

The Heptarchia Mystica of John Dee

Transcribed, Introduced and Annotated
by
ROBERT TURNER

With a contributory article by
Robin E. Cousins

Latin translations by
Christopher Upton

Illustrated by
Charles H. Cattell



THE AQUARIAN PRESS
Wellingborough, Northamptonshire

First published in Great Britain in a limited edition by
Magnum Opus Hermetic Sourceworks, 12 Antigua Street,
Edinburgh, Scotland, 1983.

Second enlarged edition published by The Aquarian Press Ltd,
Denington Estate, Wellingborough, Northants NN8 2RQ,
England, 1986.

Preface
Historical Foreword
Introduction
Transcription of text
Appendices A, B, D. } © Robert Turner, 1986

Appendix C: © Robin E. Cousins, 1986

Latin translations: © Christopher Upton, 1986

Illustrations: © Charles H. Cattell, 1986

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

British Library Cataloguing in Publication Data

Dec, John, 1527-1608

The heptarchia mystica of John Dec.

—2nd enl. ed.

1. Occult sciences—Early works to 1900

I. Title II. Turner, Robert, 1944-

133BBBF1410

ISBN 0-85030-470-9

The Aquarian Press is part of the Thorsons Publishing Group

Printed and bound in Great Britain

DEDICATION

To the memory of my good friend
the late GERALD YORKE, who did so much to aid the
development of the Western Magical Tradition.

CONTENTS

	<i>Page</i>
<i>Acknowledgements</i>	9
<i>Preface to the Second Edition</i>	11
<i>Historical Foreword</i>	13
<i>Introduction</i>	17
<i>De Heptarchia Mystica</i>	29
<i>Appendix A: Analytical Notes</i>	75
<i>Appendix B: John Dee's Religious Magic</i>	99
<i>Appendix C: Mortlake Revisited (John Dee's House and his burial in Mortlake)</i>	107
<i>Appendix D: The Voynich Manuscript and an Ancient Treasure Map</i>	117
<i>Select Bibliography</i>	125

ACKNOWLEDGEMENTS

During the course of preparing this book for publication I have incurred the debt of many friends, colleagues and public institutions, without whose help the work could not have been completed.

My grateful thanks are due to the British Library Board for permission to reproduce the first folio of John Dee's *De Heptarchia Mystica* (Sloane MS 3191) and Edward Kelly's treasure map (Sloane MS 3188); to Desmond Bourke and the staff of the British Museum's Department of Manuscripts for their tireless assistance throughout the duration of my studies; and to the Beinecke Rare Book and Manuscript Library of Yale University, Connecticut, for permission to publish a page from the Voynich manuscript.

I am greatly indebted to my old friend Charles Cattell for his talented and enthusiastic rendering of the *Heptarchia's* complex and daunting artwork, to Robin Cousins for his contribution on ancient Mortlake, and to Christopher Upton for his translation of Dee's Latin.

My thanks also to Craig Townsend for his preliminary translation of Kelly's treasure text, to Stephen Lauder on matters of textual presentation, and to Theodore Howard, Christian Wilby, Michael Bottomley, Michael Marchant, Nicholas Spalding, Steven Crompton, Shirley McIver, William Cammies, and the staff of Wolverhampton Public Libraries, all of whom came forward with constructive help and encouragement during the various stages of my work.

Special thanks to my wife Patricia for information regarding historical matters, her many valuable suggestions, and for undertaking the unenviable task of proof-reading the entire text.

Finally, I wish to offer my sincerest gratitude to my publishers whose capable, friendly, and active participation has made this new edition of the *Heptarchia* possible.

PREFACE TO THE SECOND EDITION

Since the first appearance of this work,* so much has transpired, on so many levels, that it has become necessary to present this amended and expanded version of John Dee's *De Heptarchia Mystica* to the public.

In this new rendering we have been at pains to make good the various shortcomings of the preliminary transcription by careful re-examination of Dee's original manuscript. Errors arising from initial difficulties in interpreting the Elizabethan hand have now, it is hoped, been eradicated, resulting in a more intelligible and coherent text. Additionally, I have been fortunate enough to find Mr Christopher Upton, an apt and erudite scholar who has dealt admirably with the Latin elements in the work. Mr Upton's translations of the integrated section headings and sub-notes greatly enhance the value of the book, making hitherto opaque aspects of Dee's treatise available to the non-Latin reader.

To emphasize John Dee's deep involvement with cryptology and antiquarian matters, I have appended an entirely new item regarding the enigmatic *Voynich Manuscript*, and a curious treasure map which came into Dee's possession while engaged in his early Angelic experiments. It is hoped that these and other inclusions will prove of interest to both occultist and historian.

The exact location of John Dee's Mortlake home is to this day a subject of some speculation, and due to the state of abject poverty in which Dee lived out the final years of his life, only the faintest details of his burial at the Church of St Mary

**The Heptarchia Mystica of John Dee*, Magnum Opus Hermetic Sourceworks, Edinburgh, 1983.

continue to survive. In order to place the various interrelated aspects of this book in proper context and to paint as accurate a picture as possible of John Dee's life and times, I felt it necessary to furnish the reader with any information which could be obtained regarding these long-neglected matters.

On the subject of Elizabethan and modern Mortlake I therefore consulted Robin Cousins, a young colleague who has conducted extensive antiquarian researches in the Richmond upon Thames area. Robin agreed to investigate historic Mortlake with particular reference to John Dee and to add his findings as a concluding section to this volume.

In *Mortlake Revisited*, Robin Cousins reveals many fascinating and little-known details regarding Dee's home town, the position of the old house (now long demolished), and provides us with a description of the 'good Doctor's' last resting place which powerfully evokes the wretched circumstances that finally engulfed Elizabethan England's greatest magus.

ROBERT TURNER
February 1985

HISTORICAL FOREWORD

The richness of the Elizabethan epoch – perhaps the greatest period in British history – can be seen as the reflection of those great minds which interwove to produce the glittering tapestry of their time. In this age of worthies, there arose a man of great talents: John Dee. Mathematician, astronomer, geographer and historian, he was a man of great genius whose merits were extolled by royalty and nobility alike; a true Renaissance scholar, equal in every way to the finest minds of his era.

Dee's erudition endeared him to Queen Elizabeth I, who appointed him as her Astrologer Royal and counsellor on certain matters of state and scientific importance. Yet, in spite of his prominence in the Elizabethan world, Dee remains strangely neglected by latter day historians.

It is scarcely necessary to furnish the reader with a detailed account of John Dee's life, as the subject has been adequately dealt with elsewhere.* A single quotation – if rather turgid and pontifical – from Dr Thomas Smith's *The Life of John Dee* will suffice to indicate the course of Dee's earlier life and development:

John Dee first drew the breath of life at London on the 13th day of the month of July, at 4 o'clock and 11 minutes p.m. in the year of the eternal incarnated Word 1527. His father was Roland Dee, an honourable man, and coming of a family sufficiently genteel, whose care, according to the affection implanted by nature towards his own son, as well as his being a boy of great hope and

*See *John Dee: the World of an Elizabethan Magus*, Peter J. French, Routledge & Kegan Paul, London 1972.

good disposition, was chiefly bestowed in informing his mind with Greek and Latin literature. The curriculum of the studies in which boys are accustomed to be taught being happily passed, partly in London, partly in Chelmsford in the County of Essex, he was entered by his most loving father in the 16th year of his age, at Cambridge, in the College dedicated to the memory St John the Evangelist, to be taught the higher Sciences, at the end of the year 1542.*

At Cambridge Dee devoured knowledge at an incredible rate, working at his books and tutorials for up to eighteen hours a day. In 1548 he attained to the degree of Master of Arts and left Cambridge to further his education on the continent. His fame spread throughout Europe, and in his twenty-third year (1550) he lectured on Euclid to enthusiastic audiences at the University of Paris.

It seems that Dee's reputation as a philosopher stood him in good stead with the English court throughout two reigns, marred only by his brief imprisonment – falsely accused of conjuring spirits – under Mary, in June 1555. Some measure of Elizabeth's esteem for her philosopher can be gleaned from the fact that in 1558 Dee was appointed to erect a horoscope in order to ascertain the most favourable date for her coronation.

Dee was a prolific writer, producing innumerable books and manuscripts throughout his long life span. These works covered a vast and varied range of subjects: the arts, sciences and philosophies were all represented in admirable and studious detail, some being so long and complex that printers refused to accept them. In 1570, Dee published his widely acclaimed 'Mathematicall preface' to the English edition of Euclid's Geometry (*The Elements of Geometrie of the most auncient Philosopher Euclide of Megara*, trans. Sir Henry Billingsley, London, 1570), a work of great originality and erudition which exerted a powerful influence on sixteenth-century scientific thought.

Few of Dee's works have been reprinted in modern times, the one notable exception being *The Hieroglyphic Monad*, which since its first appearance in 1564 (*Monas Hieroglyphica*,

**The Life of John Dee, an English Mathematician*, Dr Thomas Smith, translated from the Latin by Wm. Alexr. Ayton, The Theosophical Publishing Society, London 1908.

Antwerp, 1564) has passed through six editions and is still available to this day. In this work, Dee attempts to symbolize the homogeneity of the Universe and the Creator, each individual element being portrayed as an interrelating component of the Monad, represented as a Mercuric emblem combined with the point and binary crescents.

Aside from his personal literary pursuits Dee was a prodigious collector of books. His library amounted to some three thousand volumes and several hundred manuscripts, rivalling any collection in the Elizabethan world. These, together with a vast array of Celtic records, ancient seals and genealogies, were preserved at his house in Mortlake.

Dee's Mortlake home also housed his collection of scientific instruments. Astrolabes, quadrants, globes, all manner of optical and navigational equipment filled his laboratories. In his *Vita Joannis Dee* (1707), Thomas Smith describes the contents of Dee's library as follows:

To the noble furniture of the Library, there appertained a not moderate accumulation of Mathematical Instruments and Machines: also those which at that time had not been brought into common use, as well as those which by his own ingenuity amended and reformed he had brought into a better condition, amongst which that I may omit the rest, were a quadrant and a staff, the semidiameter of it being five feet, but of this, ten, accurately marked with divisions, the globe of Mercator, amended and improved by the help of new observations, by means of which he had inserted the places and motions of the Comets, which appeared at their proper time, the octave, the ninth and tenth of their spheres, according to the hypothesis of the theory of Purbachius, ornamented with a horizon and brass meridian; mariner's compasses of various kinds and fabricated to find the variation; and lastly, a clock, which, in that age, was held almost for a miracle, adapted to measure the second minutes of the hour . . .

Dee invented various navigational instruments of his own design, amongst them a device which he called the Paradoxical Compass, which could be corrected to avoid charting errors. Mariners, however, mistrusted this new innovation (or, more likely, could not understand the complex principle of its operation), and it was rarely used.

Strangely enough, it was Dee's inventive talents that first

gave rise to his reputation as a sorcerer. In his early Cambridge days he was responsible for a production of Aristophanes' *Pax*, for which he contrived a mechanical beetle or Scarabeus, to fly through the air to the Palace of Jupiter, carrying a man and a basket of food. This feat so astonished the audience, who were for the most part ignorant of the mechanical arts, that rumours were spread to the effect that Dee had accomplished this wonder by the aid of demons. Similar superstitious beliefs later (1583) led to Dee's house and library being ransacked by a mob while he and his family were journeying on the continent.

Dee spent most of his life in a state of penury, the majority of his meagre income being taken up in the care of his family and his insatiable appetite for books and travel, for although Queen Elizabeth from time to time sent him gifts of money, it was not until 1596 that she granted him a living as Warden of Christ's College, Cambridge.

After the death of Elizabeth in 1603, Dee's life and health drastically deteriorated. His reputation as a magician continued to hamper him and even at Manchester College he encountered hostility. The Queen's successor James I, author of *Demonology* – later to become the text-book of witch-hunters – regarded Dee unfavourably, but allowed him to live out the remainder of his life in relative peace.

John Dee died in 1608 and was laid to rest in Mortlake Church. In the present age some will recall him simply as Queen Elizabeth's astrologer, others may acknowledge his contributions to mathematics and navigation, or even remember him as a pioneer of the public libraries system. Nevertheless, it is in the world of occultism that the spirit of John Dee truly lives on. Certain discoveries made after Dee's death tell of a mysteriously hidden aspect of his life. To these findings we devote the remainder of this volume.

INTRODUCTION

Over four hundred years have elapsed since John Dee transcribed his fair copy of *De Heptarchia Mystica*. Before this, the work existed in embryonic form as a mass of complex and somewhat confusing notes, scattered throughout the early books of his Spiritual Diaries. In the interests of clarity, I have employed Dee's final condensation of the 'Sevenfold Doctrine' as the major text of this volume; to which I have appended an extensive series of notes in an attempt to rectify various shortcomings, and to amplify important points.

The contracted and simplified format of Dee's fair copy seems to have been intended as a basic guide to the system, orientated towards practical experimentation, and possessing striking similarities to many of the grimoires of antiquity. Whether or not Dee actually employed the invocations of the *Heptarchia* in further attempts to communicate with the forty-nine good Angels is uncertain, and certainly not apparent from the scant references to these beings in the later books of *Liber Mysteriorum*. All we can say conclusively is that, apart from minor inconsistencies and certain obscurities, the Heptarchical text holds together as a unique system of practical occultism, forming the basis of much of Dee's later work.

Fifty-four years after Dee's death, the manuscript of *De Heptarchia Mystica* – together with other items – was discovered by a confectioner named Jones. It had been hidden in a secret drawer concealed within the base of an old cedar-wood chest which had been purchased by Jones from a shop in Adle Street, London. Ten years later the manuscript together with a number of additional Dee papers passed into the hands of that champion of the magical arts, Elias Ashmole, who

restored them to their place of dignity in the annals of occult history.

Ashmole's account regarding the discovery of the manuscripts, and how they subsequently came into his possession, is recorded in his own words on the flyleaf of *Liber Mysteriorum I-V* (Sloane MS 3188, British Museum).

Be it remembered, that the 20th of August 1672, I received by the hands of my servant Samuell Story, a part of Dr Dec's Manuscripts all written with his own hand; viz: his conference with Angello, which first began the 22nd of December Ano 1581, and continued to the end of May Ano 1583, where the printed Booke of the remaining conferences (published by Dr Casaubon) begins, and are bound up in this volume.

Besides these the Books entitled: The 48 Claves Angelicae, also Liber Scientia Terrestis – Auxilii & Victoria (These two being very individuall Books which the Angels commanded to be burnt and were after restored by them so appears by the printed (Booke) Relations of Dr Dec's Actions with Spirits, pages: 418 & 419.) The Booke entitled De Heptarchia Mystica – Collectanorum Lib: Primus, and a Booke of (Invocations or Calls beginning with the Squares, filled with letters about the Black Cross). These four Bookes I have bound up in another volume.*

All of which were a few daies before delivered to my said servant for my perusall (I being then at Mr Lillies house, at Hershaw in Surry) by my good friend Mr Thomas Wale, one of his Majesties Wardens in the Tower of London. The 5th of Sept. following Mr Wale (having heard of my return to Town) came to my office in the Excise office in Broad Street: and told me he was content to exchange all the afour said Books for one of myne, viz: The Institution of the Garter: to this I agreed and provided one, which I sent him fairly bound, and gilt on the back.

On the 10th of the said Sept: Mr Wale came thither to me again, and brought his wife with him, from her I received the following account of the preservation of these Bookes, until they came to my hands. Viz: that her former husband was one Mr Jones a Confectioner, who formerly dwelt at the plow in Lumbard street London, and who shortly after they were married, took her with him into Adle street – among the joiners to buy some household stuff when (at the Corner House) they saw a chest of extraordinary neate worke, invited them to buy it. The Master of the shop told them it had been part of the goods of one Mr John

*Sloane MS 3191, British Museum collection.

Woodall – Chirurgion (father to Mr Thomas Woodall late Serjant Chirurgion to his now Majesty King Charles the Second (my intimate friend) and tis very probable he bought it after Dr Dee's death, when his goods were exposed to sale).

Twenty years after this (and about 4 years before the fatal fire of London) her husband and she occasionally removing the chest out of its usuall place, thought they heared some loose things rattle in it toward the right hand end under the box and by some shaking of it were fully satisfied it was so. Herecupon her husband thrust a piece of Iron into a small crevice at the bottom of the chest and thereupon appeared a private drawer, which being drawn out, therein were found divers Bookes in Manuscript and Papers, together with a little box, and therein a chaplet of olive Beades, and a Cross of the same wood, hanging at the end of them.

They made no great matter of these Books and: because they understood them not; which occasioned their servant maid: to waste about one half of them under pyes, and other like uses, which then discovered they kept the rest more safer.

About two years after the discovery of these Bookes Mr Jones dyed and when the Fire of London hapned though the chest perished in the flames because not easily to be removed, yet the Bookes were taken out and carried with the rest of Mrs Jones her goods into Moon fields, and being brought safely back, she toke care to preserve them: and after marrying the aforesaid Mr Wale, he came to the knowledge of them, and thereupon with her consent, sent to me, as I have before set down.

E. Ashmole

A strange story indeed; was it a fear of persecution which caused John Dee to hide his most cherished manuscripts during the last years of his life? Or had Dee always concealed his papers and, perhaps, other equipment within the chest out of the sight of prying eyes? Of the content of the spoiled documents we can only speculate and wince with frustration, for although she may have acted as an instrument of fate, the Jones' maid has much to answer for!

During the period in which I was engaged in studying the Dee manuscripts in the British Library, I came across a second copy of *De Heptarchia Mystica* bound up with magical treatises by Caius and Forman (Additional MSS 36,674) entitled *Compendium Heptarchia Mysticae*. The British Library catalogue note suggests that the manuscript represents a rough draft of Dee's fair copy – Sloane 3191, Art. 3 – and is

written in the same hand. Apart from minor differences, and the form of the final table, the work appears to be an exact copy of the principal work, even down to the style of writing, which begins chaotically and settles down to a neat precise hand after the first three pages. In addition, the watermark – a hand in the sign of benediction – on each page corresponds exactly to the better known copy of the work. How this version of the *Heptarchia* came to be bound up with the Caius and Forman treatises is somewhat of a mystery, but I feel that here the key may be with Forman.

Simon Forman (1552-1611), an astrologer, magician and practitioner of medicine, met with John Dee on July 26, 1604 (from a note in Forman's diary) 'at dinner at Mr Staper's house'.* Although their general approach to the magical arts differed – Forman's verging on sorcery and the forbidden – they obviously had much in common and some form of relationship probably developed. It is therefore just possible that Dee introduced Forman to some of his original findings, and even allowed him to take possession of the earlier transcription of *De Heptarchia Mystica*.

According to a note by Montague Summers,† the 'grimoire' (Ad. MSS 36,674) at one time belonged to Dr John Caius (1510-1573). If this was so, how could *De Heptarchia Mystica*, which was not written until 1582, have formed part of it? At the time of Caius' death Forman was barely twenty-one, so it is unlikely that his codex could have been included. Can it be that the Dee manuscript came into the British Museum along with papers belonging to Forman, and was bound up with the Caius treatise at a later date? Whatever the answer, it seems certain that Ashmole possessed only one copy of the *Heptarchia*.

It is apparent from the records that have come down to us that John Dee first encountered the enigmatic personality of Edward Kelly (sometimes spelt 'Kelley') on March 10, 1582. It is assumed that Kelly's real name was Talbot, and in the first record of their meeting (*Mysteriorum Liber Primus*) Dee refers to him as such. Nine months later – in November 1582 –

**The Case Books of Simon Forman*, A. L. Rowse, p. 197, Picador (Pan Books Ltd), London, 1976.

†*Witchcraft and Black Magic*, Montague Summers, Rider and Company, London, 1946.

Dee's references to his skryer change – somewhat abruptly – to 'Edward Kelly'. No convincing explanation for this name change has yet been offered, most authorities considering it to be a convenient let-out for Kelly at a time when his murky past was catching up on him. Whatever the reason for the *alias*, we do know that the name change took place after certain problems in the Dee-Kelly relationship had been resolved, for the *Fourth Book of the Mysteries* bears the sub-title 'Post reconciliationem Kellianum' (November 15, 1582), and the name Kelly was employed from this time onward.

Although from time to time Dee had enlisted various other seers, their impact upon Dee's life can be seen as totally insignificant when compared with Kelly. Very little is known regarding Kelly's origin. According to Anthony Wood (*Atheneae Oxoniensis*, 1813), Edward Kelly appears to have been born at Worcester on August 1, 1555. It is said that his father was an apothecary and of sufficient means to send his son to Oxford at the age of seventeen. The University records seem to cast some doubt upon this, although several people named Talbot entered during this period. As a profession, Kelly set up as a notary and copyist of wills, and on this ground history accuses him of producing forged title deeds for gain. For this crime he is said to have been pilloried at Lancaster, and afterwards deprived of his ears. Whether or not Kelly in fact suffered this mutilation is uncertain; he is said to have worn a black skull-cap throughout the rest of his life – not unusual in Elizabethan times – but this does nothing to prove the absence of his ears. Arthur Edward Waite, in his preface to *The Alchemical Writings of Edward Kelly*,* suggests that the story of Kelly's punishment is likely to be a fabrication perpetuated by Nash, who recorded the events in the *History and Antiquities of Worcester* (London, 1781). In Waite's words:

The distinguished position which he held subsequently at the Court of the Emperor Rudolph would scarcely have been possible to a man who had lost his ears. The credulity of royal personages at the end of the seventeenth century may have facilitated many impostures on the part of the alchemists whom they protected, but could scarcely have extended to accepting the philosophical illumination of an adept who had been branded by law.†

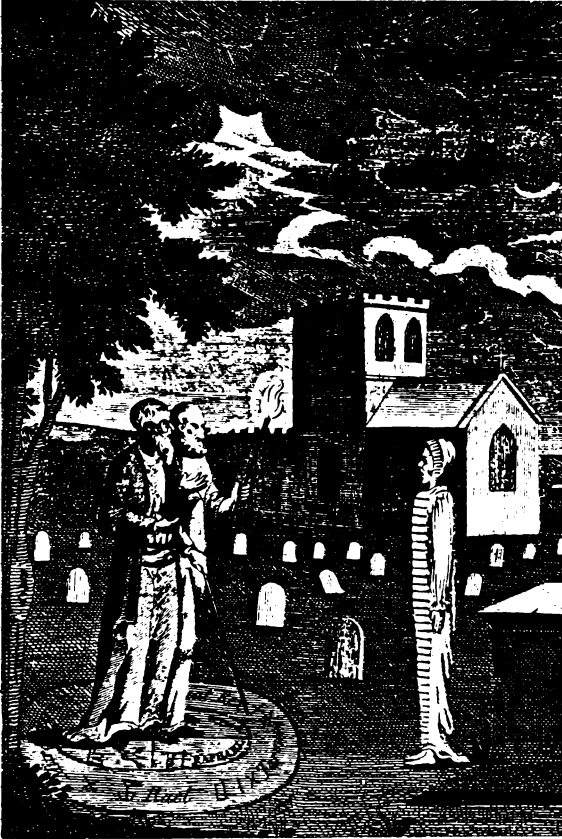
**The Alchemical Writings of Edward Kelly*, Stuart Watkins, London, 1970.

