JOHN DEE

Tuba Veneris

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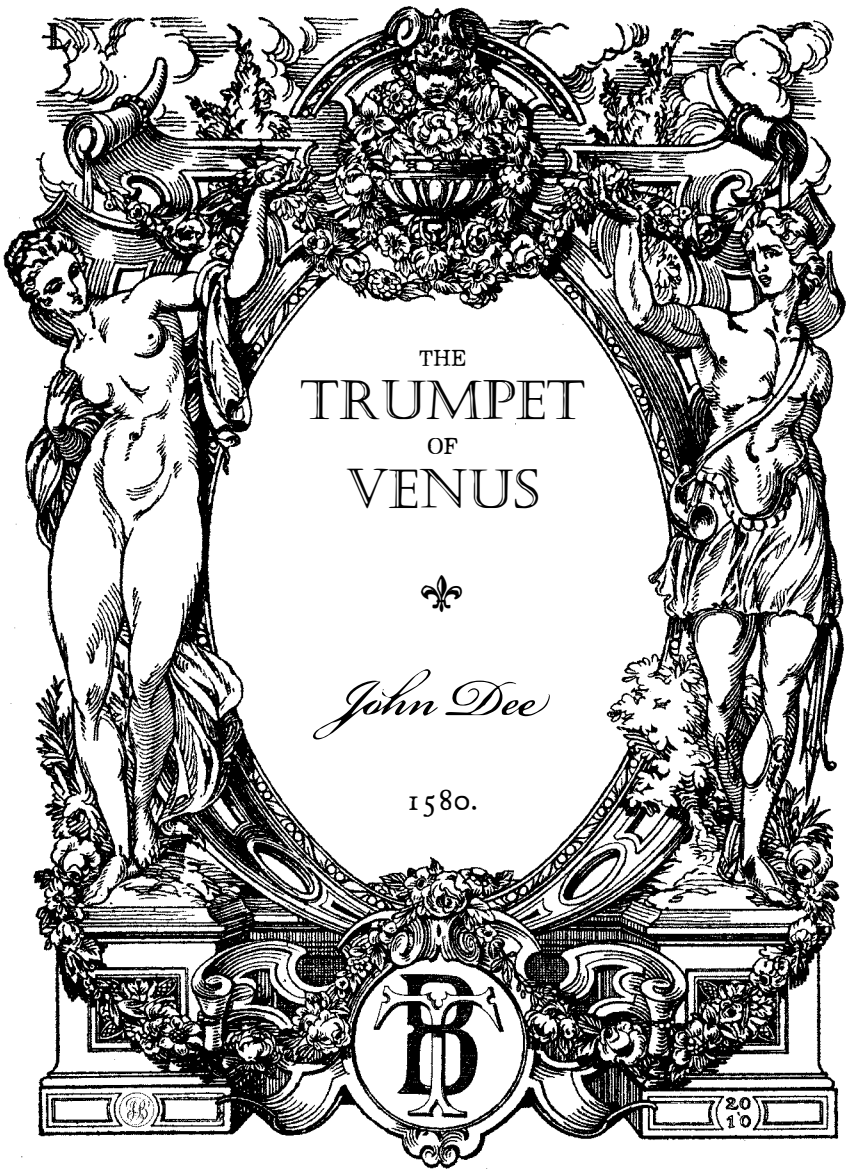
THE
TRUMPET
OF
VENUS
John Dee
1580.

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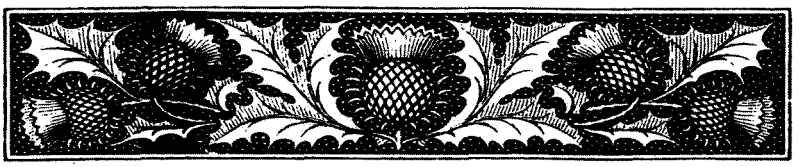

Dedication

This work is dedicated to the following people who have made it possible for both this book itself to manifest and for me to continue to produce the works that I love; first, the loyal and patient readers of the past twenty-five years who have shown their appreciation in countless ways; my gratitude to you is beyond measure. Secondly, to my fellow publishers, writers and professionals for their their friendship and wise counsel. I'm also forever indebted to Phil Legard for his assiduous work in the proofreading of this volume. Lastly, to my companion Erica, who has brought such abiding joy to my life that I'm humbled by the opportunity to reciprocate this gift.

