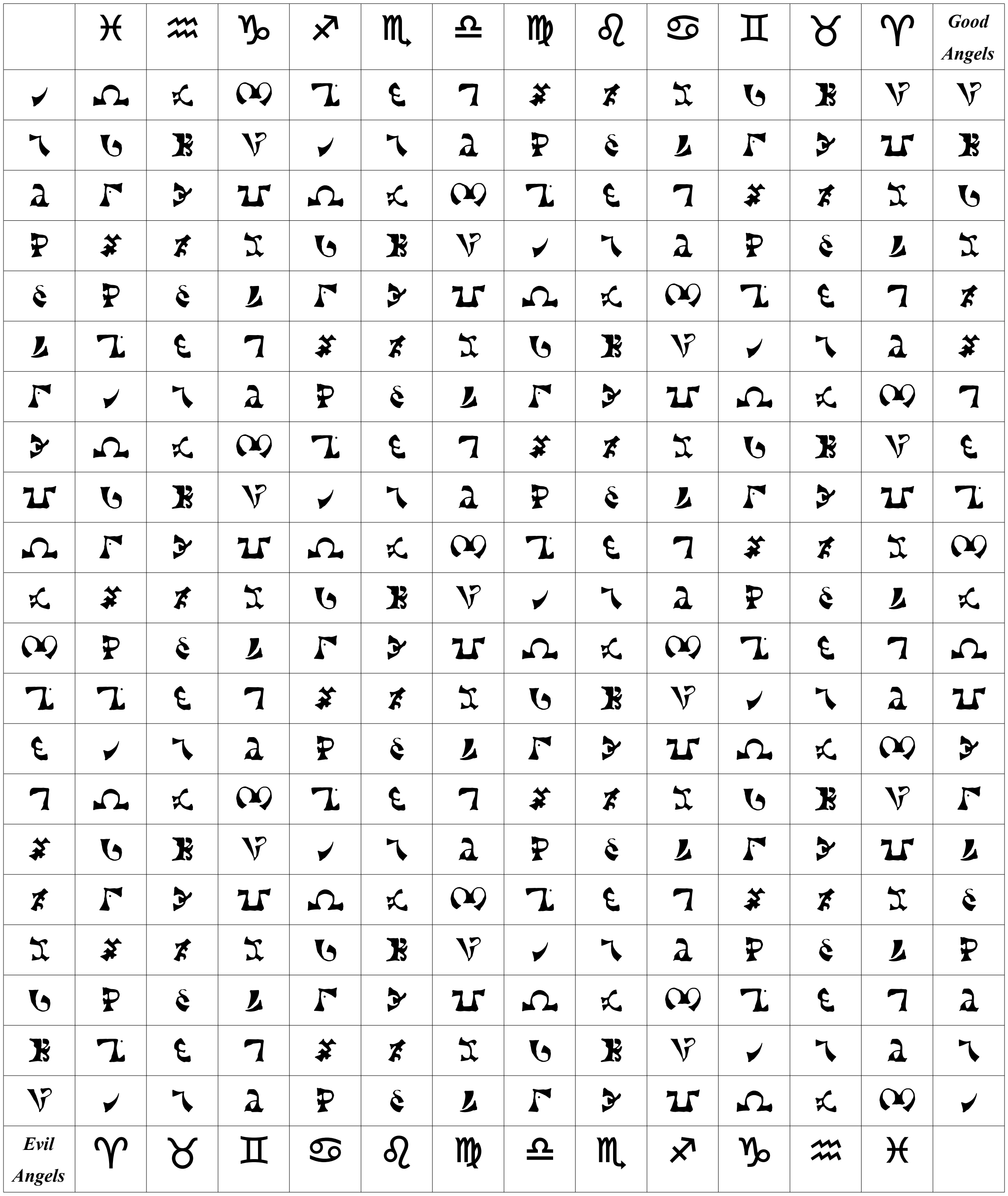
Agrippa also outlines several alternative uses for Tables like the above. For instance, any Name of God can be input to find an Angel that will answer to it. In such a case, one would have to first decide upon which Planet to work with, and then take all of the letters from the column beneath that Planet.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

Angelical Table of the Zodiac[2]


♓ ♒ ♑ ♐ ♏ ♎ ♍ ♌ ♋ ♊ ♉ ♈
Good Angels
Evil Angels
♈ ♉ ♊ ♋ ♌ ♍ ♎ ♏ ♐ ♑ ♒ ♓

---

[2] 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). 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.

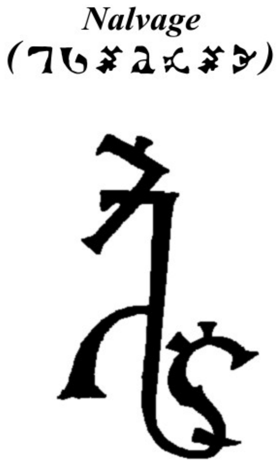
Another Manner of Making Characters

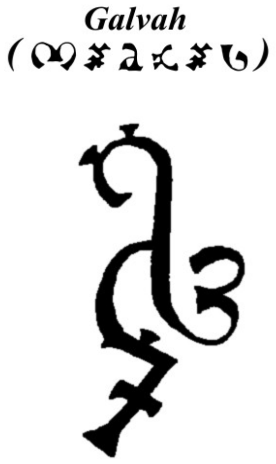
Delivered by Cabalists

(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 Angel's 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*:





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. In the following, I will outline these instructions:

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-Agrippa suggests first drawing the lineal figure of the Angel's Planet or Star around the Sigil, depending on the proper number. (Agrippa's *Second Book*, Chs 4-15, outlines the astrological correspondences for every number from one to twelve.) The numbers associated with the Planets are:

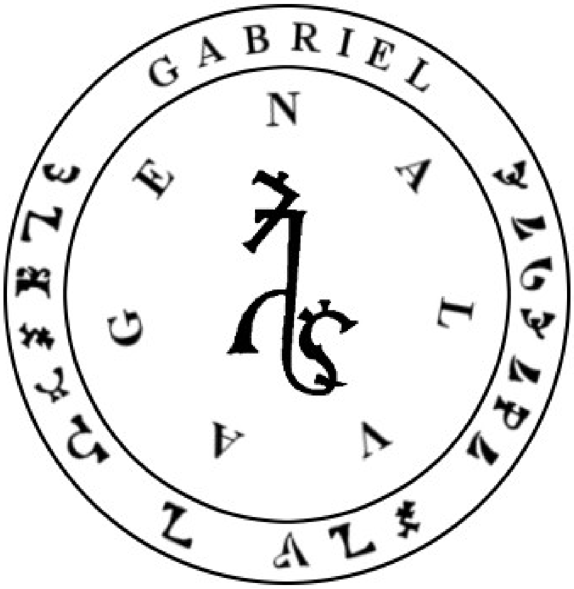
Saturn	3
Jupiter	4
Mars	5
Sol	6
Venus	7
Mercury	8
Luna	9

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. 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. 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 it may be 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 talisman should be fashioned during a waxing moon when the Angel's Star is well-aspected in the heavens.

As an example of this kind of lamen, I have created a simple talisman of Nalvage. Its 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.


GABRIEL
N
A
L
V
A
G
E