†*Ibid.*, page 20.

While travelling in Wales, Kelly is said to have come into the possession of the fabled *Book of Saint Dunstan* – an alchemical treatise written by the founder of Glastonbury Abbey – together with the White and Red Powders of Projection. The manuscript and two caskets containing the powders were said to have been pillaged from the tomb of a bishop by a fanatical Protestant mob, and subsequently exchanged with an innkeeper for a quantity of wine. The innkeeper – not understanding the significance of these items – is alleged to have sold the curios to Kelly for one guinea. Extant versions of this tale cast little light on the truth of the matter; it is however quite likely that Kelly possessed something of this nature, as Dee makes mention of certain powders and a scroll in various diary sections.

Unlike Dee, Kelly was not a literary man, his two short treatises entitled *The Philosopher's Stone* and *The Theatre of Terrestrial Astronomy* (published Hamburg, 1676) being his only contributions to posterity. These two alchemical tracts were written during his period of imprisonment under Emperor Rudolph in the Bohemian castle of Zerner. It seems that Kelly was held prisoner in the castle for failing to produce the transmutation of metals which he had promised the Emperor. It was there in his forty-second year (1597) that Kelly met his death. In an attempt to escape from his captors he fell from the castle ramparts and shortly after died from his injuries.

Kelly's dark reputation as a necromancer stems largely from an account in John Weaver's *Discourse of Ancient Funeral Monuments* (London, 1631). Weaver relates how Edward Kelly and one Paul Waring by way of incantations caused the spirit of a deceased person to return from the grave. The operation is held to have taken place in the yard of Law Church near Walton Ledale in the county of Lancaster. A well-known engraving of the scene was produced in the second edition of Ebenezer Sibley's *Illustration of the Occult Sciences*. The Sibley engraving depicts two men standing within a magic circle; one holds aloft a torch, the other reads from a book while pointing to various mystical characters with a wand. Before the two stands the spirit of the deceased dressed in its grave-clothes and seeming to speak. This engraving over the years has caused much confusion, ignorant commentators mistaking Kelly's companion to be John Dee.



Although John Dee was probably aware of Edward Kelly's somewhat nefarious background, it seems to have had little influence upon his assessment of the seer's clairvoyant abilities. From the outset, the visions reported by Kelly far outstripped anything which had been revealed by his previous skyrer (Barnabas Saul), and a definite system of working soon emerged. Without doubt Kelly was a man of remarkable talents, often possessed with the 'gift of tongues' and – if we are to believe Dee's accounts – capable of producing physical manifestations. History has not always given Kelly an easy passage, branding him always as the rogue, the charlatan, and the wife-swapper who lost his ears.* Yet those of us who have

*For details of this exchange of wives, see *A True and Faithful Relation . . .*, pages 468-469 etc.

examined the wealth of the Dee manuscripts in detail can only wonder if there is not much more to this strangely powerful personality who shaped a whole epoch of magical history.

When we consider that *De Heptarchia Mystica* represents possibly the only true example of a complete magical system to be found in the Dee papers, it is difficult to see why it has been almost totally neglected by generations of occultists.

Highly synthetic and fanciful adaptations of Dee's later 'Enochian' material were incorporated into the *Knowledge Papers* of the Hermetic Order of the Golden Dawn, with little justification. But apart from a garbled extract in a notebook belonging to F. L. Gardner, I can find no evidence to suggest that the Heptarchical system was ever investigated. In recent years, a well-known Dallas-based American foundation produced a beautifully executed series of printed diagrams of Dee's Sigillum Æmeth, Holy Table, Enochian Alphabet and seven seals. Unfortunately, all of these offerings must be considered to be practically useless due to serious design errors. The American version of Sigillum Æmeth follows that published by Crowley (*The Equinox*, Volume 1, No. 7) and incorporates a host of rather obvious mistakes; while their 'Holy Table' repeats Casaubon's oddly transposed rendering (see Appendix A, note 6 of the present volume). In addition to this we find an Enochian Alphabet marred by nonsensical Golden Dawn grammatical rules, and above all a totally impossible series of seals which suffer from the artist's inability to distinguish between Dee's lower-case b and the number 6! Thus we have a prime example of the 'blind leading the blind', and the need for properly qualified research into the complex and confusing area of Elizabethan magic.

The illustrations and text of the present work do not suffer from the above defects, the artist and author working in close collaboration and drawing entirely from original sources. A few obscure areas still remain, but in every case these have been strongly indicated in the text. Where alternatives are possible, both versions have been carefully represented in order that the reader has the opportunity to judge for himself.

The main text of this edition of *De Heptarchia Mystica* has been compiled from a painstaking collation of the two extant Dee texts (Sloane 3191, Additional MS 36,674), with peripheral notes and explanations taken from *Liber Myster-*

iorum Books I-V (Sloane MS 3188 and Sloane 3677 – Ashmole’s copy). Diagrams have in all cases been taken from the original texts, Casaubon’s printed versions only being referred to by way of comparison.

At this point I feel that it would be of value to mention the well-known Rudd treatise contained in Harley Manuscript 6482. Entitled *Tabula Sancta cum Tablis Enochi*, article two of the manuscript purports to explain the structure and application of the seven tablets used in conjunction with Dee’s Holy Table (see Appendix A, note 9). According to Dr Rudd, each tablet represents elaborate conclaves of spirits – some good, others evil – together with details regarding the number of times certain of these spirits are to be invoked. Rudd’s line of reasoning is, to say the least, hard to follow. The method employed by Dee and Kelly to obtain these tablets or tables forbids the validity of Rudd’s explanation. In addition, as Dee states that each table is ‘proper to every King and Prince in their order’, we must conclude even the sequence in which Rudd evaluates each square to be incorrect. The first tablet Rudd names ‘Tabula Lunae’ (Table of the Moon), yet Dee places its King (Baligon) under the rule of Venus. Rudd’s second tablet – which is Dee’s seventh – is ascribed to Mercury instead of the Luna influence of Blumaza, and so on. The first table of the Rudd codex is, in his opinion, composed mainly of the names and sigils of Goetic demons – taken from the *Lemegeton* – a concept which John Dee would find impossible to countenance. In conclusion I feel that we can safely disregard Dr Rudd’s hypotheses with regard to these matters and leave the secret of these mysterious tablets with John Dee and the Angels. A final note might be added to the effect that A. E. Waite seemed to consider Dr Thomas Rudd a fictitious character, the *alter ego* of one Peter Smart, who assembled the Rudd collection in the years 1712-14. The last word on Rudd I leave therefore to Waite who writes on page 401 of his *Brotherhood of the Rosy Cross*:

I conclude that the Rudd MSS might be commended to the notice of the American Rosy Cross in some of its developments as an early example of its own dispositions in the art of occult fraud.*

Throughout the present text I have, for the most part,

**Brotherhood of the Rosy Cross*, A. E. Waite, University Books, New York.

adhered to the original phrasing and punctuation of Dee's fair copy in an effort to convey to the reader its atmosphere of unique antiquity. The expansions and elaborations of textual points given in Appendix A have been submitted in order to surmount, to the best of my ability, various difficulties arising from the archaic and contracted form of Dee's original manuscript. In addition, Appendix B has been included to deal with other matters of importance not specifically indicated in the main text. It is hoped that the inclusion of these items will enhance the value of the work and perhaps provide useful leads to serious researchers.

In offering this first edition of John Dee's *De Heptarchia Mystica* to the world, a preliminary goal has been achieved which, it is hoped, may pave the way for further advancements in this intriguing area of study. I am sure that others will pursue these studies to a greater depth than has been immediately possible, and in time the many paradoxical elements in Dee's text will finally offer up their secrets.

On a practical level, a certain revival of interest in Dee's Heptarchical magic has been noted. A Midlands-based occult group have recently reconstructed the Holy Table, wax discs and other necessary equipment and shortly hope to perform the Heptarchical rite. Whether or not the spirits will welcome this invasion of their four hundred year repose remains to be seen.

ROBERT TURNER
August 1983

DE HEPTARCHIA MYSTICA

A° 1582

* * * * *

*The whole world is arranged in sevens, of all that is brought to life and is born. Indeed there are seven first born princes of the angels whose power is greatest.**

Clemens Alex: stromi (Lib:6)¹
D.

N.B. Annexed numbers refer to notes and diagrams contained in Appendix A. Translations from Latin in the text are given in italics.

DE HEPTARCHIA MYSTICA

(Divinis ipsius Creationis, Stab . . . Legibus)
(*[The divine laws of creation itself]*)

Collectaneorum Liber primus

(Book 1 of the Collectanea)

**In septenariis totus Mundus circumagitur omnium quæ et viva gignuntur, et quæ nascuntur. Septem quidem sunt (quorum est maxima potentia) Primogeniti Angelorum Principes - etc.*

Cap 1

Of the title and general contents of this book, some needful testimonies

A° 1582 November 16,
Bralges: the last of
the 7 Princes, concluding
the First Book hereof with
these words:

D.

Beware of wavering: blot out suspicion of us, for we are God's creatures that have reigned, do reign and shall reign forever. All our mysteries shall be known unto you, etc.

Behold, these things and their mysteries shall be known unto you: reserving the secrets of him that reigneth for ever, (the voice of a multitude answered saying) 'Whose name is great for ever'.

King Carmara, eodem tempore (*at the same time*):
Open your eyes and you shall see from the highest to the lowest. The peace of God be upon you.

November 17:
Venite, gradatim repetamus Opera Dei, etc. (*Come, let us gradually seek the works of God.*)

Prince Hagonel:
Unus est Deus, et unum est opum nostrum. (*There is one God, and there is one work of ours.*)

D. Note: Libro Creationis 1° principes loquebantur magnalia Dei et secundo reges maxime hoc faciunt. (*In the first book of creation, the Princes spoke of God's mighty works and in the second, the Kings mostly do this.*)

D. Note: Very many came upon the convex superficies of the transparent globe and said: Parati sumus servire Deo nostro. (*We are ready to serve our God.*)

King Carmara,

November 19:

This work shall have relation to present time and present use, to mysteries far exceeding it: and finally to a purpose and intent whereby the majesty and name of God shall and may, and, of force, must appear, with the apparition of his wonders and marvels yet unheard of. Dixi. (*I have spoken.*)

D. Note: As Michael and Uriel at the beginning of these revealed mysteries were present and gave authority to Carmara to order the whole Heptarchial revelation, so, at the conclusion, they appeared again and Raphael with them: and Michael concluded the second book (of this particular revelation Heptarchial) with these words following:

Michael,

November 19:

Merciful is our God and glorious is his name which chooseth his creatures according to his own secret judgement. This art is the 1st part of a three fold art, joining man (with the knowledge of this world, the government of his creatures, and the sight of his majesty) unto him (O I say unto him) which is strength, medicine and mercy to those that fear him.

King Carmara,

November 21, in the appendix of ye second book:

Thou hast a work of three proportions in essence – of seven in form. Which is (of its self) divided by a number septenary. Of the course, estate, and determination of things above, things next, and things below: which of itself is pure, perfect, and without blemish, etc.

King Carmara,

November 21:

O God, how easy is this first understanding. Thou hast been told perfectly, plainly and absolutely, not only the condition, dignity and estate of all things that God hath formed; but also, withall, thou wert delivered the most perfect form and use of them, etc.

King Carmara,

November 17:

Even as God is just, his judgements true, his mercies unspeakable, so are we the true messengers of God, and our words are true in his mercies forever. Glory, O glory, be to thee, most high God.

Michael,

Aprilio 29 A° 1582:

Now you touch on the world and the doings on earth. Now we show to you the lower world. The governors that work and rule under God. By whom you may have power to work such things as shall be to God's glory, profit of your country, and the knowledge of his creatures. So we proceed to one God, one knowledge, one operation. *Venite filiae (Come daughters)*, behold these tables: herein lie their names that work under God on earth. Not of the wicked but of the ANGELS OF LIGHT. The whole government doth consist in the hands of 49 (in God his power, strength, mercy and justice), whose names are here evident, excellent and glorious. Mark these tables, mark them, record them to your comfort. This is the first knowledge. Here shall you have wisdom. Halleluyah.

Mighty and omnipotent art thou, O God, God, God, amongst thy creatures, thou fillest all things with thy excellent foresight. Thy glory be amongst us forever. (D. Amen)

Uriel:

The fountain of wisdom is opened. Nature shall be known. Earth with her secrets disclosed. The elements with their powers judged. Behold I teach: there are 49 Angels, glorious and excellent, appointed for the government of all earthly actions: which 49 do work and dispose the will of the Creator: limited from the beginning in strength, power and glory. **THESE SHALL BE SUBJECT UNTO YOU**, in the name and by invoking the name of God, who doth lighten, dispose and comfort you.

King Carmara,

November 19, of King Bobogel, his princely ministers:

What doth the Heaven behold; or the earth contain, that is not or may be subdued, formed and made by these? What learning grounded upon wisdom with the excellencies in nature cannot they manifest.

One in Heaven they know:

One and all in man they know:

One and all in Earth they know.

Measure heaven by a part (my meaning is by these few) let
God be glorified, his name be praised, his creation well taken,
and his creatures well used.

Uriel,

May 5 1583:

He that standeth in the midst of the globe signifieth nature:
whereupon in the first point is the use and practice of this
work. That is to say, as concerning the first part, for it is said:

The book containeth three kinds of knowledge:

The knowledge of God truly.

The number and doings of his Angels perfectly.

The beginning and ending of Nature substantially.

* * * * *

Cap 2

Of John Dee, his principal, and in manner peculiar interest to exorcise the doctrine Heptarchical

Uriel,

November 15:

Ultima est haec aetas nostra, quae tibi revelata erit. (*This is our last age, which shall be revealed to you.*)

Michael:

The mysteries of God hath a time; and behold thou art provided for that time.

Hagonel,

November 16:

The Sons of Light (D. Amen), and their Sons are subject unto my commandment. This is a mystery; I have spoken of it. Note it thoroughly. By them thou shalt work marvels. There are kings false and unjust, whose power as I have subverted (*or augmented*) and destroyed, so shalt thou.

The second assembly were the governors of the earth. Whose glory (if they be good) the weapons we have taught thee will augment, and consequently (if they be evil) pervert.

Bornogo,

November 16:

I am Bornogo: this is my seal: this is my true character. What thou desirest me, shall be fulfilled. Glory to God.

Befalfes:

Behold, behold, lo behold. My mighty power consisteth in this. Learn wisdom by my words. This is wrought for thy erudition, what I instruct thee from God. Look unto thy charge truly: thou art yet dead. Thou shalt be revived. But oh, bless God truly. The blessing that God giveth me, I will bestow upon thee by permission. O, how mighty is our God which walked on the waters, which sealed me with his name, whose glory is without end. Thou hast written me but yet dost thou not know me. Use me, in the name of God: I shall at the time appointed be ready. I will manifest the works of the seas and the miracles of the deep shall be known.

Carmara,

November 17:

Behold thou desirest, and art sick with desire: I am the disposer, though not the composer of God's medicines: thou desirest to be comforted and strengthened in thy labours, I minister unto thee the strength of God. What I say is not of myself; neither that which is said to me, is of themselves but is said of him which liveth for ever. These mysteries hath God lastly, and His great mercies granted unto thee. I have answered thy doubting minds. Thou shalt be gluttoned, yea, thou shalt be filled, yea thou shalt swell and be puffed up with the perfect knowledge of God's mysteries in His mercies. Abuse them not. Be faithful. Use mercy. God shall enrich thee. Banish wrath. It was the first and the greatest commandment. I reign by him, and live by him, which reigneth and liveth for ever.

Marginal note: Annael gave me that commandment A° 1581, in the preface as it were to all these actions. (D.)

King Carmara:

November 17:

I have showed thee perfectly. Behold I teach thee again. O how merciful is God, that revealeth so great secrets to flesh and blood. Thou hast 42 letters. Thy tables last contain so many, etc.

King Carmara, eodem tempore (*at the same time*):

When thou wilt work for anything appertaining to the estate of a good king, thou must call upon him, which is their Prince. Secondly the ministers of his power, are six etc.

King Carmara, eodem tempore (*at the same time*):

In outward sense my words are true. I speak now of the use of one of the first, that I spake of, or manifested yesterday. Said I not and showed I not, which had the government of Princes, for as it is a mystery to a further matter, so it is a purpose to a present use. If it rule worldly Princes, how much more shall it work with the Princes of Creation. Thou desirest use. I teach use. And yet the Art is to the further understanding of all sciences, that are past, present, or yet to come. Fruit hath further virtue, than only in the eating. Gold his further

condition, property and quality, than in melting or common use. Kings there are in Nature. Thou art dignified, etc. . . .

The Ring,

King Carmara, eodem tempore (*at the same time*):

Last of all thy Ring, which was appointed thee; with the Lamyne comprehending the form of thy own name, which is to be made in perfect gold as is aforesaid.²

King Carmara,

Thou shalt be comforted, but respect the world to come. Whereunto thou art provided and for what end: and in what time. Serve God truly, serve him justly. Great care is to be had with those that meddle with Princes' affairs. Much more consideration with whom thou shalt meddle or use any practice. But God hath shadowed thee from destruction. He preserveth his faithful, and shadoweth the just, with a shield of honour. None shall enter into the knowledge of these mysteries with thee, but this worker (i.e. Edward Kelly). Thy estate with the Prince now reigning shall shortly be amended. Her favour increased with the good wills of divers that are now deceased. Thy hand shall shortly be their help; and thou shalt do wonderful and many benefits (to the augmenting of God's glory) for thy country. Finally, God doth enrich thee with knowledge, and of thyself hath given thee understanding of these worldly vanities. He is merciful, and we his good creatures, neither have, do, nor will forget thee. God doth bless you both; whose mercy, goodness, and grace, I pronounce and utter upon you.

King Bobogel,

November 19:

I have said Dee, Dee, Dee, at length, but not too late.

(Note [D.]: King Bobogel said this of my attaining to such mysteries as the Ministers under him made show of.)

Carmara,

November 20:

Lo! thus thou seest the glory of God's creatures. Whom thou mayst use with consideration of the day, their King, their Prince and his character. The King and Prince govern for the whole day. The rest according to the six parts of the day. Use

them to the glory, praise, and honour of Him which created them, to the laud and praise of His Majesty.

King Bynepor,

November 20:

Write this reverently, note it with submission. What I speak hath not been revealed: *not* in these last times of the second last world, etc. Thou shalt work marvellous marvellously by my workmanship in the highest.

King Bnaspol:

Unto my Prince, my subject, are delivered the keys of the mysteries of earth. All these are Angels that govern under him, etc: so use them, they are and shall be at thy commandment.

King Bnaspen,

November 20:

By me thou shalt cast out the power of wicked spirits. By me, thou shalt know the doings and practices of evil men. And more than may be spoken or uttered to man.

King Carmara,

November 20:

O quanta est hominis infirmitas et corruptio, qui Angelis, idque suis bonis, fidem autem Deo vix habet? Omnia Mundana faecas Mundi corruptiones in se habent. Deus noster, Deus noster, Deus (inquam) ille noster, verus cum veris suis Angelis eique servientibus, semper verus est: Pete quae vis. Dixi: et quod dixi, Obumbratum est veritate, justitia et perfectione.

Ecce . . . holding up the meet rod.

Hic . . . Pointing to the end of the rod.

per hoc . . . Pointing to the middle of it.

Et a mensurae fine nos, nostramque mensurabis potestatem. Age (inquam) Quid vis, obscurum enim nihil est, quod per illum (E.K.) recepisti.

(O how great is the infirmity and corruption of man that has faith in angels and their good works but scarcely at all in God. All worldly things contain the corruption of the world within them. Our God, our God, that true God of ours (I say) with his true angels and those that serve him is always true. Seek what you wish. I have spoken and what I have said is cloaked in truth, justice and perfection.

And from the end of the measure you will measure us and our power. And we will do what you wish, for nothing is obscure that you have received through him [E.K.]

The Receptacle,
King Carmara,
November 21:

One thing is yet wanting, a meet receptacle. There is yet wanting a stone. One there is most excellent, hid in the secret of the depth, etc. in the uttermost part of the Roman possession, etc. Lo, the mighty hand of God is upon thee, etc. Thou shalt prevail with it, with Kings and with all the Creatures of the world; whose beauty (in virtue) shall be more worth than the kingdoms of the earth. Go towards it and take it up. Keep it secret. Let no mortal hand touch it but thy own.

Uriel,
May 5 1583:

Thy character must have the names of the five Angels (written in the midst of Sigillum Æmeth) graven upon the other side in a circle, in the midst whereof must the stone be (which was also brought). Wherein thou shalt at all times behold privately to thyself, the state of God's people throughout the whole earth.³

Raphael,
May 26, A° 1583:

Go and thou shalt receive, tarry and you shall receive. Sleep and you shall see. But watch and your eyes shall be fully opened. One thing which is the ground and element of thy desire, is already perfected, etc. Out of seven (*or* heaven) thou hast been instructed of the lesser part most perfectly.

King Carmara:

All those before spoken of are subject to thy call of friendship at any time, thou mayst see them and know what thou wilt. Everyone (to be short) shall at all times and seasons show thee direction in anything.

One thing I answer thee for all offices. Thou hast in subjection all offices. Use them when it pleaseth thee and as thy instruction hath been.

Uriel,

Apr. 23, 1583:

The Lord saith, I have hardened the heart of one of you: yea, I have hardened him, as the flint, and burnt him together with the ashes of a cedar. To the intent he may be proved just in my work and great in the strength of my glory. Neither shall his mind consent to the wickedness of iniquity: for from iniquity I have chosen him, to be a first Earthly Witness of my Dignity.

Michael,

his manner of apparition:

Note (D): Uriel came in again and another with him, and jointly they two said together:

Praise God for ever. And now Uriel stood behind and the other sat down in the chair, with the sword in his right hand. All his head glistened like the sun; the hair of his head was long, he had wings and all his lower parts seemed to be with feathers. He had a robe over his body, and a great light in his left hand: he said we are blessed from the beginning, and blessed be the name of God for ever.

D. Note: An innumerable company of Angels were about him, and Uriel did lean on the Square Table by. He that sat in the chair said then: Go forward, God hath blessed thee. I will be thy guide, thou shalt attain unto thy searching. The world **BEGINS WITH THY DOINGS**. Praise God. The Angels under my power shall be at thy commandment. Thou shalt see me. I will be seen of thee, and I will direct thy living and conversation. Put up thy pen.

Michael,

March 14, the Ring:

(Dee: Now Michael thrust out his right arm with the sword, and bade the skryer to look. Then the sword did seem to cleave in two and a great fire flamed out of it vehemently. Then he took a Ring out of the flame of his sword and gave it to Uriel, and said: The strength of God is unspeakable, praised be God for ever and ever.)

Dee:

Then Uriel did make curtsy to him.

Michael:

After this sort must the Ring be. Note it. I will reveal thee this Ring which was never revealed since the death of Saloman, with whom I was present. I was present with him IN STRENGTH AND MERCY. Lo, this it is. This it is wherewith all miracles and divine works and wonders were wrought by Saloman. This it is which I have revealed unto thee. This it is which philosophy dreameth of. This it is which the Angels scarce know. This it is, and blessed be his name for ever, etc. Yea, his name shall be blessed for ever.