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Foreward by the Editor

HIS PROJECT came to my attention a decade ago while socializing with a business associate. During the late hours one evening while discussing *pillow books,* he mentioned that Doctor Dee may have written such a work which still hadn't found its way into print and that a mutual acquaintence of ours, Richard Brzustowicz, had made a faithful transcription of the original manuscript during one of his visits to England decades before. The lore given to me at the time is that Dee had either authored or transcribed the work and presented it to Sir Edward Kelly as a wedding gift, presumably during his nuptials with Jane (or Joan) Cooper in 1582. I contacted Richard and he both confirmed the legend and graciously provided me with a copy of his transcription along with Meier's excellent presentation of the work.

While the task of the Latin translation seemed like it'd be child's play for someone with Michael Putnam's ability, I wondered whether having Meier's entire analysis translated wouldn't be a wiser avenue to pursue but I eventually abandoned that idea as impractical. In the interim, several other projects presented themselves and *Tuba Veneris* fell by the wayside. Seven years ago, I developed a proof copy of the book as it stood and was less than enthusiastic about the results so I decided to shelve it until it'd matured a bit. Circumstances at the time made it necessary for me to learn the art of bookbinding in order to keep publishing at all, so I busied myself with focusing on learning to become an adequate bookbinder. I continued to collect material for inclusion in what I envisioned to be the present volume and some time later I ran across a paper Phil Legard wrote on the subject of the Dee manuscript and decided to ask him whether he'd allow me to include his excellent treatise and he graciously accepted my invitation.

Today, a decade after beginning this project, I feel the book as a whole is of sufficiently high enough quality to warrant being offered to the public. When I embarked on this project, no other English translation of the work existed and since then a couple others have seen the light of day. I'll leave it up to you, Gentle Reader, to weigh the the combined efforts you now hold in your hands against those others which have been offered to you.

James Banner, Editor
June 8, 2010
Seattle, Washington USA

PREFACE
FROM THE TRANSLATOR

Michael Putman

Preface from the Translator

It was with profound pleasure and gratification that I accepted the task of producing the first English translation of the *Tuba Veneris.* It is not often one is able to render the goddess of love such a service, and I am humbled to have been given the opportunity.

Although there are three known MSS of the "Tuba" and a 1794 printed edition in Latin and German, I made the translation from the typescript Latin text given in Joerg M. Meier's German translation and commentary (*Das Buechlein der Venus* ["Libellus Veneris Nigro Sacer"]: *Eine magische Handschrift des 16. Jh.* Bonn, 1990). Meier edited his Latin text primarily from Warburg MS FBH510, which is the oldest extant. His edition includes an apparatus criticus, and as might be expected the later MSS show various nonsensical variations from the Warburg, whence they probably derive. Very rarely does

Meier reject the Warburg attestation for that of one of the later MSS.

Early magical texts are notoriously pseudepigraphical. The authorship of the *Tuba Veneris* has been ascribed to John Dee, for the author gives his name as Dee in the text itself. There is, however, much room for doubt. In the above cited volume, Meier lays out the case both for and against Dee as the author.

Meier gives several points leading to suspicion of forgery. The first of these is that all the surviving manuscripts, including the earliest Warburg MS, were produced on the Continent, as evidenced by the script; thus Dee's autograph is not recognizable as his own. Moreover, there is no reference to the "Tuba" in any of Dee's diaries or other surviving writings. Another point against Dee as the author is the fact that the date of the text's composition is given as June 4, 1580, and the place given as London—this, although Dee's private diary states that he was at his home in Mortlake on June 7 and most probably on June 3 as well. There is also the question of why such a text should have been written in London and not Mortlake, where Dee's magical and alchemical experiments had been taking place in any event. Moreover, June 4 was a Saturday and not a Friday, even though the latter day would be more appropriate for the composition and consecration of a book dedicated to Venus. A final consideration is that the type of magic in the "Tuba" is of a nigromantic variety in as much as it involves forcibly evoking and binding spirits, whereas the magic that Dee was practicing during the 1580's was of a more religious nature, with prayer as its basis and pious supplication

of God's holy angels as its central method.

For all of that, Meier admits, the Latin is of the good neo-classical style, with very few Medieval words (I note that it is similar in that respect to the Latin in Dee's *Propaedeumata Aphoristica* et al.); furthermore, the Warburg MS can be dated to around 1600, give or take twenty years, placing it within the span of Dee's lifetime. Meier also notes that few forgeries give an exact time and date of composition as does the "Tuba".