Dee:

Then he laid the Ring down upon the Table, and said:
(Note, D: I noted the manner of the Ring in all points.)

Dee:

After that he threw the Ring down upon the Table, and it seemed to fall through the Table.

Michael:

So shall it do at thy commandment: WITHOUT THIS THOU SHALT DO NOTHING.

Blessed be his name that encompasseth all things: wonders are in him, and his name is wonderful, his name worketh wonders from generation to generation.

Note, D: Then he brought in the seal which he showed the other day; and he opened his sword, and bade the skryer read: and he read: EMETH – then the sword closed up again: and Michael said: This I do open unto thee; because thou marvelled at SIGILLUM DEI: this is the name of the Seal which is blessed for ever. This is the Seal self: this is Holy: this is pure: this is for ever.
AMEN.

Michael,

March 15, A° 1582:

As truly as I was with Saloman, so truly will I be with thee: etc.

I was with Saloman, in all his works and wonders. Use me, in the name of God FOR ALL OCCASIONS.

Cap 3**Some remembrances of the furniture and circumstances necessary in the exercise Heptarchical**

King Carmara,

in the presence of Michael, November 17th 1582:

First cast thine eye unto the general Prince, Governor, or Angel that is principal in this world, then place my name whom thou hast already: then the name of him that was showed thee yesterday (with the short coat). Then his power with the rest of his six perfect ministers. With these thou shalt work to a good end. All the rest thou mayst use to God's glory, for every one of them shall minister to thy necessities.

Moreover – when thou workest thy feet must be placed upon these tables which thou seest written last, comprehending 42 letters and names.⁴ But with this consideration: that the first character (which is the first of the 7 in thy former book) be placed upon the top of the Table, which thou wast and art and shall be commanded to have and use. Last of all the Ring which was appointed thee with the Lamyne comprehending the form of thy own name which is to be made in perfect gold as aforesaid. Even as God is just, his judgements true, his mercies unspeakable, so are we the true messengers of God and our words are true in his mercy forever. Glory, O glory be to thee O most high God.

King Carmara,

November 26:

Lo, thus thou seest the glory of God's creatures whom thou mayst use with the consideration of the day, their King, their Prince and his character: the King and the Prince govern for the whole day. The rest according to the six parts of the day. Use them to the praise, glory and honour of him which created them, to the laud and praise of his majesty.

King Carmara,

November 21:

The characters of the Kings are in the globe and of the Princes in the heptagonon.

Prince Hagonel,
November 16:

The Sons of Light and their Sons are subject unto my commandment. This is a mystery. I have spoken it. Note it thoroughly. They are my servants. By them thou shalt work marvels. MY TIME IS YET TO COME. The Operation of the Earth is subject to my power and I am the first of the twelve: my seal is called Barees: and here it is.⁵

Hagonel, eodem tempore (*at the same time*):

In his name with my name, by my character, and the rest of my ministers, are these things brought to pass.

1. These that lie here, those are witches, enchanters, deceivers and blasphemers. And finally all they that use nature with abuse: and dishonour him which reigneth for ever.

2. The second assembly were the Governors of the Earth whose glory if they be good, the weapons which we have taught thee will augment: and consequently (if they be evil) will pervert.

3. The third assembly are those which taste of God's mysteries and drink of the juice of nature: whose minds are divided. Some with eyes looking towards heaven, the rest to the centre of the earth: Ubi non gloria, nec Bonitas, nec Bonum est. (*Where there is neither glory, nor goodness, nor good.*)

It is wrought (I say) it is wrought for thy understanding by the Seven of the Seven which were the Sons of Sempiternity whose names thou hast written and recorded to God's glory.

Dee, Note: Prince Bulmono said this but the office is under King Bnaspol whose Prince is Blisdon. The mystery of this I know not yet: for Blisdon will be found to be the proper minister of King Bnaspol, vide A° 1583 May 5th of the making of Mensa foederis (*the table of the contract*), and of my golden Lamyne.⁶

Hagonel:

Mark this: all spirits inhabiting within the earth where their habitation is of force or not of will (except the middest of my self which I know not), are subject to the power hereof (pointing to his seal), with this you shall govern, with this you shall unlock: with this (in the name of him who reigneth) you shall discover her entrails.

King Carmara,
November 17:

When thou wilt work anything appertaining to the state of a good King, thou must call upon him which is their Prince.

Secondly, the Ministers of his power are six whose names contain 7 letters apiece and thy tables do manifest by whom in general, or by any one of them in particular, thou shalt work for any intent or purpose. As concerning the letters, particularly, they do concern the names of 42, which 42 in general, or one of them, do and can work the destruction, hinderance or annoyance of the estate, condition, or degree (as well for body as Government) of any wicked or ill living Prince, etc.

Venito Bobogel Rex et Princeps Nobilitatis. Venito cum Ministris: Venito (inquam) venito cum satellitibus tuis, munitus. (*Let Bobogel come, King and Prince of nobility. Let him come with his Ministers. Come (I say) come defended by your attendants.*) (Dee: This I note for the form of calling.)

King Bobogel,
to his Prince:

Veni Princeps 7 Principum, qui sunt Aquarum Principes: ego sum Rex potens et mirabilis in aquis, cuius potestas, est aquarum visceribus. (*Come, Prince of the 7 Princes who are Princes of the Waters. I am the King, mighty and marvellous in waters, whose power is in the depths of the waters.*)

King Carmara:

Venito veni (inquam) adesto. Veni Rex. O Rex, Rex, Rex Aquarum. Venito (inquam) magna est tua, major autem mea potestas. Vitam dedit Deus omnibus creaturis, venite. Veni ignis: veni vita mortalium (inquam) venito adesdum. Regnat Deus, O venite. Nam unus ille regnat, et est vita viventium. (*Come, come (I say) be present. Come, King. O King, King, King of the Waters. Come (I say). Great is your power, but mine is greater. God gave life to all creatures, come. Come, fire: come life of mortals (I say) come hither. God reigns, O come. For he alone rules and is life to the living.*)

King Carmara,

also Baligon, eodem temporare (*at the same time*):

Venite, ubi, nulla quies sed stridor dentium. Venite vos, qui sub mea estis potestate. (*Come where there is no peace but the gnashing of teeth. Come you who are under my power.*)

King Carmara,

November 21:

Behold every one of these Princes must have his peculiar Table.

Uriel,

May 5 A° 1583:

Thy character must have the names of the five Angels (written in the midst of Sigillum Æmeth) graven upon the other side in a circle. In the midst whereof must the stone be which was also brought, whereon thou shalt at all time behold (privately to thy self) the state of God's people, through the whole Earth.

The 4 feet of the table must have 4 hollow things of sweet wood whereupon they must stand. Within the hollowness whereof their seals may be kept – unperished. ONE MONTH IS ALL FOR THE USE THEREOF.⁷

The silk must be of divers colours: the most changeable that can be gotten. For who is able to behold the Glory of the Seat of God?

Note – Dee: The Character or Lamyne for me was noted (A° 1582 November 17) that it should contain some token of my name: and now in this accounted the true character of dignification, I perceived no peculiar mark of letters of my name.⁸

Uriel:

The form in every corner considereth thy name.

Dee:

You mean there to be a certain shadow of Delta?

Uriel:

Well.

Dee:

What is the use of the 7 Tables (like arms) and from what ground are they framed or derived?

Uriel:

They are the Ensigns of the Creation wherewith all they were created by God: known only by their acquaintance and the manner of their doings.⁹

Dee:

Have I rightly applied the days to the Kings?

Uriel:

The days are rightly applied to the Kings.

Dee:

The characters and words annexed to the Kings' names in the outer circumference of the great circle or globe, how are they to be used?

Uriel:

They are to be painted on sweet wood: and so to be held in thy hand, as thou shalt have cause to use them.¹⁰

IL (the first of the 7 Sons of Sons of Light),

April 28 1583:

Sigillum Æmeth is to be set in the middle of the Table. Grace, mercy and peace be unto the lively branches of his flourishing Kingdoms. And strong thou art in thy glory which dost unite the secret parts of thy lively workmanship and that therefore the weak understanding of man. Herein is thy power and magnificence opened unto man. And why? Because thy divinity and secret power is here shut up in Numero tenario, and quaternario. A quo principium, et fundamentum omne hujus est tui sanctissimi Operis. (. . . *the number three and four, from which is the beginning and all the foundation of this, your most holy work.*)

IL, the living and semper adherent to King Baligon, and his name is expressed in his character: vide Nov 21 A° 1582:

For if thou (O God) be wonderful and incomprehensible in thine own substance, it must needs follow that thy works are likewise incomprehensible. But lo, they shall now believe, because they see which heretofore could scarcely believe. Strong is the influence of thy super-celestial power: and mighty is the force of that arm which overcometh all things. Let all power rest in thee, Amen.

Leave out the Bees of the 7 names of the 7 Kings, and 7

Princes, and place them in a Table divided 12 by 7. The 7 spaces being uppermost. And therein write in the upper line, the letters of the King with the letters of his Prince following next after his name. And so of the six other: and their Princes and read them on the right hand, from the upper part to the lowest. And thou shalt find then the composition of this Table. Therein they are all comprehended, saving certain letters, which are not to be put in here. By reasons **THAT THE KINGS AND PRINCES DO SPRING FROM GOD: AND NOT GOD FROM THE KINGS AND PRINCES.** Which excellence is comprehended and is also manifest in that third and fourth member. (Dee: fourth number). Round about the sides (of this square Table) is every letter of the 14 names of the 7 Kings and Princes. **HEREAFTER SHALL YOU PERCEIVE, THAT THE GLORY OF THIS TABLE SURMOUNTETH THE GLORY OF THE SUN.**¹¹

All things else that appertain unto it are already prescribed, by your former instruction.

IL,

Dee: or – E

Aprilio 29, 1583:

God is the beginning of all things, but not after one sort: nor to every one alike. But it is three manner of works with his name:

The One in respect of dignification.

The Second in respect of conciliation.

The Third in respect of an end and determined operation.

Now Sir, to what end would you wear your Character? etc. But how do I teach? The Character is an instrument applicable only to dignification. **BUT THERE IS NO DIGNIFICATION (Sir)** but that which doth proceed and hath his perfect composition centrally in the square number of 3 and 4. The centre whereof and shall be equal to the greatest. Hereby you may gather, not only to what end the **BLESSED CHARACTER** (wherewith thou shall **BE DIGNIFIED**) is prepared: but also the nature of **ALL OTHER CHARACTERS.**

To the second – Dee: Conciliation you mean?

IL:

The Table is an instrument of conciliation, and so are the

other 7 CHARACTERS WHICH YOU CALL BY THE NAME OF TABLES: squared out into THE FORM OF ARMS: which are proper TO EVERY KING AND PRINCE – according to their order: Now to the last –

Dee:

As containing the end and determined operation?

IL:

It only consisteth in the mercy of God and the Characters of these books, etc.

Set down the Kings and their Princes in a Table, as thou knowest them, with their letters backward (excepting their bees) from the right hand to the left. Let Bobogel be the first and Bornogo his Prince, etc. (Dee – Note: here it may appear that Bulmono is Prince to Bynepor and Blisdon Prince to King Bnaspol.)

D. Note:

So on my Character or Lamyne of Dignification are all the names of the 7 Kings and of the 7 Princes, perfectly as in the great Table (called often Mensa foederis) the Bees, only being the first letter (common to them all) kept back in memory.

De Sigillo Æmeth: aliter vocato Sigillo Dei.¹² (*Otherwise called the Sigil of God.*)

Michael:

I will show thee in the mighty hand and strength of God. What his mysteries are: the true circle of his eternity comprehending all virtue: the whole and sacred Trinity; Oh, holy be he, Oh holy be he, Oh holy be he. (Dee – Uriel answered, Amen.)

Michael:

Now what wilt thou?

Dee:

I would full fayne proceed according to the matter in hand.

Michael,

Martis 19, 1582:

Divide this outward circle in 40 equal parts, whose greatest numbers are 4. See thou do it presently.

Dee:

I did so dividing it first into 4, and then every of them into 10.

Dee:

He called one, by name Semiel, one came in and kneeled down, and great fire came out of his mouth. Michael said: To him are the mysteries of these Tables known. Michael said, Semiel (again) and by and by he answered. O God thou hast said and thou livest for ever: etc: Semiel stood up and flaming fire came out of his mouth, and then he said as followeth:

Semiel:

Mighty Lord what wouldst thou with the Tables.

Michael:

It is the will of God thou fetch them hither.

Semiel:

I am his Tables, behold, these are his Tables, lo where they are.

Dee:

There came in 40 white creatures, all in white silk long robes; and they like children. And all they falling on their knees said: Thou only art holy among the Highest: O God, thy name be blessed for ever.

Dee:

Michael stood up out of his chair: and by and by all his legs seemed to be like two pillars of brass: and he as high, as half way to heaven: and by and by his sword was all on fire: and he stroke or drew his sword over all these 40 their heads. The Earth quaked, and the 40 fell down. And Michael addressed Semiel with a thundering voice; and said: Declare the mysteries of the Living God; our God: of One that liveth for ever (Michael 1582, Mar. 19).

Semiel:


I am ready.

(Dee: Then stepped forth one of the 40 from the rest: and opened his breast which was covered with silk, and there appeared a great ☿ all of gold.)

Michael:

Note the number.

Dee:

Over the T stood the number of 4, in this fashion 

Dee:

The 40 all cried, it liveth, and multiplieth for ever, blessed be his name.

Dee:

That creature did shut up his bosom and vanished away like a fire.

Michael:

Place that in the first place: it is the name of God.

(Dee: Then there seemed a great clap of thunder to be: and so forth: and note that the whole Second Book is nothing else but the mysteries most marvellous of Sigillum Dei, otherwise called Sigillum Æmeth, whereof here I did but leave a little admonishment. Note further: almost all of the Third Book was of the 7 Ensigns of Creation, whereof mention was here before made.)

(Dee: The chair was brought in again: and I asked what it meant?)

Uriel:

This is a seat of perfection; from which things shall be showed unto thee, which THOU HAST LONG DESIRED.

(Dee: Then was a square Table brought into the stone, and I demanded what the Table betokened.)

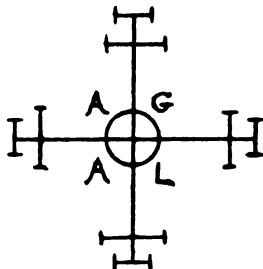
Uriel:

A mystery not yet to be known. These two shall remain in the stone, to the sight of all undefiled creatures. You must use a **FOUR SQUARE** Table: two cubits square, whereupon must be set Sigillum Dei: (aliter divinitatis) (*[otherwise of divinity]*), etc.

This Seal is to be made of perfect wax.

This Seal must be 9 inches square (D: or diameter)

The roundness must be 27 inches, and somewhat more. The thickness of it must be an inch and a half quarter. And a figure of a Cross must be on the backside of it made thus:



The Table is to be made of sweet wood: and of two cubits high with 4 feet, with 4 of the former seals under the 4 feet.

Dee:

Under the Table did seem to be laid red silk, two yards square. And over the Seal, did seem likewise red silk to lie four square, broader than the Table, hanging down with 4 knopps or tassels at the four corners thereof. Upon this uppermost red silk did seem the stone with the frame to be set: right over and upon the principal Seal: saving that the red silk was between the one and the other.

Dee:

There appeared the first Table covered with a cloth of silk changeable colour red and green with a white cloth under it, all hanging very low.¹³

November 21 A° 1582.

* * * * *

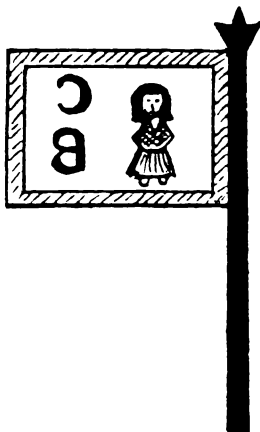
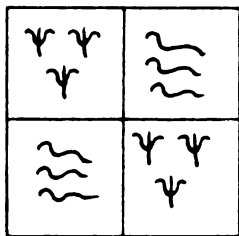
Caput 4:

Some notice of peculiar forms; and attire; wherein the Kings, Princes, and Ministers Heptarchical appeared and of some of their actions and gestures at their appearance, etc.

King CARMARA – This King (being called first by Uriel) appeared as a man, very well proportioned, clad in a long purple robe, and with a triple Crown of Gold upon his head.

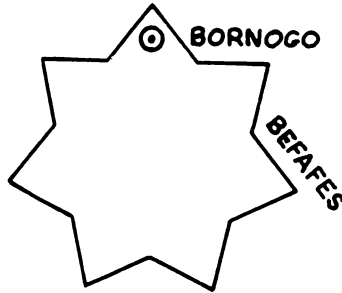
At his first coming he had 7 (like men) waiting on him: which afterward declared themselves to be the 7 Princes Heptarchical. Uriel delivered unto this King (at his first appearing) a rod, or straight little round staff of gold: divided into three equal distinctions whereof two were dark or black: and the third bright red. This rod he kept still in his hand. This King only was the orderer, or disposer of all the doctrines which I term Heptarchical, and first by calling the 7 Princes, and after that the 7 Kings: and by giving instructions for use and practice of the whole doctrine Heptarchical: for the first purpose and fruit thereof to be enjoyed by me: of the two other there was only mention made.

King CARMARA said: *Ecce Signum Operis. (Behold, the Sign of the Work.)*



There appeared these two letters reversed and aversed on a white flag, and a woman standing by: whose arms did not appear: on the other side appeared the Arms of England. The flag old.¹⁴

Prince HAGONEL – Note: All the Princes seemed to be men, and to have red robes, but this Prince, his robe was shorter than the others. All the Princes had circlets of gold on their heads, not crowns, nor coronets. This Prince held in the palm of his right hand as it had been a round ring with a prick in the midst: hanging also over his middle fingers which he affirmed to be his Seal and said the name of it to be Barees: and this it is: ⊙



All the Princes held up together Heptagon Stellar (as I term it) and it seemed to be of copper.

Subjects and servants to
Prince HAGONEL:

The Sons of men (D. Light) and their Sons are subject unto his commandment and are his servants.

7 Filii Lucis* 7 Filii Filiorum†	I, Ih, Isr, Dmal, Hecoa, Beigia, Stimcul E, An, Ave, Liba, Rocle, Hagonel, Ilemese	In Sigillo Æmeth
-------------------------------------	---	------------------------

* (7 Sons of Light) † (7 Sons of Sons)

7 Filii Lucis,

An° 1582, March 21:

The 7 Filii Lucis appeared like 7 young men, all with bright countenance, white apparelled with white silk on their heads, pendant behind, with a wreath down to the ground all apparelled of one sort. Every one seemed to have a metalyne ball in his hand: the first of gold; the second of silver; the 3rd of copper; the 4th of tin; the 5th of iron; the 6th tossed between his two hands a round thing of quick-silver; the last had a ball of lead. The first had on his breast a round tablet of gold and on it written a great I, and the second on his golden tablet had his name also written: and every one orderly coming forth showed their names upon their golden tablets: at their departing they made curtsy, and mounted up to heavenward.

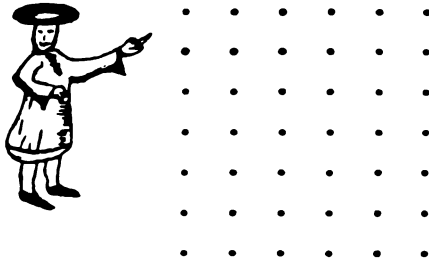
7 Filii Filiorum:

Appeared like 7 little children, like boys covered all with purple, with hanging sleeves, like priests' or scholars' gown-sleeves: their heads attired all after the former manner with purple silk. They had three-cornered tablets on their breasts: and the tablets seemed to be very green, and on them the letters of their names written. The first two letters made in one type, of E & L = EL . They made reverences to Michael (who have called the first and these) and so mounted up to heavenward.

Prince HAGONEL,

his 42 Ministers:

At the call of King Carmara (in the second handling this Heptarchical doctrine), when he said: *Venite Repetamus Opera Dei (Come let us seek the works of God)*: Appeared Prince Hagonel and after that upon the Globe his convex superficies appeared 42: who said: *Parati sumus servire Deo nostro (We are ready to serve our God)*. Each of these had somewhat in their hands and they stood in this order, and Hagonel seemed to embrace the company:



Six of these seemed more glorious than the rest and their coats longer and had circlets of gold about their heads, and hold in their hands perfect crowns of gold. The second six had three quarters of crowns in their hands. The third six have robes or clothes in their hands. All the rest seemed to have balls of gold which they toss from one to another but at the catching, they seemed empty wind-balls, for they grip them closing their hands as if they were not solid, but empty like a blown bladder. The first six made curtsy to Prince Hagonel, the second six made curtsy to the first, and the third to the second. And they all, and Prince Hagonel, made curtsy to King CARMARA. Each of these upon their place of standing made a Table, and every Table had but one letter.

The first of the six did go away and in his Table appeared an O, and so of the rest: but note that the third six covered down, and was loath to show their Tables, but at length did.

The third row went off lamenting: being commanded by their Prince: all parted in fire, falling into the Globe. The fifth row did sink into the Globe, every one in a sundry fire by himself.

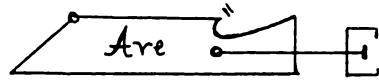
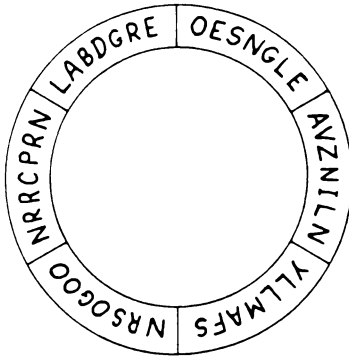
The sixth fell with smoke down into the Globe.

O E S N G L E	King Carmara said: Remember how they
A V Z N I L N	stood, where they were secondly disposed
Y L L M A F S	unto thee. They stood first in six rows:
N R S O G O O	and next they were turned into seven. I
N R R C P R N	speak of the greater number and not of
L A B D G R E	the less: in speaking the greater I have
	comprehended the lesser.

Dee (note):

King Carmara: There are but 6 names that are in subjection unto the Princes: the first 7 next him are those which held the fair and beautiful crowns.

The first 7 are called by those names that thou seest OES (or OFS), etc:



Dee:

Note. This diversity of reckoning by 6 and by 7 I cannot yet well reconcile.

King BOBOGEL:

Appeared in a black velvet coat: and his hose close round hose with velvet upperstocks: overlaid with gold lace: on his head a velvet hat-cap: with a black feather in it: with a cape hanging on one of his shoulders, his purse, hanging about his neck, and so put under his girdle at which hung a gilt rapier. His beard was long, he had pantafels and pynsons, and he said: I wear these robes, not in respect of my self, but of my government, etc.¹⁵

Prince BORNOGO:

Appeared in a red robe with a gold circlet on his head: he showed his Seal, and said: This it is:



Ministers 42:

Seven of the Ministers are apparelled like Bobogel the King, sagely and gravely: all the rest are almost ruffian or royster-like. Some are like to be men and women: for in the forepart they seemed women, and the back part men, by their

apparel. And they were the last 7. They danced, leapt and kissed.

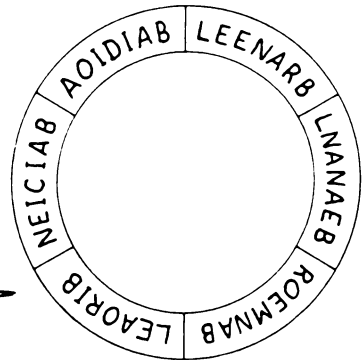
They came afterwards into a circle, the Sages and the rest: but the Sages stand all together. The first of the Sages lifted up his hand aloft and said: *Faciamus secundum voluntatem Dei. Ille Deus noster est vere nobilis et aeternus. (Let us perform according to God's wishes. He, our God, is truly noble and eternal.)*

He plucked up his right foot and under it appeared an L, and of the rest in like manner appeared their letters or names.

1. The first 7 grow all together in a flame of fire, and so sunk down in the transparent fiery-Globe of the new world.
2. The second 7 fell down like drops of metal.
3. The third 7 clasp together and fall down in a thick smoke.
4. The 4th seven join together and vanish like drops of water.
5. The 5th seven fall down like a storm of hail.
6. The last vanished away.

At another time they came (being called by King Carmara) all 42 bringing a round Table over their heads flat wise: and then they laid it down and stood about it: the letters being as before:

LEENARB
LNANAEB
ROEMNAB
LEAORIB
NEIC IAB
AOIDIAB



King BABAEL:

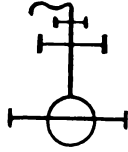
Appeared with a crown of gold on his head: with a long robe white of colour. His left arm sleeve was very white and his right arm sleeve was black. He seemed to stand upon water. His name was written on his forehead: BABAEL.

Prince BEFAFES:

He appeared in a long red robe with a circlet of gold on his head. He had a golden girdle and on it written: BEFAFES.

He opened his bosom and appeared lame: and seemed to have feathers upon his robes. .

His Seal or Character is this:



Ministers 42:

Of his 42 Ministers, the first 7 had circlets of gold on their heads, and the King BABALEL called BEFAFES saying: Veni Princeps 7 Principum qui sunt Aquarum Principes. (*Come Prince of the seven Princes who are Princes of the Waters.*) Every one of the 42 had a letter on his forehead. They were 7 in a row and 6 downward. But of the first 7 the letters become to be between their feet: and the water seemeth continually to pass over these letters.

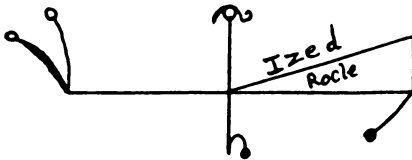
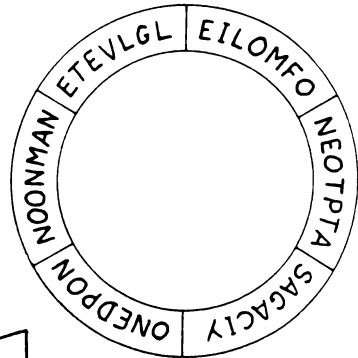
The first 7 take the water and throw it up, and it becometh clouds.

The second throw it up, and it becometh hail and snow, etc.

The 42 dive into the water, and so vanish away and BABALEL and BEFAFES also were suddenly gone.

Their names and characters appeared to be these which follow in the squares:

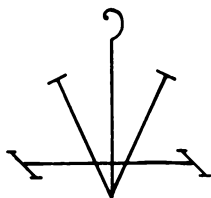
E I L O M F O
 N E O T P T A
 S A G A C I Y
 O N E D P O N
 N O O N M A N
 E T E V L G L



King BYNEPOR:

He appeared as a King with his Prince next after him: and after the Prince 42 Ministers.

His Seal is this:



Ministers 42:

They appeared like ghosts and smoke without all form having every one of them a little glittering spark of fire in the midst of them.

The First 7 are red as blood.

The Second 7 not so red.

The Third 7 like whitish smoke.

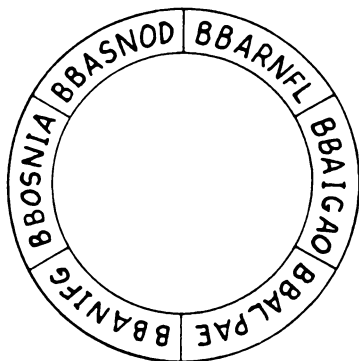
The Fourth, the Fifth, the Sixth are of divers colours.

All had fire sparks in their middle.

} These had the sparks greater than the rest.

Every spark had a letter in it as followeth:

B B A R N F L
 B B A I G A O
 B B A L P A E
 B B A N I F G
 B B O S N I A
 B B A S N O D



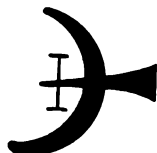
King BNASPOL:

He appeared in a red robe, and a crown on his head. His Prince followed him, and after him his Ministers.

Prince BLISDON:

He appeared in a robe of many colours and on his head a circlet of gold.

His character or seal:



Dee:

Perhaps the red colour was most and so seemed generally to be red as the others their robes were.

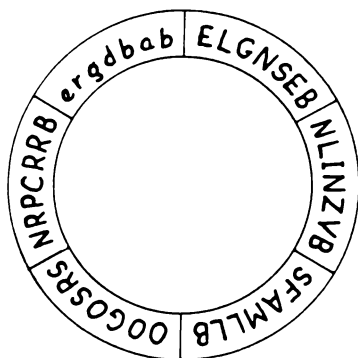
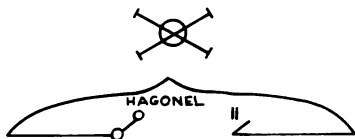
Ministers 42:

The 42 seemed to stand about a little hill round. The hill was of clay.¹⁶

Behind these people seemed to stand an innumerable multitude of ugly people, afar off.

Those which seem to stand about the little hill, seem to have in the palms of their hands letters in order as here appeareth. Those which stood afar off are spirits of perdition, which keep earth with her treasure for him, etc.

E L G N S E B
 N L I N Z V B
 S F A M L L B
 O O G O S R S
 N R P C R R B
 e r g d b a b



King BNAPSEN:

He appeared as a King with a crown on his head.

Prince BRORGES:

He appeared in his red apparel: and he opened his clothes and there did issue mighty and most terrible or ghastly Flames of Fire out of his sides: which no mortal eye could abide to look upon any long while. And in the marvellous raging fire did the word BRORGES appear, tossed to and fro in the very flames.

His seal or character is this:



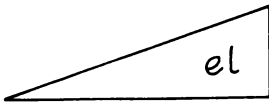
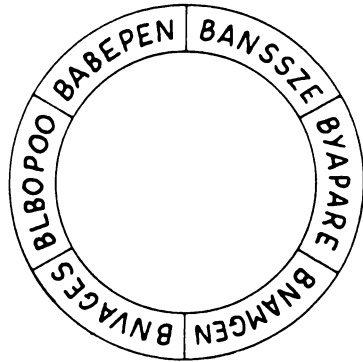
Ministers 42:

The 42 appear and holding a round Table, they toss it in the fiery flames.

Dee:

In the Table were the letters of their names as followeth:

B A N S S Z E
 B Y A P A R E
 B N A M G E N
 B N V A G E S
 B L B O P O O
 B A B E P E N



King BALIGON:

He is the same mighty King, who is here first described by the name of CARMARA, and yet otherwise among the Angels called MARMARA, but that M is not to be expressed. Therefore he appeared in a long purple gown, and on his head a triple crown of gold, with a measuring rod of gold in his hand, divided into three equal parts: in the form of a very well proportioned man.

Prince BAGANOL:

He appeared not by that name yet.¹⁷

Ministers:

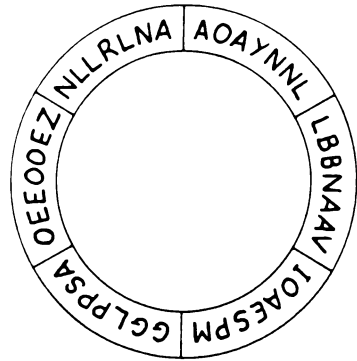
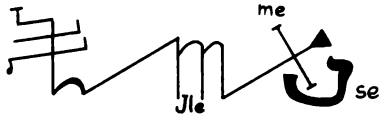
Note: the King himself is Governor over these. The 42 Ministers appeared like bright people. And besides them, all the air swarmed with creatures.

Their letters were on their foreheads.

They stood in a circle.

They took their letters from their foreheads and set them in a circle:

A O A Y N N L
 L B B N A A V
 I O A E S P M
 G G L P P S A
 O E E O O E Z
 N L L R L N A



King BLVMAZA:

Dee: He appeared not yet by that name.

Princes BRALGES:

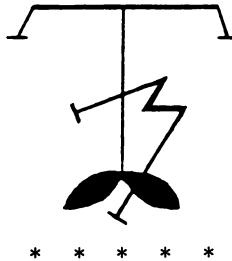
He appeared in a red robe with a circlet on his head and he was the last of the 7 which hold the Heptagonon, all the rest being set down: who seemed now to extend their hands one towards another: as though they played, being now rid of their work.

Ministers:

The Powers under his subjection are invisible. They appeared like little white smokes without any form.

All the World seemed to be in brightness.

This is the Seal of his Government:



Cap 5

Oratio, ad Deum, singulis diebus, tribus vicibus, ter dicenda. (*A Prayer to God to be recited thrice daily.*)

O Almighty, Aeternal, the True and Living God: O King of Glory: O Lord of Hosts: O Thou, the Creator of Heaven and Earth, and of all things visible and invisible: now, (even now, at length) among others thy manifold mercies used and to be used, toward me, thy simple servant John Dee, I most humbly beseech thee, in this my present petition to have mercy upon me: to have pity upon me, to have compassion upon me: who, faithfully and sincerely, of long time, have sought among men, in Earth: and also by prayer, (full oft, and pitifully,) have made suit unto thy Divine Majesty for the obtaining of some convenient portion of True Knowledge and understanding of thy laws and ordenances, established in the natures and properties of thy creatures: by which knowledge, thy Divine Wisdom, Power and Goodness, (on thy creatures bestowed, and to them imparted) being to me made manifest, might abundantly instruct, furnish and allure me, (for the same), incessantly to pronounce thy praises, to render unto thee most hearty thanks, to advance thy true honour, and to win unto thy name some of thy due Majestical Glory, among all people, and for ever. And whereas it has pleased thee (O God) of thy infinite Goodness, by thy faithful and holy Spiritual Messengers, to deliver unto me long since (through the eye and ear of E.K.) an orderly form and manner of Exercise HEPTARCHICAL: how, to thy Honour and Glory, and the comfort of my own poor soul, and of others thy faithful servant, I may at all times, use very many of thy good Angels, their counsels and helps: according to the properties of such their functions and offices, as to them, by thy Divine Power, Wisdom and Goodness is assigned, and limited: (which orderly form, and manner of Exercise, until even now, I never found so urgent opportunity, and extreme necessity, to apply myself unto). Therefore, I, thy poor and simple servant, do most humbly, heartily, and faithfully beseech thy Divine Majesty, most lovingly and fatherly to favour and thy Divine Beck to further this my present industry and endeavour to Exercise myself, according to the aforesaid orderly form and manner: and now (at length, but not too late) for thy dearly beloved Son IESVS

CHRIST his sake (O Heavenly Father) to grant also unto me, this blessing and portion of thy Heavenly Graces: that thou wilt forthwith enable me, make me apt, and acceptable (in body, Soul, and Spirit), to enjoy always the Holy and friendly conversation, with the sensible, plain, full and perfect help, (in word and deed) of thy Mighty, Wise and Good Spiritual Messagers and Ministers generally: and namely of Blessed Michael, Blessed Gabriel, Blessed Raphael and Blessed Uriel: and also, especially of all those, which do appertain unto the HEPTARCHICAL Mystery isagogically, (as yet) and very briefly unto me declared: under the method of Seven Mighty Kings; and their Seven faithful and Princely Ministers, with their subjects, and servants, to them belonging. And in thy great mercy, and grace, on me bestowed, and to me confirmed (O Almighty God) thou shalt, (to the great comfort of thy faithful servants) approve, to thy very enemies and mine, the truth and certainty of thy manifold most merciful promises, heretofore made unto me: and that thou art the True and Almighty God, Creator of Heaven and Earth, (upon whom I do call: and in whom I do put my trust). And thy Ministers, to be the true and faithful Angels of Light: which have hitherto principally and according to thy Divine Providence dealt with us: and also I, thy poor and simple servant, shall then in and by thee be better able to serve thee, according to thy wellpleasing to thy honour and glory. Yea, even in these most miserable and lamentable days. Grant, oh grant, O our Heavenly Father, grant this (I pray thee), for thy only begotten Son IESVS CHRIST, his sake:

Amen. Amen. Amen.

* * * * *

Cap 6

BONORUM Angeloru Heptarchicorum. Pice, Deuotæque Invitationes. (*Pious and devout invocations of the good angels of the Heptarchia.*)

The General and Common Exordium, and Conclusion appertaining to the 7 Heptarchical Kings Inviting:

O puissant and right Noble King (N) and by what name else soever thou art called, or mayst truly and duly be called: to whose peculiar Government, Charge, Disposition, and Kingly Office doth appertain thee (N etc.)

In the name of the King of Kings, the Lord of Hosts, the Almighty God, Creator of Heaven and earth, and of all things visible and invisible: O right Noble King (N), come now and appear, with thy Prince and his Ministers, and subjects, to my perfect and sensible eye judgement: in a godly and friendly manner, to my comfort and help, for the advancing of the Honour and Glory of our Almighty God by my service. As much as by the Wisdom and Power, in thy proper Kingly office and Government, I may be holpen and enabled unto: Amen.

COME, O right Noble King (N) I say, COME, Amen.
Gloria Patri, etc.

The General and Common Exordium and Conclusion appertaining to the 7 Heptarchical Princes Inviting:

O noble Prince (N) and by what name else soever thou art called, or mayst truly and duly be called: to whose peculiar Government, Charge and Disposition, Office and Princely Dignity doth appertain thee (N etc.)

In the name of Almighty God, the King of Kings, and for his honour and Glory to be advanced by my faithful service. I require thee, O Noble Prince (N) to come presently, and to show thyself to my perfect and sensible eye judgement, with thy Ministers servants and subjects, to my comfort and help, in Wisdom and Power according to the properties of thy noble office:

COME, O Noble Prince (N) I say, COME, Amen.
Pater noster, etc.

Cap 7

Some recital and contestations by the peculiar offices, words and deeds of the 7 Heptarchical Kings and Princes, in their peculiar Days to be used:

SONDAYE:

King BOBOGEL:

The distributing, giving and bestowing of wisdom and science. The teaching of true philosophy, true understanding of all learning, grounded upon wisdom: with the excellencies in nature: and of many other great mysteries, marvellously available, and necessary to the advancing of the Glory of our God and Creator. And who said to me, (in respect of these mysteries attaining) Dee, Dee, Dee, at length, but not too late.

Therefore, in the name etc.

Prince BORNOGO:

The altering of the corruption of nature into perfection: the knowledge of metals. And generally the Princely Ministering to the right Noble and Mighty King BOBOGEL, in his government of distributing, giving and bestowing of wisdom, science, true philosophy and true understanding of all learning grounded upon wisdom and of other very many his peculiar royal properties. And who sayst to me: What thou desirest in me shall be fulfilled.

Therefore, in the name etc.

MONDAYE

King CARMARA:

Who in this Heptarchical Doctrine, at Blessed Uriel his hand, didst receive the golden rod of government and measuring, and the chair of dignity and doctrine: and didst appear first to us, adorned with a triple diadem in a long purple robe. Who saidst to me at Mortlake: I minister the strength of GOD unto thee. Likewise, thou saidst: These mysteries hath God lastly, and of his great mercies, granted unto thee. Thou shalt be glutted, yea filled: yea, thou shalt swell and be puffed up with the perfect knowledge of God's mysteries, in his mercies.

And saidst: This Art is to THE FARTHER UNDERSTANDING OF ALL SCIENCES, THAT ARE PAST, PRESENT OR YET TO COME. And immediately, didst say unto me: Kings there are in Nature, with Nature, and above Nature. Thou art dignified. And saidst, concerning the use of these Tables: This is but the first step: neither thou shalt practise them in vain: and saidst thus generally of God's mercies and graces on me decreed and bestowed. Whatsoever thou shalt speak, do or work, shall be profitable and acceptable. And the end shall be good.

Therefore, in the name etc.

Prince HAGONEL:

To whose commandments the Sons of Men (D. Light) and their Sons are subject: and are thy servants. To whose power the Operation of the Earth is subject. Who art the first of the twelve: and whose seal is called Barees and this ☉ it is. At whose commandment are the Kings, Noblemen and Princes of Nature. Who art Primus and Quartus Hagonel. Who by the Seven of the 7 (which are the Sons of Sempiternity) dost work marvels amongst the people of the Earth: and hast said to me, that I also by the same thy servant should work marvels. O Noble Hagonel, who art Minister to the triple crowned King CARMARA: and notwithstanding art Prince over these 42 Angels, whose names and characters are here presented:

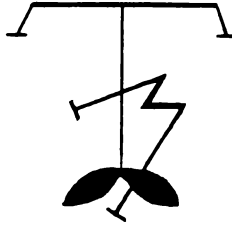
Therefore, in the name etc.

King BLVMAZA:

[Nothing written for BLVMAZA in the manuscript – R.T.]

Prince BRALGES:

Who saidst: The creatures living in thy dominion are subject to thy own power. Whose subjects are invisible: and which (to my seer) appeared like little smokes without any form. Whose seal of government is this:



Who saidst: Behold I am come, I will teach the names without numbers. The creatures subject unto me shall be known to you.

Therefore, in the name etc.

TVESDAYE:

King BABALEL:

Who art King of the Waters: mighty and wonderful in Waters. Whose power is in the bowels of the Waters. Whose royal person with thy Noble Prince BEFAFES and his 42 Ministers the triple crowned King CARMARA bad me use to the glory, praise and honour of him, which created you all to the laud and praise of his Majesty.

Therefore, in the name etc.

Prince BEFAFES:

Who art Prince of the Seas. Thy power is upon the Waters. Thou drownedst Pharaoh and hast destroyed the wicked. Thy name was known to Moses. Thou livedst in Israel: who hast measured the waters, who wast with King Solomon, and also long after that with Scotus: but not known to him by thy true name: for he called thee Mares.¹⁸ And since, thou wast with none: except, when thou preservest me (through the mercy of God) from the power of the wicked: and wast with me in extremity. Thou wast with me thoroughly. Who of the Ægyptians hath been called OBELISON in respect of thy pleasant deliverance. And by that name to me known: and of me noted in record, to be noble and courteous OBELISON. Whose noble Ministers 42 are of very great power, dignity and authority. As some in the measuring of the motions of the Waters, and saltness of the Seas, in giving good success in battles reducing ships, and all manner of vessels that float upon the Seas. To some all the fishes and monsters of the Seas, yea, all that liveth therein are well known: and generally are the distributors of God's judgements upon the Waters that cover the Earth. Others do beautify Nature in her composition. The rest are distributors and deliverers of the treasures and unknown substances of the Seas. Thou O Noble Prince BEFAFES hadst me use thee in the name of God.

Therefore, in the name etc.

WEDDENSDAYE:

King BNASPOL:

To whom the Earth with her bowels, and secrets whatsoever are delivered: and hast said to me: Heretofore what thou art, there I may know. Thou art great but (as thou truly didst confess) he in whom thou art, is greater than thou.

Therefore, in the name etc.

Prince BLISDON:

Unto whom the Keys of the Mysteries of the Earth are delivered. Whose 42 Ministers are Angels, that govern under thee. All which thy mighty King BNASPOL bad me use and affirmed that they are and shall be at my commandment.

Therefore, in the name etc.

THVRSDAYE:

King BYNEPOR:

Upon the distribution and participation of whose exalted, especial and glorified power, resteth only and dependeth the general state and condition of all things. Whose sanctification, glory and renown, although it had beginning, yet can it not, neither shall it have ending. He that measureth said, and thou was the end of his workmanship. Thou art like him and of him: yet not as partaking or adherent, but distinct in one degree. When he came, thou was magnified by his coming and art sanctified, world without end.

Vita Suprema. (*The Highest Life.*)

Vita Superior. (*The Higher Life.*)

Vita Infima tuis sunt mensurata manibus. (*The Lowest Life is measured by your hands.*)

Notwithstanding thou art not of thyself: neither is thy power thine own: magnified by his name, thou art in all: and all hath some being by thee: yet thy power is nothing, in respect of his power, which hath sent thee. Thou beginnest new worlds, new people, new Kings and new knowledge of a new government. And hast said to me: Thou shalt work marvellous, marvellously by my workmanship in the highest.

Therefore, in the name etc.

Prince BVTMONO:

Who art life and breath in living creatures. All things live by thee: the image of one excepted. All the kinds of beasts of the Earth dost thou endue with thy life. Thy seal is their glory. O God, thou art sanctified: and thou rejoicest. The living, the end and all beginning of all beasts, thou knowest and by sufferance thou disposeth them until thy time be run.

Therefore, in the name etc.

FRYDAYE:

King BALIGON:

Who canst distribute and bestow at pleasure, all and whatsoever can be wrought in aerial actions. Who hast the government of thyself perfectly, as a mystery known unto thyself. Tho didst advertise me of this stone, and holy receptacle: both needful to be had: and also didst direct me to the taking of it up: being presently and in a few minutes of time, brought to my sight (from the Secret of the Depth, where it was hid, in the uttermost part of the Roman possession) which Stone, thou warnedst me, no mortal hand but mine own should touch: and saidst unto me: Thou shalt prevail with it, with Kings, and with all the creatures of the world. Whose beauty (in virtue) shall be more worth, than the Kingdoms of the Earth. For the which purposes here rehearsed: and other partly, now to be exercised and enjoyed: and partly hereafter more abundantly (as the Lord God of Hosts shall dispose), and also because thou thyself art Governor of the 42 thy mighty, faithful and obedient Ministers:

Therefore, in the name etc.

A by-note, of the former SHEW STONE.

Blessed Uriel said to me at Mortlake A° 1583, May 5, a meridie, circa horam 4 am as followeth:

Uriel:

Thy Character must have the names of the five Angels (written in the midst of Sigillum Æmeth) graven upon the other side, in a Circle: in the midst whereof, must the Stone be (which was also brought). Wherein thou shalt AT ALL TIMES behold (privately to thyself) the state of God's people through the whole Earth.



Marginal note:

Vide Suidam in dictione Ephod.

Ubi de Adamante quo diversis datis
signis responsa deo consequebatur.

Vide: Epiphanium de Lapidibus praetiosis

Rationali isto. Vide scripturas de

Urim et Thummim. Vide Libros receptos

Trebonae, etc. Scriptum est in Lege

(inquit Epiphanius) Visionem quae

Mosi in Monte apperuit et Legem datam in gemma

Sapphyro fuisse expressam. Aut Mizaldus Memorabi-

lium centuria 4, numero 94.