Another interesting point here is that Dee did have a certain affection for the Angel of Venus, a fact which Meier also notes: *"Deutlich wird ebenfalls eine gewisse Vorliebe Dees fuer den Engel der Venus—dem er offenbar einen besonderen Abschnitt in seinem... Buch of Famous and Rich Discoveries widmete."* Moreover, Dee's diaries do show that Dee and Kelly were wont to pester the angels on occasion for help in finding buried treasure, one of the goals of the "Tuba". Finally, there is the consideration that most pseudoepigraphical forgeries were attributed to magicians either partially or wholly mythical, or else long dead; the "Tuba", however, was likely written in Dee's own lifetime, when he was being somewhat defamed and slandered as a necromancer, but still not nearly as well-known or likely a candidate for reputed authorship of a forgery as Solomon, Agrippa, or Faust. Ultimately Meier concludes that if it is a forgery, it is a highly unusual one, probably written by a Continental author in all likelihood familiar with the person of Dee and somewhat familiar with his magical pursuits.

I personally am forced to agree with Meier that the weight of the evidence leans against Dee as author, but that there is at present no final conclusion to the matter. We may now

say a few things about the content of the text itself, and my translation thereof.

The operative magic the text describes contains many elements that will be familiar to modern day lovers of the magical arts—the use of the circle, the burning of the seals of the spirits to compel obedience, the blowing of a trumpet before calling the spirits (cf. *The Key of Solomon*), the author's exhortation that the operator be stern and resolute and not let himself be cozened by the spirits or reduced to haggling with them, etc.

Meier gives a detailed analysis and commentary of the text in his edition, to which the reader is again referred. His opinion is that the *Tuba Veneris* as a whole stands in the tradition of Agrippa, pseudo-Agrippa, and the *Heptameron* of Peter of Abano (*"Der Text...steht weitgehend in der Tradition des IV. Buches der Occulta Philosophia Agrippas und das Heptameron des Pietro de Albano."*)

The actual names of the spirits are similar to those found in the "Herpentil" and the *Libellus St. Gertrudis*, and in fact Meier believes that the compiler of the "Herpentil" is using the "Tuba" as his source for these names (*"Dies bestaetigt den bereits oben geauesserten Verdacht, das es sich bei diesem Text um eine relativ junge Kompilation handelt, so das man den Libellus Veneris mit Sicherheit als das weit aeltere Werk wird bezeichnen duerfen, das sehr wahrscheinlich eine Quelle fuer den Kompilator des Herpentil geliefert hat."*) The barbarous names of evocation found in the conjurations are also very similar to those found in these works. The sigils of the spirits appear to be derived by a similar method as given in Agrippa for deriving the sigils

of planetary spirits and intelligences (*"Agrippa erklaert [III.30] eine Art der Bildung von Sigillen mittels einer kryptographischen Methode... Der Grundtypus solcher Figuren ist dem des vorliegenden Sigills sehr aehnlich."*)

Finally, a note on my translation itself. Since our text is a practical magical manual and not a literary work, I have opted to give a fairly literal translation. It should also be noted that I have maintained the author's capitalization of certain words.

I wish to thank Professor Frank T. Coulson of the Ohio State University for his consideration and assistance in preparing this translation. His instruction in paleography and post-classical Latin has been most helpful.

Michael A. Putman
July 20, 2004
London, Canada

THE MAGIC
OF THE TUBA VENERIS

Philip Legard

The Magic of the Tuba Veneris

LIBELLUS *Veneri Nigro Sacer*, or *Tuba Veneris*, is undoubtedly one of the most mysterious texts of ritual magic that has thus far come to light. Attributed to the renowned English magus and mathematician, Dr. John Dee, the grimoire sets itself apart from the highly formulaic literature of ritual magic by possessing subtle hints of genuine artistic merit and a profound understanding of the more cerebral, Classically learned magical theory of Agrippa *et al.* Within the context of a work on ritual magic the text conveys attitudes symptomatic to the rebirth of Classical learning that characterised the Renaissance and whose legacy even now influences European culture.

Upon first reading the text everything we see raises more questions than answers. Who exactly is this 'Black Venus'? Did John Dee really compose the ritual? What exactly are the

natures of the 'daemons' that are discussed within the text? What do the barbarous words of their invocations signify? The *Tuba Veneris* may be a short work, but it is an enigmatic one. In spite of its brevity it is a work of no mean depth, some of which I hope to cast light upon by way of this introduction.