*(See Suidas on the word Ephod where [he writes of] the diamond
in which, on the giving of various signs, the answers from God
proceeded.¹⁹*

See Epiphanius with the same argument on precious stones.²⁰

See the scriptures on Urim and Thummim.²¹

See the books received at Trebona.

*It is written in the law (says Epiphanius) that the vision which
appeared to Moses on the Mount and the law given was expressed
in a sapphire or the Memorabilium of Mizaldus, cent. 4, no. 94.²²)*

Prince BAGENOL:

[Nothing written for BAGENOL in the manuscript – R.T.]

SATERDAYE:

Prince BNAPSEN:

Who hast said to me that by thee I shall cast out the power of all wicked spirits: and that by thee I shall or may know the doings and practice of evil men, and more that may be spoken or uttered to man.

Therefore, in the name etc.

Prince BRORGES:

Who, being the Prince, chief Minister and Governor under the right puissant King BNAPSEN didst (to my seer) appear in most terrible manner with fiery flaming streams,²³ and saidst:

Noui Ianuam Mortis. Et percussit

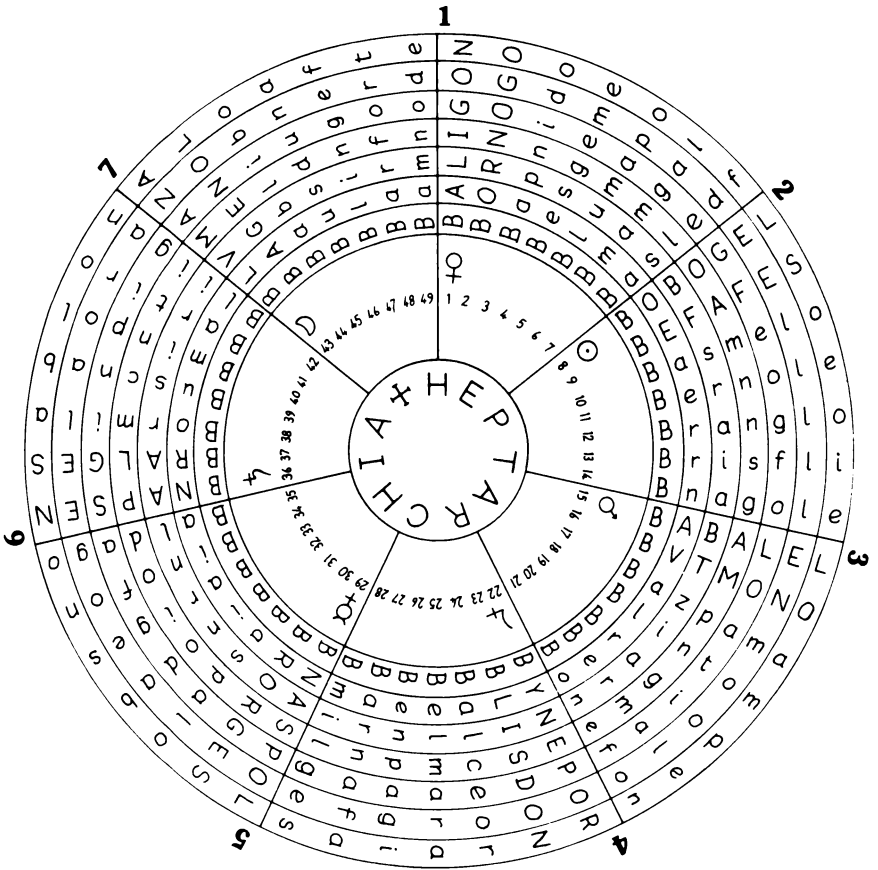
Gloria Dei Impiorum parietes.

(I know the door of death. And the glory of God has shaken the walls of the ungodly.)

Therefore, in the name etc.

* * * * *

Tabula Angelorum Bonorum 49



APPENDIX A

ANALYTICAL NOTES

1. a) A literal translation of the title *De Heptarchia Mystica* would be ‘Concerning the Mystic Sevenfold Dominion’ (ablative case following ‘de’). Alternative renderings are possible, i.e. (nominative case) ‘The Mystic Sevenfold Dominion’ or ‘The Mystic Sevenfold Regimen’. The word Heptarchia is low Latin, from the Greek *hepta* (seven) plus *arche* (rulership). English titles are normally in the nominative case.

b) The prefatory quotation in Latin: ‘In septenariis totus Mundus . . . etc.’ is taken from the sixth book of the unfinished *Stromateis* (‘Patchwork’) of Clement of Alexandria.

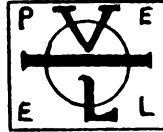
Titus Flavius Clemens, or Clemens Alexandrinus (c. 150-213), a Christian theologian of the Alexandrian school, born in Athens of pagan parents, tried to reconcile Greek philosophy with the Mosaic Tradition of the Jews with considerable success. In the early third century A.D. he became one of the major intellectual leaders of the early Christian community.

In *Stromateis* he sets down his philosophical ideas in a series of unsystematic (Gnostic) notes.

2. a) The ring referred to is not described in detail in the present text. However, a representation of its design is recorded in John Dee’s first Book of the Mysteries (*Mysteriorum Liber Primus, Mortlaci*: Sloane MS 3188, British Museum).

On Wednesday March 14, 1582, the Archangel Michael reveals the form of the ring to Dee – via Kelly – who describes it in the following manner:

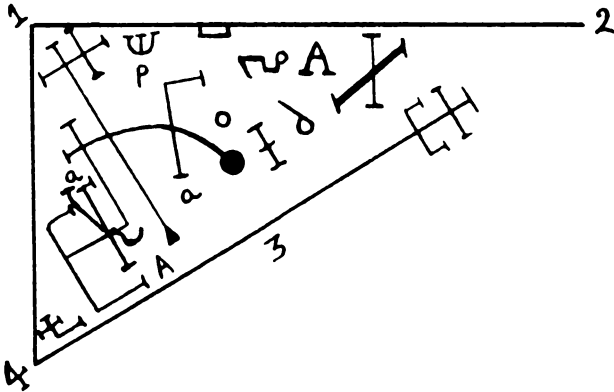
Dec: Then he (Michael) laid the ring upon the table. It seemed to be a ring of gold: with a seal engraved on it, and had a round thing in the middle of the seal, and a thing like a V, through the top of the circle: and an L, in the bottom: and a bar — clear through it. And had these four letters in it, P E L E . . .



John Dee's drawing of the ring.

PELE is an Angelic name meaning: 'He who worketh wonders', and according to a marginal note in the manuscript, Dee recognized the name from John Reuchlin's work *De Verbo Mirifico*, a copy of which is included in his library catalogue: 'Vide Reuchlin, Librum de virbo mirico, de nom PELE' (Dee's note).

b) With regard to the choice of Lamyne, a certain amount of controversy exists. The first example revealed in the Spiritual Diaries is that which follows *Mysteriorum Liber Primus*, March 10, 1582:

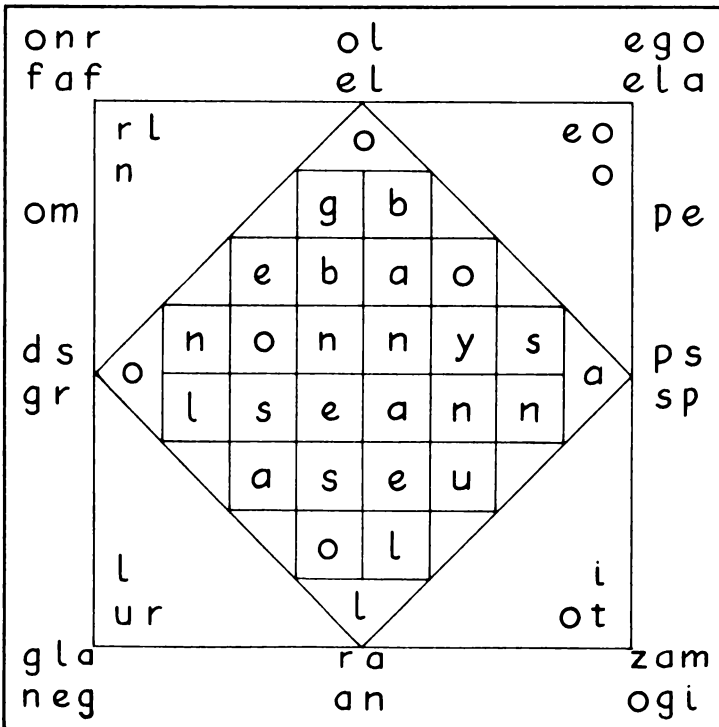


Two marginal notes cast doubt on the validity of this character (said to have originated from the Archangel Uriel):
 (i) 'An illuding spirit straight away introduced himself and

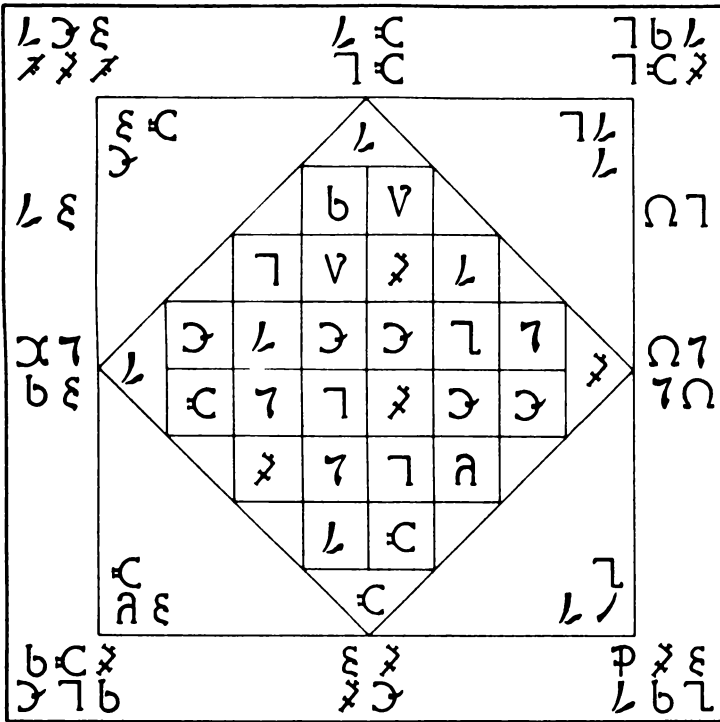
this character as may appear Libri Quinti appendice, where the character is described exactly.' (ii) 'This was not the True Uriel as may appear A° 1583: May 5.'

In the appendix of his five books of the Mysteries, Dee is told by the Angel IL that the first revealed Lamyne was 'false and divilish', and therefore not to be employed. Another Lamyne is then revealed by the Angel, first in Roman letters, and later to be converted into the characters of the Angelic Alphabet. Both designs, false and true, were held to contain a 'token' of Dee's name, 'a certain shadow of Delta', but it seems that Dee never understood how this could be. As an explanation, the Angel refers to the characters in the corners of the Lamyne, but unless some form of cypher is involved, it is difficult to see how the letters represent Dee's name.

The True Lamyne (first form: Roman letters):



The True Lamyne (second form: Angelic letters):



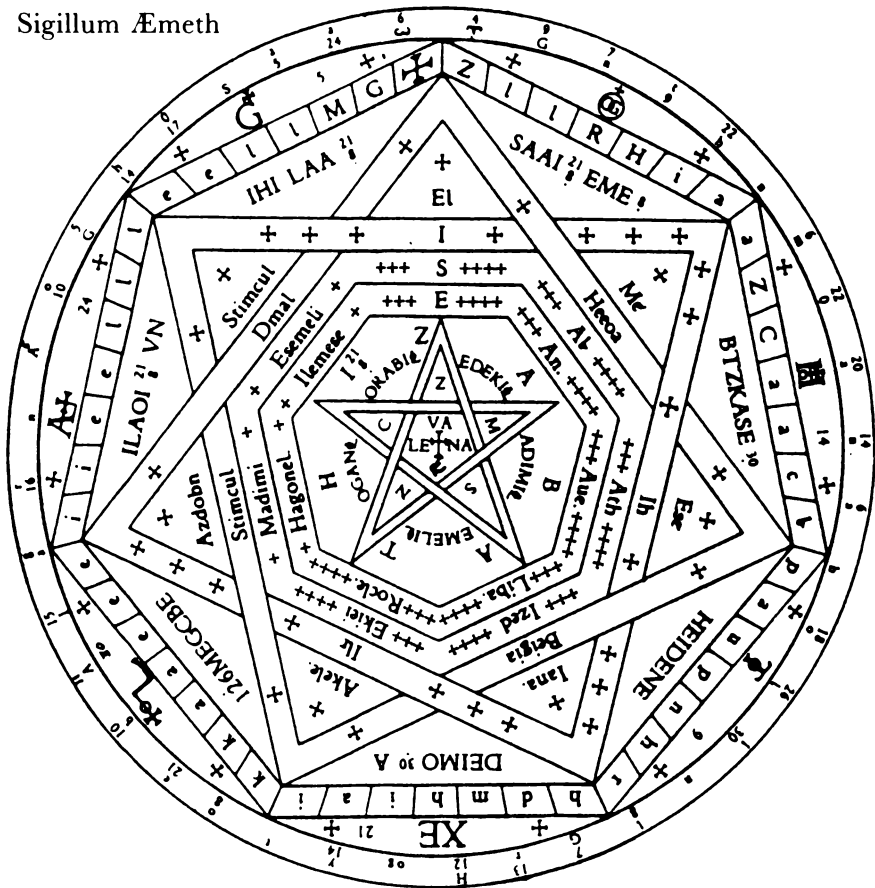
Dee is instructed to draw the above figure on paper four inches square. In use it was to be hung round the neck as a defence against evil spirits.

3. a) *Sigillum Æmeth*: Dee's principal seal consisted of a wax disc 9 inches in diameter and 1¼ inches in thickness, upon which were described certain characters and numbers: a heptagon, a heptagram, and a pentagram, together with various Angelic names and seals.

The seal's design was transmitted to Dee via a series of spiritual communications that took place in March 1582 (*Liber Mysteriorum Secundus*).

In use, the seal supported the shew-stone, or crystal, five smaller versions being placed under the four legs of the Holy Table, protected from possible damage by wooden cases.

Sigillum Æmeth



The major version of Sigillum Æmeth, and two of the smaller seals, can be seen to this day in the collection of the British Museum. It seems that they were donated to the Museum, along with the books from the Cottonian Library, as indicated in the following extract from *The Proceedings of the Society of Antiquaries of London XXI* (1906-7) by Ormonde J. Dalton:

The curious wax discs engraved with magical figures and names probably came into the British Museum with the books of the Cottonian Library, for among these books were two volumes of MS diaries written by Dr John Dee (1527-1608), the celebrated mathematician and astrologer; and Meric Casaubon relates that Dee's 'Holy Table', with which these discs have the closest

connection, was in his time preserved in the library of Sir Thomas Cotton.

The Hebrew word *Æmeth* (EMETH = truth) is the word of power that is said to have been employed by Rabbi Loew to animate the mysterious Golem of Prague. On his drawing of the seal to be found in BM Sloane MS Folio 30, Dee adds the Latin words 'nuncupatum Dei' (the Name of God), indicating the level on which he regarded the symbol.

On the reverse side of the *Sigillum Æmeth*, we find the well-known magical word of power *AGLA*, inscribed about an equal-armed cross. The word is formed from a Qabalistic method of notation called *Notariqon*, where the initial letters of a sentence are taken to form a word. Thus *AGLA* = *Ateh Gebor Le-Olahm Amen* = Thou art mighty for ever, O Lord.

b) John Dee possessed several crystals and scrying mirrors and refers to them variously throughout the *Spiritual Diaries*. The two examples preserved in the British Museum would seem to be those upon which he placed the greatest reliance: a black obsidian mirror of Aztec origin, and a small but perfect quartz crystal. The latter of these seems to be the *speculum* or 'shew-stone' intended for the Heptarchical workings.

According to *The Third Book of the Mysteries*, Dee obtained the stone from an Angel on April 28, 1582. Dee describes the event in the following words:

E.K. (Edward Kelly) looked toward my west window, and saw there, first upon the mats by my books a thing (to his thinking) as big as an egg: most bright, clear and glorious, and an Angel of the height of a little child holding up the same thing in his hand toward me. And that Angel had a fire sword in his hand . . .

Michael: Go toward it and take it up.

Dee: I went toward the place, which EK pointed to: and till I came within a foot of it, I saw nothing, and then I saw like a shadow on the ground or mats hard by my books under the west window. The shadow was round, and less than the palm of my hand. I put my hand down upon it, and felt a thing cold and hard. Which (taking up) I perceived to be the Stone before mentioned.

A crude marginal drawing in the MS indicates that in use, the crystal was set in a gold frame, surmounted by what looks like a Calvary Cross.

A note on Dee's obsidian mirrors can be found on page 383

of the *Proceedings of the Society of Antiquaries* (O. M. Dalton, 1907):

... the best-known mirror is a flat piece of polished obsidian, evidently one of the mirrors used for toilet purposes by the ancient Mexicans. This mirror, which is in a leather case, was in the collection of Horace Walpole, and sold at the Strawberry Hill sale. It has changed hands a great many times, and when last put up for auction passed into the hands of Prince Alexis Soltykoff, in whose possession it is still supposed to be. Another mirror, also of Mexican obsidian, and said to have belonged to Dr Dee, was sold at the Jeffrey Whitehead sale at Sotheby's in March 1906.

4. The tables upon which the feet of the operator are to be placed during the Heptarchical Workings are almost certainly those given in two forms at the end of each section of chapter 4 of the main text. Each table contains 42 letters (being the names of the 42 Angelic Ministers), which are extracted by a laboriously complex method from the Table of the 49 Good Angels (*Tabula Angelorum Bonorum 49*). Of the two forms given (a 7×6 square and a circular formation), Dee indicates in his notes on *The Fourth Book of the Mysteries* that the circular table is to be employed in each case: 'Note the Circle upon the ground: vide ante 3 folio, of my feet placed upon these Tables: ergo they should seem to be on the ground.' (*Liber Mysteriorum Quartus*)

The seal of the appropriate Prince is then placed on top of the 42-fold table upon which the operator stands. Thus the circular form of the table: LEENARB, LNANAEB, ROEM-NAB, LEAORIB etc. (second table 42 Ministers of Bornogo) would be overlaid by the seal of BORNOGO, etc.

5. The seal of Prince Hagonel (Barees) is the planetary symbol of the Sun and the alchemical symbol for gold: ☉. In a later section of *Liber Mysteriorum Quartus* the symbol is recorded in conjunction with a Calvary Cross: ☩ followed by Dee's note: 'It should seem that this character should be only a circle and a prick fol. 6.6. I have forgotten how I came by the Cross annexed to it.'

6. *Mensafaderis* (Mensa Faederis): in English, 'League Table' or 'Table of Covenant'. Dee's Holy Table or Table of Practice

upon which was set Sigillum Æmeth and the shew-stone. In his *Life of John Dee*, Thomas Smith writes:

To this Table appertained a peculiar sacred, as it is called, Apparatus, that is to say, a coverlet, a white linnen cloth spread over it, a desk, a candle-stick, a wax candle burning at the time of the Operation, a shrine in which red Crosses were interwoven all of which were kept, as is the custom, in the Oratory . . .

After Dee's death, the table passed into the library of Sir Thomas Cotton, along with a portion of the Spiritual Diaries and other items. In 1731 the Cottonian Library, then in Ashburnham House, was severely damaged by fire, and in 1753 its contents were removed to the British Museum. The whereabouts of the Holy Table are to this day unknown, and it is perhaps not unlikely to have been totally destroyed in the fire of 1731.

An engraving of the table was published by Dr Meric Casaubon in his 1659 edition of Dee's Spiritual Diaries (Books 6-18) entitled: *A True and Faithful Relation of What passed for many Years Between Dr John Dee and Some Spirits*. In the Preface of his *Relations*, Casaubon mentions that this engraving was taken from a brass cut he caused to be made from the original preserved in the library.

When one compares Casaubon's printed representation of the Holy Table with the drawing of the same given in *Liber Mysteriorum Quinta Appendix* (the only diagram of the table given in the Spiritual Diaries), the fact emerges that Casaubon's rendering is quite plainly in error. The letters that border the top and bottom edges of the table are obviously written backwards, while those that make up the left and right hand borders are transposed. In addition to these errors the 4 × 3 square that takes up the centre is also given in a reversed order. Detailed notes given in *The Book of the Mysteries* leave us in no doubt of the intended design of the table, and I am able to state with absolute certainty that Dee's drawing represents the correct form.

It should also be stated that, as all subsequently published renderings of the table – including the version printed in Crowley's *Equinox* (VII), and those of various contemporary American organizations – have followed Casaubon, the situation has remained unrectified until the publication of the present volume.

From the above statement two questions clearly arise. Firstly, how could Casaubon's engraver have executed such a strangely orientated rendering of the design? Secondly, why have the 'authorities' on Dee's magical writings not discovered this mistake during the passage of the last three hundred and thirty years or so?

As a tentative answer to the first question, I am informed by an expert in early printing techniques that such mistakes were once fairly commonplace, owing to the methods then employed in the art of plate-making. When one considers the upside-down sigils and imperfect magic squares of Barrett's *Magus*, this might well be the case.

The second question has, perhaps, several possible solutions. Occultists have long adhered to a tradition of imitating the mistakes of venerable predecessors, placing far too much reliance on the printed word, and rarely seeking verification of the facts through close examination of source material. One has only to consider the gross inaccuracies of the Golden Dawn system, and the travesties published by Aleister Crowley, to realize the validity of this point.

Another factor that has perhaps helped to obscure the true interpretation of Dee's table is the inability of the normal mind to work simultaneously in two entirely different symbol systems. Casaubon's version of the Holy Table employs the somewhat alien characters of the Angelic Alphabet throughout, while Dee's diagram consists of Roman letters, with the Angelic characters to be included in the central square referred to by name only: Gisg, Gon, Med, Van, etc. Dee's diagram is therefore the prototype of what was finally rendered into the Angelic counterpart. In addition, various easily disregarded marginal corrections to the structural notes are to be found throughout the relevant text.

The letters which were to be included along the edges and within the central square of the table were obtained in the following manner. First Dee is instructed to make a square 7×12 and to write within it the fourteen names of the Heptarchical Kings and Princes backwards (i.e. right to left), in each case omitting the initial letter 'B'. Reading the letters of the square downwards from right to left yields the order of the letters read in a clockwise direction from the top right-hand corner of the table. (In order to achieve this the top line of the table should be transferred to the bottom - R.T.)

l o n e g a n o g i l a
 o g o n r o l e g o b o
 s e f a f e l e l a b a
 o n o m t u r o p e n y
 n o d s i l l o p s a n
 s e g r o r n e s p a n
 s e g l a r a z a m u l

To obtain the letters to be included in the central square (3×4), Dee is instructed to write the following by Uriel:

o o e
 l r l
 r l u
 o i t

(the reversed and inverted letters of the central square). Then: 'rather thus:'

t i o
 u l r
 l r l
 e o o

(the correct form of the square).