John Dee and the Solomonic Tradition

The *Tuba Veneris* exists in several manuscripts, of which the Warburg copy is thought to be the oldest.[1] Although the manuscript probably dates from the first half of the 17th century, possibly even being composed toward the end of Dee's life, the flowing hand preserved in the manuscript is certainly not that of Dee.

Aside from the graphological differences, there is significant documentary evidence that indicates the attribution to Dee is spurious.[2] It is well known that Dee was extremely concerned about having his name connected with dubious magical practices. His particular interest in Cabalistic and alchemical works had not gone unnoticed amongst his contemporaries, most notable among them John Foxe author of the monumental and immensely popular *Actes and Monuments of the Church* (1563). Discussing the trial and martyrdom of Archdeacon John Philpot, Foxe refers to Dee, who was one of the examiners in the case, as 'the great Conjuror'.[3] This incensed Dee and it seems that he took the opportunity to rebuff his critics in his *Preface to Euclid* (1570), where he interrupts his discussion of thaumaturgy to rail against those who confuse natural magic with sorcery and conjuration.[4] A similar vindication against

such rumours is the cornerstone of his *Discourse Apologeticall* (1599), which proclaims to be *"a plaine Demonstration, and feruent Protestation, for the lawfull, sincere, very faithfull and Christian course, of the Philosophicall studies and exercises, of a certain studious Gentleman."*[5]

In addition to this Dee, toward the end of his life, petitioned James I to allow him to prove such continued allegations fallacious in a court of law.[6] This indicates that defamation by way of connection with superstitious magical arts was a life-long concern. It seems doubtful, therefore, that he would sign his name on a document that so explicitly deals, as we shall see, with the conjuration of evil spirits. It seems far more likely that the *Tuba Veneris* was the work of a 17th century author, who, being acquainted with Dee's reputation and having a superficial understanding of his magical work and interests, added his name as a stamp of authority upon his text.[7]

The pseudepigraphic attribution of magical works is a regular feature of the genre of grimoire literature. Almost invariably these works are attributed to some learned and respected historical figure to lend authority to their contents. Often Solomon is alleged to be the author, and indeed, one of the oldest known examples is the *Testament of Solomon*, which dates from between the 1st and 3rd centuries AD, while works from Coptic Egypt from around the same period also employ similar attributions, claiming figures such as Moses, Thoth, the Apostles, even Jesus and Mary themselves as the authors of magical tracts.[8]

By the time we reach the period in which the *Tuba Veneris* was probably composed, the early 17th century, we find many comprehensive works circulating in manuscript form that are

attributed to favourite ancient authorities such as Solomon, Hermes and Ptolemy, along with more recent figures such as Peter d'Abano and Cornelius Agrippa.[9] The *Tuba Veneris* bears the hallmarks of a text that derives from these traditions, although this is coupled with the Classical learning so evident during the Renaissance and Baroque periods–in particular the streams of Neoplatonic thought that Agrippa disseminated to his magically-minded audience via the *Three Books of Occult Philosophy*. Whereas many so-called *Solomonic* texts are variants on older works, compilations or simply 're-brandings' under the name of a different authority, this short text presents an entirely novel synthesis of pre-existing magical and philosophical traditions.

Whether the *Tuba Veneris* is the work of John Dee or not, I will let the reader decide. There are some tantalising similarities with his work. There is Dee's fascination with number, and even the possibility of a cryptographic cipher as found in Trithemius' *Steganographia*, a work that Dee became particularly fixated upon. The powers possessed by the daemons also particularly relate to Dee's interests. There is most obviously the passing reference to finding hidden treasure: an activity notably pursued by Dee and his scryers, although they were certainly not alone in supposing the landscape to be full of undiscovered hordes.[10] Additionally navigation is mentioned, which was of keen interest to this friend of Mercator who mentions that he has written several unpublished works on the subject in his *Discourse Apologeticall*. The daemons also have powers in business and war may allude to Dee's official duties on behalf of the crown.

Finally the book is dated June 4th 1580, London. From his *Private Diary* it seems that Dee was indeed in the vicinity of London at that time, it being one year before his angelic experiments with Barnabas Saul and Edward Kelly would begin.

The Classical Inheritance of the Tuba Veneris

The learned magical authors of the Renaissance, among them Ficino, Agrippa and Bruno owed a great deal to the rediscovery of Classical literature, which elevated their studies beyond common conjuration, into the realms of theology and philosophy.