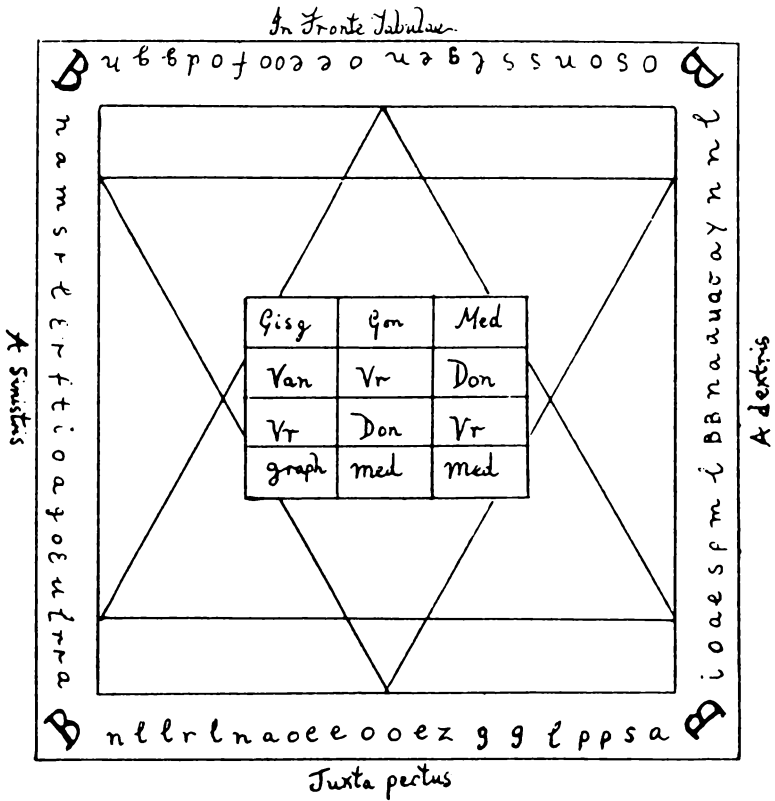
Dee's note: so they seem to have been meant in the figure of the Table of Practice before described.

Uriel explains that these letters are obtained from a 7×12 table following the order of *Tabula Collecta* (the Table of 49 Good Angels; see further note).

a	l	i	g	o	n	o	r	n	o	g	o
o	b	o	g	e	l	e	f	a	f	e	s
a	b	a	l	e	l	u	t	m	o	n	o
y	n	e	p	o	r	l	i	s	d	o	n
n	a	s	p	o	l	r	o	r	g	e	s
n	a	p	s	e	n	r	a	l	g	e	s
l	u	m	a	z	a	a	g	e	n	o	l

Once more omitting the Bs but this time written left to right. (Dee also lists the names of the Angelic equivalents of these letters against the various parts of the table: in front, to the right, to the left, and towards the breast.)

Dee's diagram of the Holy Table as given in Liber Mysteriorum Appendix

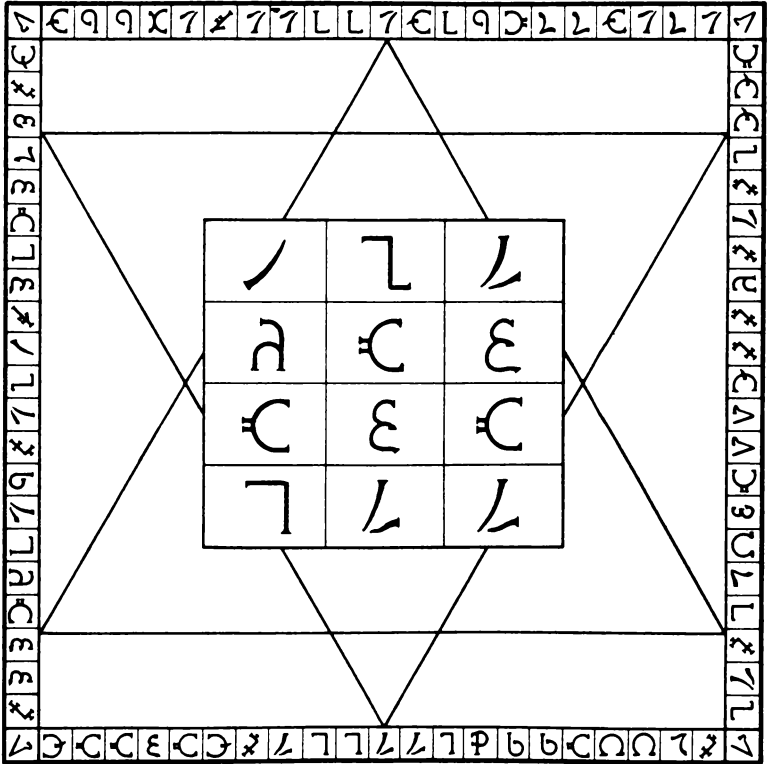


Note: 'A great B is to be made at each corner.'

Dee is instructed to render the letters into the characters of the Angelic Alphabet.

The final form of the Table

The Holy Table



The dimensions of the table were two cubits square – i.e. 36-40 inches square – and two cubits high, having a leg at each corner. It was to be made of sweet wood, probably cedar, rosewood, or pine.

The Angelic Alphabet

CHARACTER	VALUE	NAME	CHARACTER	VALUE	NAME	CHARACTER	VALUE	NAME
⌘	A	Un	Ⓜ	H	Na	Ⓛ	Q	Ger
∇	B	Pa	⌒	I,Y	Gon	ε	R	Don
Ⓛ	C,K	Veh	⊖	L	Ur	⌒	S	Fam
⌘	D	Gal	ε	M	Tal	∕	T	Gisg
⌒	E	Graph	Ⓜ	N	Drux	∂	U,V	Van
∕	F	Or	∕	O	Med	⌒	X	Pal
Ⓛ	G,J	Ged	Ω	P	Mals	Ⓜ	Z	Ceph

7. In use the Holy Table was to be set up in the following manner. First, the table was placed upon four smaller versions of Sigillum Æmeth which were protected by wooden cases. Then the major version of Sigillum Æmeth was placed in the centre of the table and surrounded by seven tablets or tables made from purified tin (see note 9). The whole table was then covered with a drape of red cloth shot with green, which hung down the sides of the table with a tassel at each corner. On the top of the silken cloth – exactly over the Sigillum Æmeth – stood the crystal, or shew-stone, within its golden frame.

Dee also notes in his first book that red silk ‘two yards square’ was also to be laid under the table; but whether this was to be laid over or under the four lesser seals is unclear. A crude diagram of the table without the table-cloths can be found in *Liber Mysteriorum Primus*.

With regard to the colouring of the table, very little is revealed, apart from the instruction that the characters written along the edges were to be rendered in yellow (‘made of perfect oil, used in the church’).

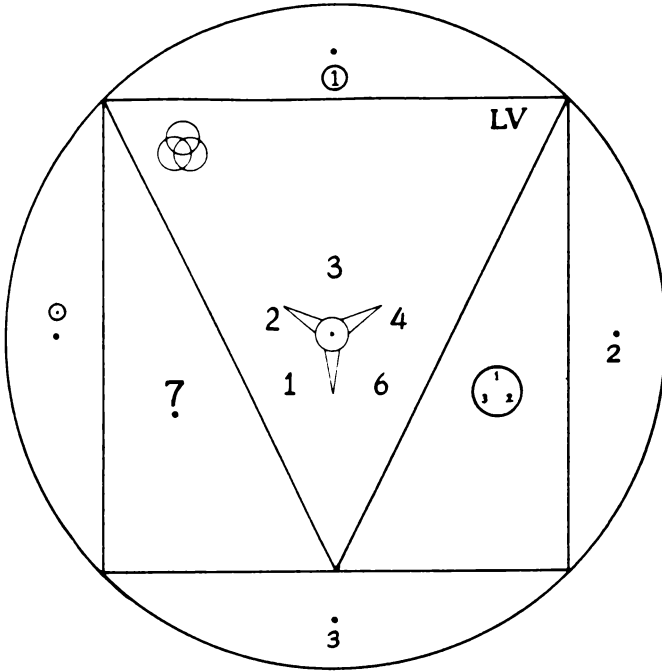
8. See note 2(b).

9. The seven tablets or tables referred to are described in the


Diaries as 'Arms' or 'The Ensigns of Creation'. They were obtained clairvoyantly during a series of operations which were carried out towards the end of April 1582. The Angel instructs Dee to make the tablets from purified tin, or to paint them on the table; which method was adopted is uncertain. A note in the Appendix of *Liber Mysteriorum Quintus* explains that the tablets are 'proper to every King and Prince in their order'.

The order in which the tablets were received is as follows: (Dee: Note Numerus Primus.)

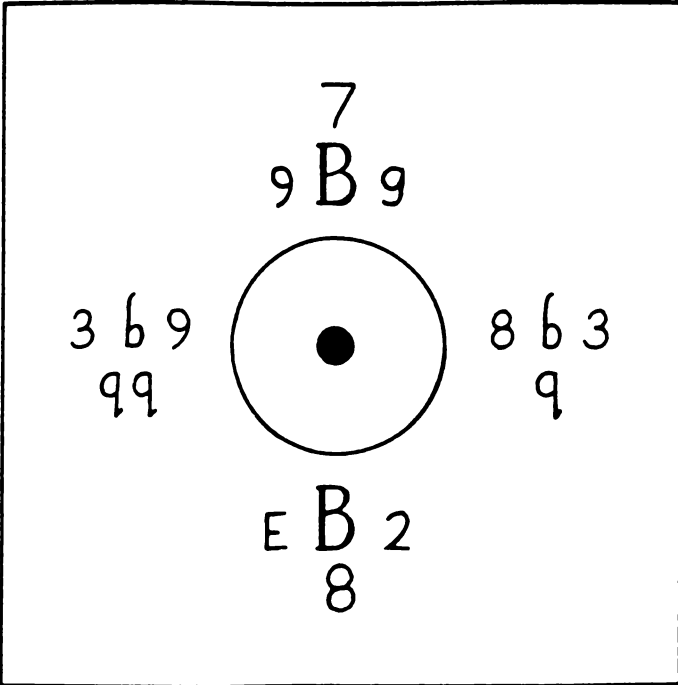
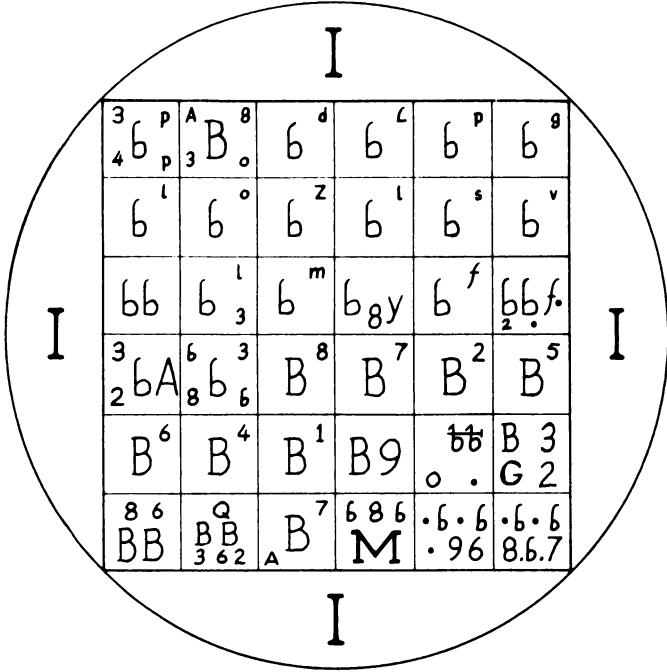
	G	9	B	24.6	b b	B	(B)
	b b		22	666	L	rog	
8 b	bb	G	GG	152	152	52	B
b	8					BBB	
b 2		b	b	b	b		B
9 B	b o		bbb	11	b b		b
9	o o	7 9	bbb	B	b b	b b	8 5 3
			bbb	5	b b	b	b
	b b	bM	7	(b)	G		bA
	b15 b			5		B	1556
	b b b	166					
1	2	3	b	4	BBB	b b	
b	B	b			6	72	
	123		b	9	b	F	b



<p>G B ⊕ 23</p>	<p>m 30 q B·9· d · 4 ·</p>	<p>q'q'q Q B o'g og</p>
<p>f B 30 G 33 A</p>	<p>⊕—⊕ B A—g—○</p>	<p>E get B h go</p>
<p>5 b ⌞</p>	<p>d2 id b d 2A</p>	<p>L 30 b pp</p>
<p>V H b 9 22</p>	<p>qq' qQ b og a</p>	<p>L 25 b d</p>

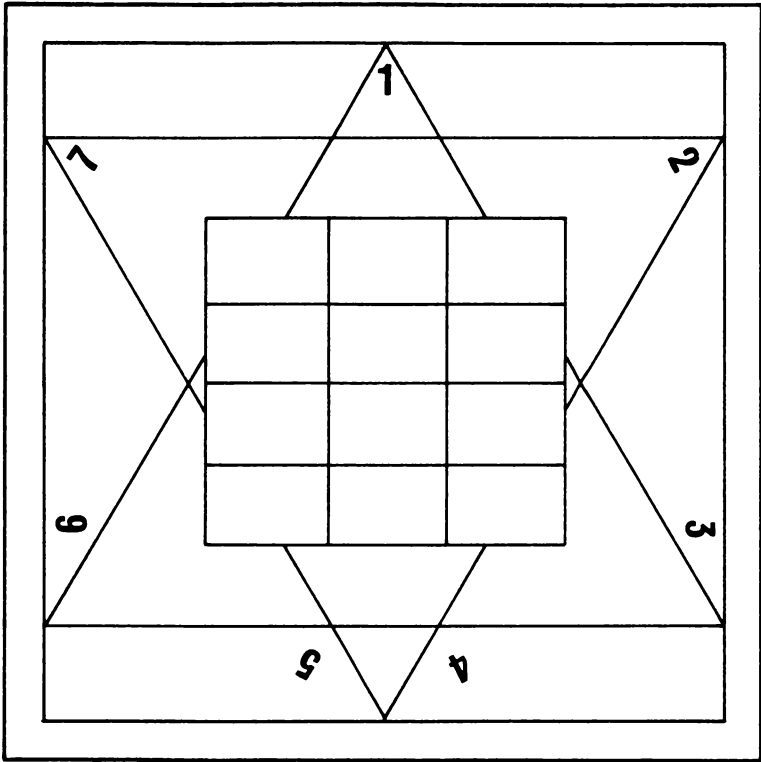
2 bb 2	bb ▽	537 bbb	bB G ₁₁	T ₁₃ bbb	ḃ 9
V·2 B	o 4 BB	B ₁₄ a	bbb P·3·	b G O	bb C:V 3
8 e b	Q·o 7 b b	 5	q q b 3	q·9 B	L ḃ 8
go·30 B	9·3 bb	q q 5 ·b·ḃ	d I b b T _A	7·2 b·B	BB ·Λ· 83

9 D ₂ 9	B l l 30	BB 8 2	B o 22	B·o p d 30	L o B·q q·29	B † 82	9 6 B
o P B 98	†;̇ C B	bb 2· 8G	bb 9E	b 3 Q	bbb 9 Q	b ii Q	BB 12 T
BB b8	M 2 bb	M 5 b	M bb b20	M 6·89 F	d B 17	I ^A b 3	B B H ²
M b gg L	bb † 4 b	9 b † ₁ b	b b † 9 6	6 B 2 4	I B ₃₈	N B ₉	b b 4 b



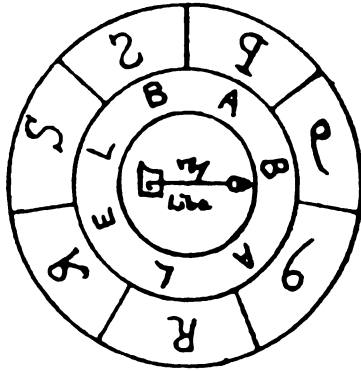
In use, the seven tablets were placed or painted upon the Holy Table in the following manner:

(Note: seven inches from the border of the table. Numbers indicate the order of tablets given above.)



10. The tables to be held in the hand during the operation are to be painted on sweet wood. According to a marginal diagram in the appendix to the first five books of the *Mysteries*, they take the form of three concentric circles. The central circle contains the sigil of the King, the second (middle) circle contains his name, and the third (outer) circle contains letters, some backward, some forward, obtained we are told from 'the Great Globe'. It is uncertain what is intended by this last remark, as nothing in the *Diaries* seems to correspond to this device. Perhaps Dee refers to something revealed only in the crystal, or the relevant notes have not come down to us (see Introduction).

Dee's marginal diagram is as follows:



11. See note 6.

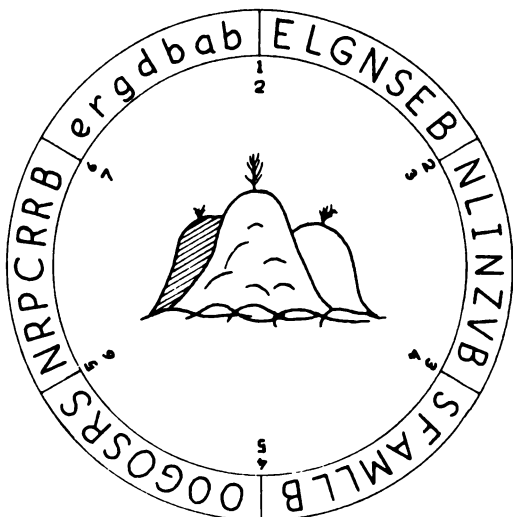
12. See note 2(b).

13. The white cloth corresponds to the visionary table employed by the Angels, and not to the Holy Table of Practice.

14. A vision of a strange flag is revealed to Kelly in the Action which opens the fourth Book of the Mysteries. A crude diagram shows a woman and the reversed letters 'C B' on a white background. The other side of the flag contains the Royal Arms of England as employed from 1400-1603. Two quarters of the flag each contain three representations of the fleurs-de-lis (representing France), and two quarters three lions passant guardant (for England).

15. Pantafes: a kind of high-heeled overshoe worn to raise the ordinary shoes out of mud and wet, secured to the foot by a leather loop. Pynsono: a thin shoe or slipper (a pump) to be worn with pantafes. Obsolete soon after 1600, no description known.

16. The following sketch of the hill and 42 Ministers is given in *Liber Mysteriorum Quintus*:



17. Dee's meaning is that no description of the spirit was possible, as he had not yet appeared in the stone, unless under another name.

18. The reference here is uncertain. First, we have John Scotus (ERIGENA) c. 850 A.D., of Irish origin. He was employed as teacher at the court of Charles the Bald. His writings included commentaries on Dionysius the Areopagite and a major work entitled *De Divisione Naturae* in which he expounds his leading philosophy, viz. the Unity of Nature, proceeding from God through creative ideas to the sensible universe, ultimately resolved into the First Cause. He was an originator of mystical thought in the Middle Ages.

On the other hand, we have the better known John Duns Scotus (Doctor Subtilis) c. 1265-1308. He was a Scottish theologian and a member of the Franciscan Order of Friars. He was a vigorous supporter of the doctrine of the Immaculate Conception and the freedom of the will. Amongst his works were *De Modis Significandi sive Grammatica Speculativa* (1499), a philosophic grammar, and a work on metaphysics entitled *De Rerum Principio*. He was one of the first to challenge the harmony of faith and reason, a central point in the doctrine of Thomas Aquinas.

In his Catalogue of Manuscripts, Dee lists two works under

the name Scotus: 'Joh. Duns Scoti quaestiones in Porphyrii quinque voces' and 'Joh. Scoti quaestiones super secundo et tertio libro Aristotelis de anima'.

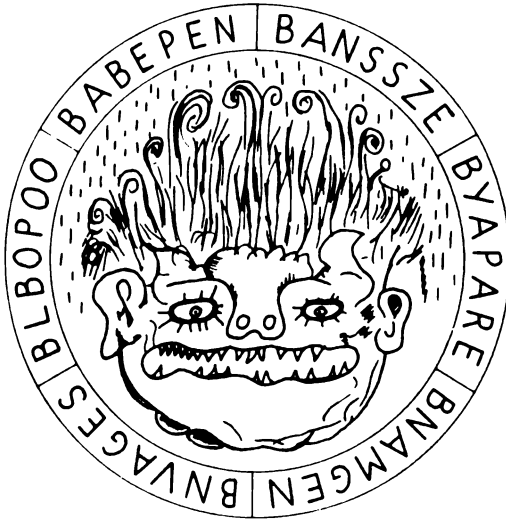
19. Suidas, *Lexicon*, 10th century.

20. St Epiphanius, Bishop of Constantia, d. 403: *De Geranis*.

21. Leviticus, VIII, 8 et al.

22. Antonius Mizaldus (Mizauld), *Memorabilium* (Paris, 1554 etc.).

23. In *Liber Mysteriorum Quartus*, the diagram of the 42 Ministers of King Bnapsen contains a devilish face, surrounded by what seem to be flames of fire.

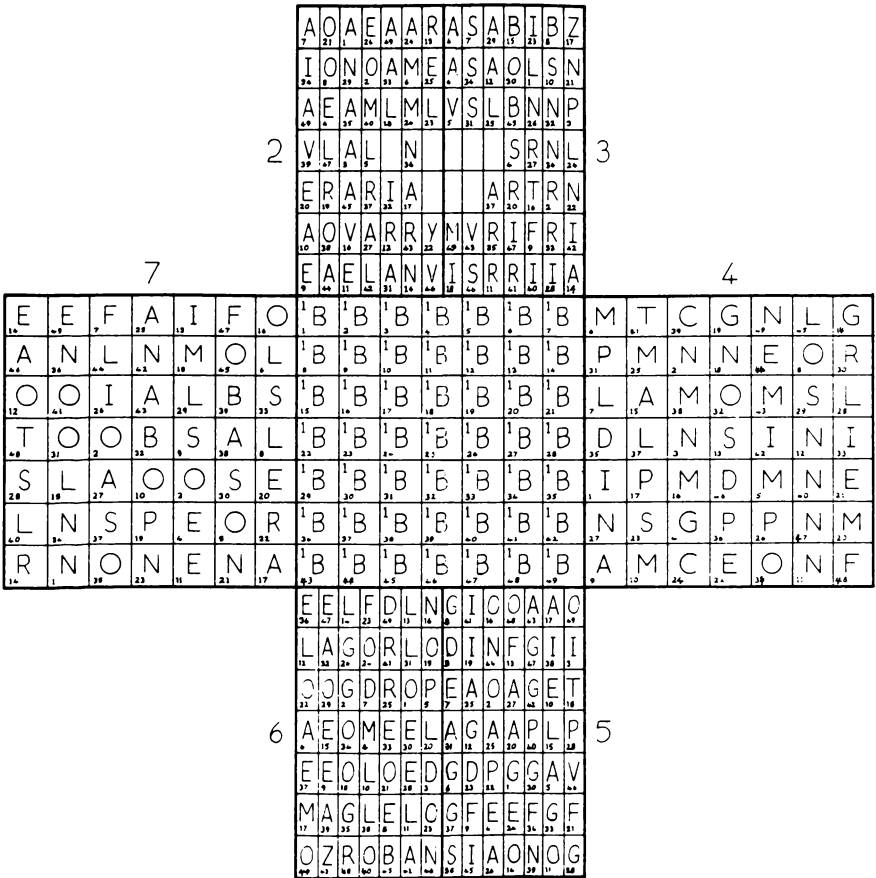


24. The Table of 49 Good Angels to be found on the final page of *De Heptarchia Mystica* represents the synthesis of all the forces which comprise this seven-fold system of Magic. The Angelic names which make up the table were first derived in the following manner. On Sunday April 29, 1582, Edward Kelly receives a vision of seven spirits, each holding up a square table divided into 49 lesser squares filled with letters

and numbers. The spirits then join their tables together in the form of a cross (see below). In Dee's *Third Book of the Mysteries*, Kelly (then known to Dee as Edward Talbot – see Introduction) relates the vision.

All the 7 (which here appear) join their tables in one: which before they held apart. And they be of this form all together. The middlemost is a great square and on each side of it, one as big as it, joining closeth it. And over it joined two, which both together were equal to it: and under it were such other two, as may appear in this little pattern [a small drawing follows]: being thus joined, a bright circle did accompany and enclose them all, thus: but nothing was in the circle.

Kelly then repeats each letter and number to Dee who records them in the following diagram:



The names of the 49 good Angels are then extracted from the figure by proceeding in a clockwise manner (beginning in each case with a letter B from the central square numbered 1), and simply observing which letter falls against the relevant number in each instance. Thus the name of the first Angel follows as 1 in the first square = B; 1 in the second square = A; 1 in the third square = L; 1 in the fourth square = I; 1 in the fifth square = G; 1 in the sixth square = O; 1 in the seventh square = N; therefore the name is BALIGON.

Unfortunately, a small piece of the manuscript has been torn away (or perhaps worm-eaten) some time in the past, obliterating three squares in the second table and five squares in the third. We know this must have occurred before 1672 when the manuscript came into the hands of Elias Ashmole, as his copy bears the same defect. As we possess Dee's collected table of the 49 names, we can easily (by working backwards) rediscover the missing letters and numbers. They are in fact: 15A, 30R and 41A in the second table, and 18I, 19A, 38R, 44G and 48R in the third table. The problem is, however, to what squares do we allocate the rediscovered letters? As the distribution of the letters and numbers throughout the square system is totally random, we are left with six permutations in the case of table 2 and one hundred and twenty permutations in the case of table 3.

Having collected the 49 Angelic names from the seven tables, Dee constructed the following list which he called *Tabula Collecta: 49 Angeloru Bonoru, Notia continens*, from which in turn he formed his circular plan of the system *Tabula Angelorum Bonorum 49*.

In Casaubon's edition of the later Diaries I have noticed an instance where *Tabula Collecta* has been employed for the purpose of talismanic magic, details of which are beyond the scope of this present volume.

TABULA COLLECTA: 49 ANGELORU BONORU Notia Continens (Per D)

1 BALIGON	13 Brisfli	25 Belmara	37 BRALGES
2 BORNOGO	14 Bnagole	26 Bcnpagi	38 Bormila
3 Bapnido	15 BABAEL	27 Barnafa	39 Buscnab
4 Besgeme	16 BVTMONO	28 Bmilges	40 Bminpol
5 Blumapo	17 Bazpama	29 BNASPOL	41 Bartiro
6 Bmamgal	18 Blintom	30 BRORGES	42 Bliigan
7 Basledf	19 Bragiop	31 Baspalo	43 BLUMAZA
8 BOBOGEL	20 Bermale	32 Binodab	44 BAGENOL
9 BEFAFES	21 Bonefon	33 Bariges	45 Bablibo
10 Basmelo	22 BYNEPOR	34 Binofon	46 Busdana
11 Bernole	23 BLISDON	35 Baldago	47 Blingef
12 Branglo	24 Balceor	36 BNAPSEN	48 Barfort
			49 Bamnode

N.B.: Kings and Princes in capital letters.

Addition to Note 4:

Working through the method employed by Dee to generate the names of the 294 Ministers (i.e. 42 to each of the 7 Heptarchical Princes) has revealed several possible errors in Chapter 4 of the original manuscript.

It seems that the first seven Ministers of Prince Hagonel should be:

O S S N G L E rather than O E S N G L E

The fourth septenary of the Ministers of Prince Blisdon should read:

O O G O S R B rather than O O G O S R S

The second, third, fourth, fifth and sixth septenaries of Prince Brorges should read:

B Y A P A O L rather than B Y A P A R E

B N A N G E L rather than B N A M G E E

B N V I G E R rather than B N V A G E S

B L L O L O L rather than B L B O P O O

B A B A P O N rather than B A B E P E N

The rest appear to be correct. It should be noted, however, that Dee had already attempted to correct the second Minister of Prince Hagonel (substituting E for F), as I have indicated in Appendix B of the present work.

APPENDIX B

JOHN DEE'S RELIGIOUS MAGIC

In order to appreciate John Dee's approach to the magical arts, it is necessary to observe the influences that prevailed during his time and their overall effect on him and his contemporaries.

The philosophical atmosphere of the Elizabethan Renaissance became highly charged with the current of 'new learning' which swept across the known world. An influx of knowledge on a hitherto unprecedented scale brought with it the advancement of ideas, initiating a fervent quest for wisdom and understanding which culminated in the advent of a new being, the Renaissance Magus. With the religious bigotry of the Papal Crown replaced by the scientifically preferable – yet, paradoxically, narrowing – effects of Protestant accession, Tudor England stood on the threshold of a promised Utopia. A new age had dawned.

The emergence of the sixteenth-century Magi gave birth to a great revival of interest in the Hermetic arts of magic, alchemy and the Qabalah: linked with scientific thought, these time-honoured methods were once more to be utilized in a titanic effort to discover the mysteries of God, Man and Nature.

Although John Dee embraced the whole edifice of the Hermetic corpus, it is evident that his main preoccupation was with magic. Magic, in Dee's view, far divorced from the goetic processes of the medieval grimoires, represented a method by which the Divine Will could be interpreted for the lasting benefit of mankind. The search for the Principle of Unity – lost at the Fall of Man – was of prime importance.

Dee held this factor as the key to all mysteries, ensouling the very nature of the Divinity as comprehended by the spiritually illuminated Adept. To this end it was Dee's ardent wish to communicate with the Angels of Light in an attempt to unravel the complexities of universal law, and restore man to his former estate.

It is immediately obvious to anyone who has studied the Spiritual Diaries in any depth that Dee, although personifying the 'New Age Magus' in every sense, cannot be considered as a magician. Piously Christian, much given to prayer and humility, shunning all that smacked of diabolism or irreverence, John Dee stands curiously alone in the history of occultism. Magical texts of all descriptions existed in Dee's library, but it seems that he never employed them during the Angelic Operations. From various references in *Liber Mysteriorum* it can be seen that Dee's familiarity with magical books was extensive, often recognizing symbols and references during the actions to have counterparts in the works of Reuchlin and Agrippa, or the book known as *Arbatel**. Despite this, the only true magical text to be employed extensively throughout the Angelic Operations seems to have been Cornelius Agrippa's *Three Books of Occult Philosophy*, and even so there is little evidence to suggest that this work was used for purposes other than reference. On the other hand, Edward Kelly (as we have seen) was to a certain extent given to the art of conjuration, but here again it is most unlikely that Dee would allow the performance of such rites in his presence.

Having banished the vision of the Solomonic Adept invoking spirits, wand in hand, let us examine what remains.

From the outset it seems that prayers to God and the Angels played a major role in the modus of the Dee-Kelly operations. Descriptive passages in the Spiritual Diaries refer to Dee praying in his oratory, while Kelly kneels before the Holy Table and awaits the presence of the Angel. Apart from the occasional recitation of psalms, little else of a ritual nature seems to have transpired. The possible employment of talismans to attract the Angelic forces cannot be overlooked,

**The Arbatel of Magic*, trans. Robert Turner, 1655, reprinted in *The Fourth Book of Agrippa*, Askins 1978. The *Arbatel* (first issued at Basel, 1575) contains nine sections or 'tomes', the first of which (Isagoge) contains 49 magical aphorisms; other sections deal with Olympic Spirits, Microcosmic Magic, Sibylline Magic etc. Only the first book seems to be extant.

and, indeed, in the later operations, the presence of the Holy Table, tablets and other items lends credence to this argument. In theory at least, the Holy Table and its furnishings take on a semblance to the Hebrew Ark of the Covenant, with its central 'Mercy Seat', silken trappings and insulation from the earth. Dee is told never to look upon the table without the greatest reverence, and during the Heptarchical workings to approach it with a lamen, or breastplate, over his heart, reminiscent of the High Priest in Exodus. On the appearance of the spirit in the stone, Dee and Kelly are commanded by a mysterious voice (heard only by Kelly) to 'move not, the place is holy'. This utterance seemed to signal the commencement of the operation, followed by the appearance of a white cloud within the stone which cleared away at the arrival of the apparitions. The termination of the work seemed entirely dependant on the will of the spirits (unusual in the history of magic), and was indicated by a darkening of the stone. Finally the two offered thanks to the Creator and His servants for their attendance, followed by formal prayers.

It will be seen from the above that the Dee-Kelly approach to Angel-magic bears little resemblance to the techniques laid down by tradition. Gone is the protective and confining circle, the formal invocations, banishings, and licence to depart. Gone are the magical weapons, the tripod of invocations, the triangle of Art, and, to a certain extent, the controlling will of the operator.

The unorthodoxy of Dee's system of Angel-magic is even reflected in the nature and mannerisms of the spirits called into the stone, many of them behaving like a riotous band of elementals, seeming to have more in common with the denizens of *A Midsummer Night's Dream* than those encountered in the field of ritual magic. (One is reminded of the T.R. and John Cokars' translation of the *Pseudomarchia Daemonum* of Wierus* and its delightful invocations of the beautiful fairy Sybilia.)

**The Pseudomarchia Daemonum* of Johannes Wierus (John Weyer) circulated in printed form during Dee's time (published 1563); in essence it is a true Elizabethan (and Christianized) grimoire. The text was later included in Reginald Scot's *Discovery of Witchcraft* 1584 (reprinted Centaur Press 1964). The identity of its translator 'T.R.' is unknown, yet it is certain that John Cokars was somehow involved.

Several variant spellings of the name Cokars appear in Dee's Diaries and other works, i.e. Croker, Crockers, Crockars.

Beyond this, Dee's hierarchy of spiritual beings exhibits an overwhelming obsession with the number seven and its permutations, the letter 'b' (probably the Angelic equivalent of the number seven – Dr Laycock please note), and possessing virtually unpronounceable names. Dee's spirits also proved to be remarkably accomplished musicians, exhibiting amazing dexterity as they played tuneful melodies upon pyramidal shaped trumpets and bulbous forty-nine holed flutes (*Liber Mysteriorum Quartus*)! It is also clear that the virtues of brevity and straightforwardness were not inherent in the natures of these strange creatures. Poor Dee must have been driven half mad by the longwinded and laboriously complicated methods which the spirits employed to transmit simple facts.

With particular reference to *De Heptarchia Mystica*, several other striking peculiarities emerge. Firstly, we have the matter of unstable personalities: Carmara (or Marmara) becomes Baligon; while Hagonel, with the substitution of B for H and transposition of O and E, would seem to become Bagenol. This explains to some extent Dee's note regarding Bagenol in Chapter 4 of the *Heptarchia*: 'He appeared not *by that name* yet'. This transference of identity extends in a certain manner to other spirits in the system in a way so far unexplained, but further research may yield an answer.

Consideration of the planetary attributions allocated to the Heptarchical Kings and Princes gives rise to further confusion. While the Kings follow the traditional order of planetary ascriptions assigned to the days of the week, the Princes do not. A conflicting series of associations emerges which – to my knowledge – has no traditional counterpart. This is further complicated by the inclusion of Carmara (Baligon)/Venus, and Hagonel (Bagenol)/Moon under the headings of both Monday and Friday (see Chapter 7 of Dee's text). The astrological attributions given in Dee's manuscript are as follows:

Day	KING	Planet	PRINCE	Planet
Sunday	Babogel	Sun	Bornogo	Venus
Monday	Blumaza*	Moon	Bralges*	Saturn
Tuesday	Babalel	Mars	Befafes	Sun
Wednesday	Bnaspol	Mercury	Blisdon	Jupiter
Thursday	Bynepor	Jupiter	Butmono	Mars
Friday	Baligon	Venus	Bagenol	Moon
Saturday	Bnapsen	Saturn	Brorges	Mercury

*Carmara and Hagonel also given for this day.

Strange bedfellows indeed. One would expect the qualities of each King to be reflected in his respective Prince, so why this conflict of planetary designation? The astrological incompatibility of the Kings and Princes does not, however, seem to extend to their powers and dominions, each pair exhibiting similar characteristics. Once again a chaotic picture emerges, however, with Babalel and Befafes ruling the Sea (Fire and Fire astrologically, Fire and Water qabalistically), Bnaspol and Blisdon ruling Earth (Air and Water astrologically, Water and Water qabalistically) and so forth. While it is uncertain what to make of these seemingly contradictory elements in Dee's system, perhaps it is easier to consider the Prince in each case as a component part of his King as reflected in Dee's note in *The Fourth Book of the Mysteries*: 'My Prince is in myself, which is a mystery'.

Although no definite system of planetary hours is ascribed to the Heptarchical Angels, we read in Chapter 3 of Dee's text: 'The King and the Prince govern for the whole day. The rest according to the six parts of the day'. 'The rest' are apparently the 42 Ministers of each Prince. By way of explanation Dee gives the following diagram in *The Fourth Book of the Mysteries*:

E*		
O F S N G L E	4 hours	
A V Z N I L N	4 hours	
Y L L M A F S	4 hours	= 24 hours
N R S O G O O	4 hours	
N R R C P R N	4 hours	
L A B D G R E	4 hours	

The example is of the 42 Ministers of Prince Hagonel (Bagenol), each letter representing a spirit – see Appendix A, note 4 – each line of seven spirits therefore rules four hours of the day. The names are generated (as we have mentioned elsewhere) from a method which combines (therefore represents) the letters of the forty-nine Angels, both called and uncalled.

The Heptarchical operation itself seems to be a comparatively simple technique when compared with other magical systems. After deciding what forces are to be invoked, and with due observation of the correct day for their summoning,

*This E is Dee's correction and replaces F in the manuscript.

the operator sets up the Holy Table in the prescribed manner (see Appendix A, note 7). On the ground before the table he places the appropriate circular table of the 42 Ministers (Appendix A, note 4), and covers the same with a tablet containing the seal of their Prince, upon which he stands. He must have the Lamén upon his breast and the ring upon his finger. Holding in his hands a circular wooden tablet bearing the sigil of the relevant Heptarchical King, he reads aloud the oration which begins 'O Almighty, Aeternal, the true and living God . . .' (see Chapter 5), followed by the Exordium of the King, and finally that of the Prince (see Chapter 6). At the conclusion of the operation thanks are offered to God, and the Angels who have attended.

As we do not know the offices or the powers of the seven spiritual Ministers that preside in each four-hour cycle, it is impossible to be precise regarding the time of the operation. It seems that the spirits communicate by a form of telepathy accompanied by visions in the crystal or shew-stone. It is unknown whether incense, holy water, or ceremonial robes were to be employed.

It has been argued in recent years that Dee's entire system of Angelic magic is in reality a cipher, or even a complex method of encipherment employed during his activities with the Elizabethan 'secret service'; the magical element being included as a red herring to throw his opponents off the track. Much of this reasoning stems from the fact that Dee bought a copy of the much sought-after *Steganographia* of Abbot Trithemius* while travelling in the Low Countries during 1562. The *Steganographia*, as D. P. Walker has pointed out,† is in fact a book concerning various methods of encipherment disguised as a treatise on Angel magic. Although this work most probably gave Dee much food for thought, the nature and content of the Spiritual Diaries makes it most unlikely that a similar method was involved as Donald Laycock admirably demonstrates in his *Complete Enochian Dictionary*.‡ Another

**The Steganographia of Johannes Trithemius* (reprinted 1982). Trans. Fiona Tait and Christopher Upton; ed. and with an introduction by Adam McLean. Magnum Opus Hermetic Sourceworks, Edinburgh.

†*Spiritual and Demonic Magic* (from Ficino to Campanella). D. P. Walker, London 1969.

‡*The Complete Enochian Dictionary*. Donald C. Laycock (preface by Stephen Skinner), Askin Publishers, London 1978.

work of Trithemius' known as *Polygraphia* (published 1516), which may have influenced Dee, contains hundreds of substitution ciphers in the form of poly-alphabets which yield word structures similar to those encountered in *De Heptarchia Mystica*. For example, the words JOHN DEE enciphered with Trithemius' *Tabula Recta* (square table) system yield JPKQ DFG. No-one can be quite certain about these matters but in my view – based upon fourteen years of research – Dee's magical writings are what they appear to be and do not involve a system of cryptography. Even *De Heptarchia Mystica*, the prime candidate upon which to base the 'cipher theory', firmly resists any attempts at cryptoanalysis.

Although throughout his long life John Dee insisted that he neither saw nor heard the apparitions that so haunted him, he nevertheless wrote in his private diary on May 25, 1581: 'I had sight in crystallo offered me, and I saw'. The word 'crystallo' he had transliterated into Greek in an attempt to conceal its meaning. Had Dee something to hide? Did he really see spirits, but was afraid to admit the fact, even to himself? On this matter, perhaps we should leave the final word to Puck: after all, he should know!

'If we shadows have offended,
Think but this (and all is mended),
That you have but slumber'd here,
While these visions did appear.'

(Puck's speech, *A Midsummer Night's Dream*, Act V Scene I)

APPENDIX C

MORTLAKE REVISITED: JOHN DEE'S HOUSE AND HIS BURIAL IN MORTLAKE

by Robin E. Cousins

When walking through Mortlake today, little trace can be found of its famous resident, John Dee. His house is no longer standing and his gravestone in the chancel of the parish church of St Mary the Virgin has long disappeared. The only memorial, a dubious commemoration, is in the form of John Dee House, the name of a modern block of flats which stands on the site of Dee's garden, immediately west of the church in Mortlake High Street.

Dee 'dwelt in a house neere the water side a little westward from the church'* on the opposite side of the High Street. The road, in fact, separated most of the garden from the house which stood approximately on the west side of the present Tapestry Alley, which runs between the High Street and the Thames Towing Path. Also known as Queens Head Court, this alleyway is a pleasant grassed area. Once, however, it was a narrow passage with a middle court. The famous Mortlake Tapestry Works previously stood on the east side of the passage and the former Queens Head Inn, now converted to flats, stands to the north-west on the river-bank. The waterstairs leading to the foreshore at the bottom of Tapestry Alley are possibly the 'Watergate Stayres' which Arthur Dee fell down at 12.15 p.m. on July 3, 1582, cutting 'his forhed on

*Elias Ashmole, *His Autobiographical and Historical Notes, His Correspondence and Other Contemporary Sources relating to His Life and Work*, 1966, Vol. IV, p. 1333.



John Dee House, Mortlake High Street, 1985.
Post-war flats built on the site of Dee's garden.

Photograph by R. E. Cousins

the right eyebrow' – an incident John Dee recorded in his diary.*

John Dee was settled in Mortlake by 1570. He lived in Europe from 1583 to 1589 and on February 20, 1596 he was installed as Warden of Manchester College. In November 1604 he returned to Mortlake, where he spent the rest of his days. Dee's house was possibly built during the reign of Henry VII (1485-1509) and originally belonged to his mother, Johanna Wild. On June 15, 1579 she surrendered the house and lands to him and his descendants. The charge for the surrender was twenty shillings which was paid on October 30. Johanna Dee lived with John Dee and his family until she died in October 1580 aged seventy-seven. Dee gradually extended the premises by the purchase of adjoining small tenements, which were developed to house his laboratory and library.

A contemporary description of the property is provided by a survey of Mortlake, dated 1617, then part of the Manor of Wimbledon. The surveyor was Ralph Treswell, who was assisted by a specially appointed jury of thirteen. The survey moved westward along the north side of Mortlake High Street, eventually arriving at a 'howse with yarde and garden plot' and an 'auncient messuage with owhouses, orchard and garden', † separated by a square court.

The 'howse with yarde' was the laboratory, while the 'messuage' to the west of the court was the Dee family home, which at that time belonged to the descendants of Bartholomew Brickwood, who had bought the property on Dee's death in 1608. The old laboratory building stood on land belonging to a Mr John Juxon. This land was acquired by Sir Francis Crane (d. 1536) in 1619 for the purpose of founding the Mortlake Tapestry Works. Crane, a distinguished courtier, had received a subsidy of £2,000 from James I in order to establish the manufactory, which was built forthwith 'upon the Ground whereon Doctor Dees laboratory (& other Roomes for that use) stood'. ‡

Elias Ashmole (1617-1692), who was 'in quest of whatso-

*John Dee, *The Private Diary*, edited by James Orchard Halliwell, 1842, p. 16. Arthur Dee (1579-1651) was John Dee's eldest son.

†Maurice Stanley Cockin, *A Story-Book about Mortlake and her Church*, 1954, p. 98.

‡Ashmole, *op. cit.*, p. 1333.



Grassed site of Dee's laboratory in Tapestry Alley, Mortlake, 1985. On the left is the former Queen's Head Inn. Photograph by R. E. Cousins

ever Doctor Dee left behind him', asked John Aubrey (1627-1697), the antiquary, to seek out a local contemporary of Dee for an account of the Doctor. In early January 1673, Aubrey was directed to the Widow Faldo, an eighty-two year old native of Mortlake. Ashmole, however, was dissatisfied with Aubrey's report which was received on January 27, and interviewed the Widow Faldo again on August 11, 1673. The two accounts* cover much the same ground, although Ashmole's report is more ordered.

The Widow Faldo knew Dee well. Her mother 'dwelt neere him, in the same Towne'. Faldo frequented his house which, to confirm its location, was next to a square court west of the 'howse where the Tapistry hangings are made'. In 1673 the house was occupied by a Mr Selbury. Dee had four or five rooms in his house 'filled with bookes' and he kept 'a great many Stille' in which he used 'an abundance of Eggeshells'. He kept a 'plentifull Table and a good Howse' and once showed Faldo and her mother the 'Ecclips of the Sun in one of his Roomes, which he had made darke'.

On September 23, 1583 a mob, who were prejudiced

*Ibid., pp. 1298-1300, 1332-35. The quotations in the paragraph following are taken from both reports.



The North View of Mortlake Church, 1750, by Jean-Baptiste-Claude Chatelain (1710-71).

The 'great gate of the felde', through which Queen Elizabeth 'cam ynto the street' from Dee's garden, is seen beyond the Queens Head Inn sign, which is suspended across the High Street to the house where the artist of the Tapestry Works once lived.

against Dee's magical work, broke into his house soon after he had left for Poland and caused considerable damage. In 1592 Dee reported his losses to a specially appointed commission and assessed his losses at £200 for destroyed chemical apparatus; £20 for a broken quadrant; £33 for a stolen magnet; and £390 for damaged books and manuscripts.

After the Tapestry Manufactory closed in 1703, the original Queens Head Inn* was built between Dee's house and the Thames on land belonging to the factory.

In 1814 the house was a Ladies' Boarding School administered by a Mrs Dubois and it had contained, a few years previously, a room 'ornamented with red and white roses'.† Sir Richard Phillips (1767-1840) visited the school in 1816, being unable to resist his 'curiosity to view the house in which he [Dee] resided'. He was politely shown through the principal rooms.

In two hundred years, it has, of course, undergone considerable alterations: yet parts of it exhibit the architecture of the sixteenth century. From the front windows I was shown Dee's garden, on

*The inn was rebuilt about 1885 and was closed down in 1952.

†Owen Manning, *Antiquities of the County of Surrey*, 1814, Vol. 3, p. 304.

the other side of the road, still attached [i.e. belonging] to the house; down the central path of which, through iron gates, yet standing, Queen Elizabeth used to walk from her carriage . . .*

On September 17, 1580, Dee records one such visitation in his diary:

The Quene's Majestie cam from Rychemond in her coach, the higher way of Mortlak felde, and whan she cam right against the church she turned down toward my howse: and when she was against my garden in the felde she stode there a good while, and then cam ynto the street at the great gate of the felde, where she espyed me at my doore . . .†

The garden was fenced with pales, when Dee possessed it, but in 1757 it was an 'orchard inclosed with a brick wall'.‡ A house for the limner or artist of the Tapestry Works was built on part of the garden next to the churchyard wall and a row of houses, known as Victoria Terrace, was erected on the remainder during the nineteenth century. When John Dee House was built in 1957, the site was cleared, even removing an old iron gateway in the garden wall at the rear, possibly the same gateway which Phillips saw in 1816.

Building development along the High Street during the nineteenth century would have enclosed Dee's house. During the 1849 cholera epidemic, Mortlake was severely afflicted, especially in the vicinity of Queens Head Court, where the medical officer reported a privy in a most offensive state.§ The Dee house, however, was soon a memory. For in 1886, John Anderson (1844-1915), a local historian, wrote that there was 'a stone let into the wall up the Court marking the site of his house'.¶ Unfortunately, massive redevelopment during the twentieth century has ensured the disappearance of this commemorative stone in Tapestry Alley. The widening of Mortlake High Street in post-war years resulted in many buildings being demolished. The Tapestry House, which stood on the site of the laboratory, became a tenement house

*Sir Richard Phillips, *A Morning's Walk from London to Kew*, 2nd edition, 1820, p. 275.

†Dee, *op. cit.*, p. 8.

‡Charles Hailstone, *Alleyways of Mortlake and East Sheen*, 1983, p. 55.

§Charles Marshall Rose, *Nineteenth Century Mortlake and East Sheen*, 1961, p. 38.

¶John Eustace Anderson, *A History of the Parish of Mortlake*, 1886, p. 26.

after the closure of the factory, but in 1951 it was declared dangerous and was demolished.

When John Dee died in December 1608, he was buried in the chancel of Mortlake Parish Church. However, seekers of his memorial are doomed to disappointment. Sir Richard Phillips failed in 1816, as did John Anderson, who scoured in vain the Vestry Minutes Books of the first decade of the seventeenth century for a record of the fee of 6s.8d. for Dee's interment in the church.*

Unfortunately, a Register of Burials was not maintained between 1603 and 1613. The Widow Faldo, however, solves the mystery. From their conversations with her, Ashmole and Aubrey discovered that Dee 'lyes buried in the Chancell of Mortlack Church about the midle yet neerer the South side, between the Graves of Mr Holt & Mr Myles, who haue Grauestones with Inscriptions upon them. There also lay an old Grauestone upon him'. ‡

The old marble stone bore no inscription, but '2 or 3 brasse pinnes' remained from the brass which had been removed 'long before Docotor Dee's buriall'. When the floor of the chancel was 'layd flatt in Olivers time', Dee's second-hand gravestone was removed to the entrance of the chancel, where it must have remained until the chancel was rebuilt in 1885. The brass inscriptions from the graves of Anthony Holt (d. 1602) and Edward Myles (d. 1618), who were both 'servants to Queen Elizabeth', were transferred to the walls of the church, but Dee's old stone must have disappeared in the rubble.

In 1906 the galleries in the church were removed. The West Gallery had been provided by John Dee. The carpenter was the father of the Widow Faldo and in the south end of the gallery was carved:

1590

Δ

Over a century ago memorials existed to help conjure forth the presence of John Dee at Mortlake. In 1985, it is necessary to make full use of the imagination. Some last reminiscences

*Ibid., p. 29.

‡Ashmole, *op. cit.*, p. 1333; and pp. 1298-1300, 1334-5 for all quotations following.

from the Widow Faldo, as retold by Ashmole and Aubrey, may help. Dee walked '... very upright, without a staff, with his hands behind him, while about home. He was tall, and wore his beard picked [i.e. long and pointed], being very white'. He dressed in a 'black gowne still with long sleeves, with slitts but without Buttons and loops and tufts'. Children dreaded Dee 'because he was counted a conjuror' and, after his death, they would 'runne to Doctor Dees stone' when they played in the church. Nevertheless, Dee was considered a great peacemaker by his neighbours and long after his death they desired a 'Peacemaker such as Doctor Dee was' during disputes.

The Widow Faldo died in 1674, her burial being registered in the Mortlake Parish Register on March 30.

* * * * *

Bibliography to Appendix C

Anderson, John Eustace. *History of the Parish of Mortlake*.

London, 1983. Facsimile of the 1886 edition.

—, *Mortlake Parish Vestry Minute Book 1578-1652*. Privately printed, 1914.

—, *Mortlake, Surrey: Rambles of Old Waxam, the Cobbler*. Privately printed, 1909.

—, *Short account of the Tapestry Works, Mortlake*. Privately printed, 1894.

Ashmole, Elias. *His autobiographical and historical notes, his correspondence, and other contemporary sources relating to his life and work*; ed. by C. H. Josten. 5 vols. Oxford, 1966.

Barnes & Mortlake History Society. *Barnes and Mortlake as it was*. Hendon Mill, Lancs, 1977.

—, *Glimpses of Old Barnes and Mortlake*. Hendon Mill, 1984.

—, *Vanished houses of Barnes, Mortlake and East Sheen*. 1978.

—, *Vintage Barnes and Mortlake*. Hendon Mill, 1979.

Chatelain, Jean-Baptiste-Claude. *Fifty small and original and elegant views of the most splendid churches, villages, rural prospects ... adjacent to London*. London, 1750.

Cockin, Maurice Stanley. *A story-book about Mortlake and her church*. Privately printed, 1954.

Cockin, Maurice Stanley and Gould, David (eds.). *Mortlake Parish Register 1599-1678*. Borough of Barnes History Society, 1958.

- Dee, John. *The Private Diary*. Ed. by James Orchard Halliwell. London, Camden Society, 1842.
- French, Peter J. *John Dee: The World of an Elizabethan Magus*. London, 1972.
- Hailstone, Charles. *Alleyways of Mortlake and East Sheen*. Barnes & Mortlake History Society, 1983.
- Manning, Owen. *Antiquities of the County of Surrey*. London, 1814.
- Phillips, Sir Richard. *A morning's walk from London to Kew*. 2nd ed., London, 1820.
- Rose, Charles Marshall. *Nineteenth Century Mortlake and East Sheen*. Privately printed, 1961.
- Smith, Charlotte Fell. *John Dee: 1527-1608*. London, 1909.
- Yeandle, W. H. *History of the Churches in Mortlake and East Sheen*. Richmond & Barnes, 1925.

APPENDIX D

THE VOYNICH MANUSCRIPT AND AN ANCIENT TREASURE MAP



A page from the Voynich Manuscript. Reproduced by permission of the Beinecke Rare Book and Manuscript Library, Yale University, Connecticut.

In 1912 William Voynich, an American antiquarian book dealer, discovered in the vaults of an Italian Jesuit School a unique and most mysterious manuscript. Although the document proved to be unreadable – being written in a seemingly unbreakable code – Voynich purchased the codex along with other works and thus presented to the world what has proved to be the ‘Mount Everest’ for cryptanalysts.

At first glance Voynich’s manuscript appears to be written in a normal flowing longhand penned by an unhesitating scribe; closer scrutiny, however, reveals a text in no known language, which obstinately refuses to give up its secrets despite the laborious efforts of the world’s finest code-breakers over the past seventy years.

The leaves of the manuscript are of high quality vellum measuring six inches by nine inches and contain a text written in black ink, together with a large number of illustrations in red, blue, green, yellow and brown. The opening section of the manuscript is illustrated with drawings largely botanical in nature – one plant to each page – followed by a host of representations of nude females (who appear to be bathing), finally giving way to a series of star-maps and asterisms. Two hundred and four pages remain extant, though experts estimate some thirty pages to be missing owing to indications found in the binding. Untitled, coverless, and unread, the manuscript now resides in the collection of the Beinecke Rare Book Library, Yale University, Connecticut, awaiting a translator capable of unravelling its mysteries.

As we shall see later, some progress has recently been made in deciphering the code employed in the Voynich text, but before we enlarge upon this matter I think it would be well to furnish the reader with a brief account of the history of the Voynich manuscript and its possible connection with John Dee.

Although some authorities date the manuscript at approximately 1500, others with equally sound reasoning attribute the work to the English Franciscan Friar Roger Bacon, who lived in the thirteenth century (1214-1294?). Bacon, an alchemist, inventor and early scientist, has been accredited with the invention of the microscope, the telescope, gunpowder, and – amongst other things – the creation of a talking automaton in the form of a robotic brazen head. Bacon is also known to be the author of several alchemical and chemical

tracts written in cipher. John Dee possessed most of Bacon's better known works, and followed the early Baconian tradition with regard to the qualities of the vegetable and mineral kingdoms, and – as we have seen – also shared a common interest in the mechanical arts. A belief in the possibility of conveying a semblance of life and intelligence to machines through magical means was almost universally held in medieval and Elizabethan times.

The attribution of the Voynich manuscript to Roger Bacon was first recorded by Marcus Marci, the rector of the University of Prague, who related that the document had been purchased by Emperor Rudolf II during the late sixteenth century. During this period John Dee and Edward Kelly were frequent visitors to the Prague court of the Emperor, and it is quite possible that Dee, knowing of Rudolf's interest in Friar Bacon's alchemical writings, had sold the manuscript to his host. It is alleged that Rudolf paid the vast sum of 600 golden ducats for the text.

It has been said that John Dee could have obtained the manuscript from the Duke of Northumberland (Dee was tutor to the children of the Duke and in his *Mathematicall Preface to Euclid* he extols the virtues of his eldest son, the Earl of Warwick), who sacked many monasteries at the order of King Henry VIII.

In the first spiritual diary (1582), Dee refers to one of his books by the name of *Soyga*, which he is unable to read. Could this have been the Voynich manuscript? Elias Ashmole considered the book *Soyga* and Dee's complex volume of tables *Liber Logaeth*, or the *Book of Enoch*, to be one and the same text, but seems to have ignored the fact that *Soyga* was written of as an extant text two years before the advent of *Liber Logaeth*. Dee's son Arthur also refers to a book 'containing nought but hieroglyphicks', to which his father devoted much study during his time in Prague, but which he could not decipher.

In the later books of the *Libri Mysteriorum*, Dee makes mention of a book called *A Sudden Sunshine*, indicating that *Soyga* – perhaps Voynich – was a work that could only be assailed by inspiration, something which lay just below the level of the conscious mind, the tip-of-the-tongue situation which to this day epitomizes the Voynich enigma.

Recent work on the Voynich codex conducted by Robert S. Brumbaugh in 1975/76 provides a partial solution to the

mystery that surrounds the manuscript, or at least to the code employed. By utilizing a 9×4 box substitution method as a grid system, Mr Brumbaugh seems to have successfully solved the involved cipher, but adds: '... the reader need have no fear that the solution will remove all mystery and ambiguity from the manuscript: it turns out to be one thing to solve the cipher and quite another to edit, translate, and interpret the resulting plain text.'*

In short, although Brumbaugh's 'solution' provides useful clues to the evaluation of individual words in the codex, we are in reality no nearer to reading the plain text, which proves to be a polylingual jumble never before encountered. What does emerge from Robert Brumbaugh's work is that the manuscript is most likely alchemical, or, as he puts it, '... a treatise on the Elixir of Life'. This conclusion is of course precisely what would be expected if the work indeed originated from Roger Bacon. In the course of his studies, Brumbaugh has brought to light material which would seem to conflict with the Roger Bacon attribution, inasmuch as certain New World plants have been identified in the codex (the sunflower and the capsicum pepper, first brought to Europe by Columbus in 1493). However, as Brumbaugh himself points out, '... this says nothing about the date of the material in this treatise, nor the attribution to Roger Bacon.'† Could these items, therefore, have been added to the text at some later date?

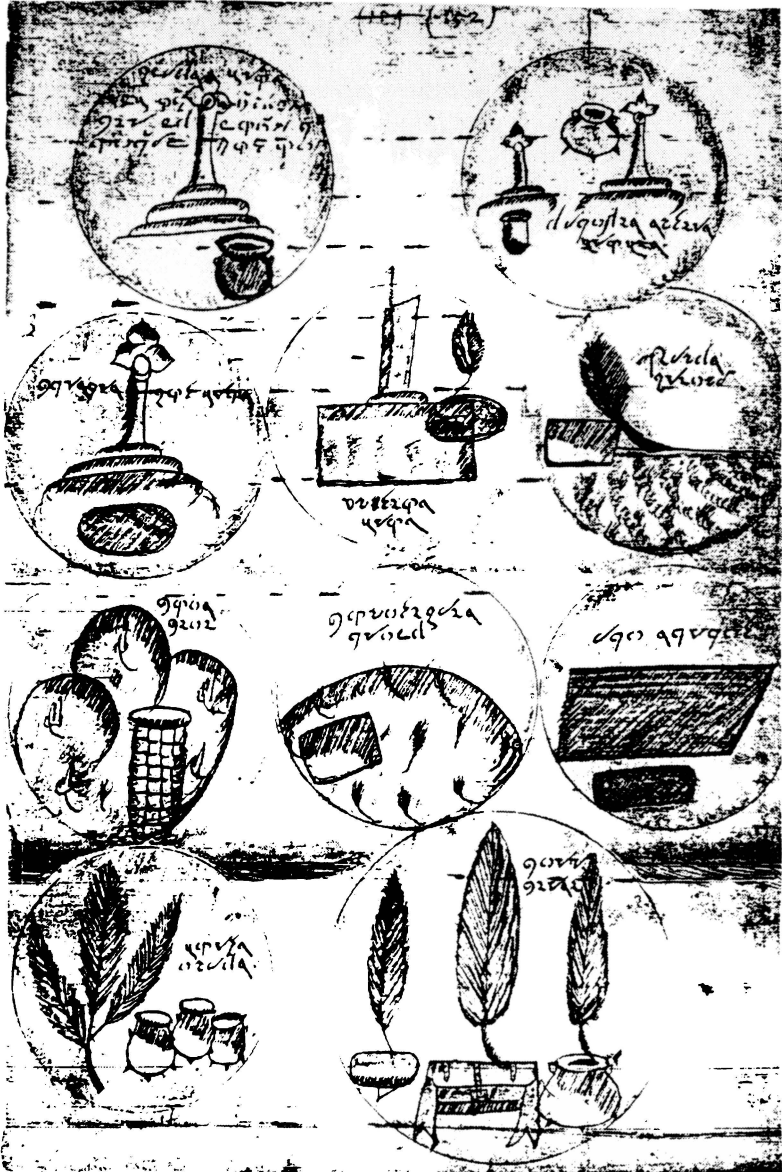
During 1666 Athanasius Kircher, the learned Jesuit scholar, received the manuscript from his pupil Marci who hoped his master would afford a solution to the cryptogram. As with his efforts regarding the ancient Egyptian hieroglyphics, Kircher failed utterly.

Without further appraisal and verification, it is difficult to say whether or not Brumbaugh's conclusions bring us nearer to the truth than Kircher's. In addition, the involvement of both Roger Bacon and John Dee with what has been termed 'the world's most mysterious manuscript' remains unproven to this day. The facts which have so far emerged do seem

**The Solution of the Voynich 'Roger Bacon' Cipher* by Robert S. Brumbaugh, Yale University Library Gazette, 1975, p. 347.

†*The Voynich 'Roger Bacon' Cipher Manuscript: Deciphered Maps of the Stars* by Robert S. Brumbaugh, Journal of the Warburg and Courtauld Institutes, Vol. 39, 1976, p. 139.

powerfully to imply such an involvement and, if this proves to be the case, the final solution may well rest with the occultist rather than the cryptanalyst.



John Dee's Treasure Map. Sloane MS 3188, folio 86V, British Library.

John Dee's deep interest in cipher systems is further emphasized by an event which took place in April 1582 when Edward Kelly delivered to him a curious cipher and map delineated in ten circles - drawn in 'silver point', the Elizabethan equivalent of black lead - containing words written in the same characters as the cipher along with crude drawings of crosses and other items. After some deliberation Dee guessed the cryptogram to be in Latin and devised a substitutional alphabet resulting in the following text:

Tabula locorum rerum et thesaurorum absconditorum Menabani mei, Gordanili militis et Danaorum principis expulsi, multorumque aliorum clarissimorum (Britanie meridionali parte) virorum, contra eiusdem inhabitaciones militantium: quam hic, familiarissimorum consensu, aliquando ad nostratium commoditatem et auxilium abscondere et sepelire decrevi: qua quidem intellecta, facile passunt ad lucem abscondita efferre.

(A table of the locations, the objects and the hidden treasure of Menabani of Gordania, soldier and the expelled King of the Danes and of many other famous men from the southern part of Britain near the military camps there, which I ordered here to be hidden and buried, with the consent of those closest to me, for the benefit and advantage of those of us returning at some future time. Which [table] having been interpreted, they may easily bring what was hidden to light.)

Ἐγὼ δὲ τῶν ὑποκρυφθέντων ἔκρυψα καὶ ἐπέταξα
 ἐκρυφθῆναι ἑνὶ τῶν ἀνακτορικῶν οἰκῶν ἐν τῇ
 πόλει τῆς Ἀθηνῶν ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας
 Ἐκκλῆσιας ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας
 Ἐκκλῆσιας ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας
 Ἐκκλῆσιας ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας
 Ἐκκλῆσιας ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας
 Ἐκκλῆσιας ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας
 Ἐκκλῆσιας ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας
 Ἐκκλῆσιας ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας
 Ἐκκλῆσιας ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας
 Ἐκκλῆσιας ἐν τῇ ἐκκλησίᾳ τῆς Ἁγίας

The Cipher Text

a b c d e f g h i k l m n o p q r s t v w x y z
 ϱ δ υ δ ρ β ϑ ν ε Ϻ ϥ Ϸ ο Ϲ ϻ ϼ Ͻ Ͽ ε Ͽ Ͽ Ͽ Ͽ Ͽ

Dee's solution to the cipher, as he transcribed it.

The names attributed to the ten places indicated on the map are recorded by Dee as follows:

- | | | |
|---|-----------------------------|---------------------|
| 1. Gilds cros
hic o . . .
me id io
onali . ot on | 2. blankes suters
croces | |
| 3. Marsars got cros | 4. Huteos
Cros | 5. Fluds grenul |
| 6. Mons Mene | 7. Mountegles
arnid | 8. Lansapant |
| 9. Corts
nelds | | 10. Mnrrr*
Merse |

Dee indicated – in a marginal note – that the map and cipher were found by Kelly and an associate at Huteos Cross, together with a book on magic and alchemy, having been guided there by a spirit. Dee also notes that the Danes (referred to in the cipher text) were last in England in the year 1040.

As to the treasure itself, little is known, although a book, a scroll and a powder – probably of alchemic significance – are mentioned in later sections of the diaries. Dee suggests that Kelly looks first towards Newbury in his quest, and it seems that the skryer did in fact set off in this direction in search of the treasure. Later, through the intervention of spirits, Dee was told that it was sufficient to obtain earth from the ten locations indicated in the map to bring the treasure to light. As an alternative to digging, this method seems to have been favoured by Dee and Kelly, although we have no records of their success in this matter.

Whether or not the treasure or, for that matter, the monuments indicated on Dee's map ever existed, remaining to this day undiscovered, must remain as a subject of conjecture. Like the Voynich manuscript, the end of the tale is yet untold; we can only hope that some day the final chapter will be written.

* * * * *

*Dee thinks this name to be *Marr*.

SELECT BIBLIOGRAPHY

Manuscripts (British Library)

- Sloane MS 3191, art 3 *De Heptarchia Mystica* in Dee's hand.
Sloane MS 3678, Elias Ashmole's transcript of Sloane 3191.
Sloane MS 3188, *Liber Mysteriorum I-V* in Dee's hand.
Sloane MS 3677, Ashmole's transcript of Sloane 3188.
Additional MS 36,674, *Magical Treatises by Caius, Forman, Dee and Kelly.*

Printed Works

- The Life of John Dee*, Thomas Smith, tr. William A. Ayton, London, 1908.
The Private Diary of Dr John Dee, ed. James O. Halliwell, Camden Society, London, 1842.
A True and Faithful Relation of what passed for many Yeers Between Dr John Dee . . . and Some Spirits, Meric Casaubon, London, 1659 (reprinted Askin, 1974).
The Alchemical Writings of Edward Kelly, ed. A. E. Waite, Stuart & Watkins, London, 1970.
The Complete Enochian Dictionary, Donald C. Laycock (preface by Stephen Skinner), Askin, London, 1978.
The Case Books of Simon Forman, A. L. Rowse, Weidenfeld & Nicolson, London, 1974.
John Dee – The World of an Elizabethan Magus, Peter J. French, Routledge & Kegan Paul, London, 1972.
The Hieroglyphic Monad, John Dee, tr. J. W. Hamilton-Jones, London, 1947.
John Dee, Richard Deacon, London, 1968.
Ritual Magic, E. M. Butler, Cambridge University Press, 1979.
The Brotherhood of the Rosy Cross, A. E. Waite, University Books, New York.

- Witchcraft and Black Magic*, Montague Summers, Rider, 1946.
- The Discoverie of Witchcraft*, Reginald Scot, Centaur Press, London, 1964.
- The Voynich Manuscript: An Elegant Enigma*, M. E. D'Imperio, E. Mead MD, National Security Agency, Central Security Service, Fort George, 1978.
- Thirty-five manuscripts including the St Blasien Psalter, the Llangattock Hours, the Gotha Missal, the Roger Bacon (Voynich) Cipher MS.*, H. P. Kraus, New York, 1962.
- The Cipher of Roger Bacon*, William R. Newbold & Roland G. Kent, Century Bookbindery, 1983.
- The Voynich 'Roger Bacon' Cipher Manuscript: Deciphered Maps of the Stars*, Robert S. Brumbaugh, Journal of the Warburg and Courtauld Institutions, Vol. 39, 1976.
- The Solution of the Voynich 'Roger Bacon' Cipher*, Robert S. Brumbaugh, Yale University Library Gazette, 1975.
- Codes and Ciphers*, Peter Way, Aldus Books, 1977.
- The Codebreakers*, David Kahn, Sphere Books, 1977.