However, there were still magical practitioners following an earlier model, one that sought power over spiritual entities through the imitation or adaptation of liturgical ritual and the related conventions of legal language: two imposing and domineering edifices of Medieval life. The books now popularly associated with the grimoire genre, from the *Clavicules of Solomon* to the *Grand Grimoire*, generally take their approach from this particular stream of magical thought.

It is apparent from the outset of the *Tuba Veneris* that the inspirations of the author of this particular grimoire lay beyond the inheritance of post-Medieval Christendom and Biblical legend. Rather they hearken back to the magical culture of the Classical pagan world. From the first sentence alone it is apparent that this text owes a debt to the mythologies of the pagan Mediterranean: *"The name Venus among the Stars was*

given to me by the Gods (a Superis)."

This is to say nothing of the striking image of the frontispiece that depicts the goddess herself arrayed in a red-black mantle, holding her magical implements and standing upon an appropriately verdant patch of grass. Depicted as a fair-skinned maiden it is seems that her 'blackness' relates to her association with six nocturnal spirits, who are described as 'Infernal dwellers' in the introductory verse.

Throughout the history of myth and magic the traditional representation of Venus, or Aphrodite, has been that of a fair-haired and beautiful woman. Indeed, there may even be said to be a rough suggestion of Botticelli's *The Birth of Venus* in this image. In the context of magic it was through cross-pollination with Arabic astrological magic that these depictions of the gods and goddesses lost their pagan identities and became considered purely as celestial images: figures somehow impressed upon the world-soul, which could be exploited by creating talismans in their likenesses.

Such images are found in many sources, the most popular among them Agrippa's *Three Books of Occult Philosophy* and the *Picatrix*, although there are innumerable other minor works on such astrological magic.[11] Although they often refer to the talismanic image of Venus as being a naked woman none of the common sources describe the image of Venus as having a red or black mantle, nor any of the other accoutrements she is shown with on the *Tuba Veneris* frontispiece. The following example from Agrippa's *Three Books* is typical of the talismanic representations of Venus:

> "They made another image of Venus, the first face of Taurus or Libra or Pisces ascending with Venus, the figure of which was a little maid with her hair spread abroad, clothed in long and white garments,

holding a laurel, apple, or flowers in her right hand, and in her left a comb. It is reported to make men pleasant, jocund, strong, cheerful and to give beauty."[12]

Some tantalising hints as to the ultimate inspiration for the figure of the black Venus can be found throughout Classical literature. Perhaps the name is derived from the cult epithet of Aphrodite Philopannyx–"Night-loving," or "Lover of all the night". This epithet occurs in the Orphic Hymn to Aphrodite, which the *Tuba Veneris* author would have known, although it would probably have been in the Latin translation if he were at all familiar with the work.[13] Additionally, in his *Guide to Greece*, composed in the 2nd century AD, Pausanias mentions an Aphrodite Melaina–the "Black Aphrodite"–so called *"due to the fact that men do not, as the beasts do, have sexual intercourse always by day, but in most cases by night."*[14]

Furthermore, there is a Latin work that enjoyed wide dissemination across Europe from the mid-15th century onward and contains some (possibly autobiographical) information relating to the cult of Isis-Aphrodite and her stygian connections. This work is Lucius Apuleius' *Metamorphoses*, or *The Golden Ass*. Composed at some point in the mid-to-late 2nd century AD, it tells of the bawdy adventures of the aristocratic Lucius who, by the third book, is transformed into an ass through reckless meddling with a witches' magical ointment.

In the eleventh book, Lucius desperate to turn back into a human calls upon the *"blessed Queene of Heaven,"* resulting in a dream vision of the goddess that ultimately leads him to become an initiate in an Egyptian cult serving Isis and Osiris. The description of the vision itself reads not unlike one of the formulae for image magic occurring in Agrippa:

"First shee had a great abundance of haire, dispersed and scattered about

her neck, on the crowne of her head she bare many garlands enterlaced with floures, in the middle of her forehead was a compasse in fashion of a glasse, or resembling the light of the Moone, in one of her hands she bare serpents, in the other, blades of corne, her vestiment was of fine silke yeelding divers colours, sometime yellow, sometime rosie, sometime flamy, and sometime (which troubled my spirit sore) darke and obscure, covered with a blacke robe in manner of a shield."[15]

Furthermore the goddess herself declares some explicit connections between not only the celestial regions, but also the underworld:

"I am she that is the naturall mother of all things, mistresse and governesse of all the Elements, the initiall progeny of worlds, chiefe of powers divine, Queene of heaven! the principall of the Gods celestiall, the light of the goddesses: at my will the planets of the ayre, the wholesome winds of the Seas, and the silences of hell be diposed; my name, my divinity is adored throughout all the world in divers manners, in variable customes and in many names, for the Phrygians call me the mother of the Gods: the Athenians, Minerva: the Cyprians, Venus: the Candians, Diana: the Sicilians Proserpina: the Eleusians, Ceres: some Juno, other Bellona, other Hecate: and principally the Aethiopians which dwell in the Orient, and the Aegyptians which are excellent in all kind of ancient doctrine, and by their proper ceremonies accustome to worship mee, doe call mee Queene Isis."[16]

The connection of this goddess with agricultural deities such as Proserpina, Demeter and Ceres is telling, since such goddesses were generally considered chthonic–the germination of seeds and so forth being processes that took place beneath the earth, on the margins of the underworld. The most explicit connection between this many-named goddess and the stygian world relate to her predictions pertaining to Lucius' initiation into her cult. Lucius glosses over the exact details when he comes to recount them, but it is evident that the initiation involves a descent to the underworld, domain of the patron

deities of the sect–Isis and Osiris:[17]

> "Thou shalt live blessed in this world, thou shalt live glorious by my guide and protection, and when thou descendest to Hell, where thou shalt see me shine in that subterene place, shining (as thou seest me now) in the darkness of Acheron, and raigning in the deepe profundity of Stix, thou shalt worship me, as one that hath bin favourable to thee, and if I perceive that thou art obedient to my commandement, addict to my religion, and merite my divine grace, know thou, that I will prolong thy dales above the time that the fates have appointed, and the celestial Planets ordeined."[18]

However, it is important that we do not consider the *Tuba Veneris* as a revival or reconstruction of ancient paganism, or even a survival of Lucius' Isis cult. Like many of the works of learned occultism that flourished in the Renaissance, the pagan aspect is somewhat ambiguous. As I have mentioned previously, the imagery of the pagan world generally became assimilated into a mechanical system of astral magic whereby the ancient myths explained the natures of the planets and gave indications as to how their virtues may be exploited.

An allegiance to this type of astral philosophy is indicated by the author of the *Tuba Veneris* who refers to his depiction of Venus as *"a certain image representing the figure of the planet."* Therefore the Venus being referred to in the text is not intended as an object of pagan veneration, but is a talismanic image–an expression of the nature and influence of the planet Venus. In the ritual itself, the subjugation of the daemons occurs through the agency of Anael, the angel of the Venereal sphere, rather than explicitly via the goddess. Outside of the opening verse and reference to the *"certain image"*, the goddess is never explicitly referred to. Such astral relationships

with the pagan gods are hinted at in Agrippa, but are most explicit in Ficino's astrological practice, which used ancient Orphic Hymns to attract stellar influence and affect the soul of the singer, rather than to call down the favour of the pagan divinities for whom they were originally composed.[19]

Further hints of Classicism can be found throughout the text, such as the specification that the Seal of Venus should be engraved upon Cyprian copper, an allusion to the Classical myth that Aphrodite was born at sea and came ashore at Cyprus.[20] The author also demonstrates his Classical learning during the consecration of the magical book, or *Liber Spirituum*, for which he has composed three verses loosely in the Sapphic style. Despite the author seeming to pay little heed to the prosody of the Sapphic form, and one of the lines being too long, this verse is still something of a novelty in the realm of grimoire literature, which usually prefer more utilitarian forms of writing, generally drawing on a Biblical 'fire and brimstone' approach.[21] Since Sappho was best known for her erotic lyrics, the Sapphic verse-form would be appropriate for a work dealing with Venereal forces.

Some of the most striking aspects of the *Tuba Veneris* are the numerological characteristics. The text is dominated by instances of the number six, the use of which ultimately derives from Pythagorean philosophy. Although the number seven is most often associated with Venus, the author has obsessively structured his work around the number six: the seal is six-sided, there are six daemons and the circle is six feet in diameter, and so on. The only other magical text contemporary with the work that has a comparable numerological obsession is the *Heptarchia Mystica*–a magical work undoubtedly by Dee,

which uses a sevenfold scheme throughout. However, the *Tuba Veneris* goes further than the *Heptarchia* in its meticulous employment of number.

The notion of six as a Venereal number is recorded in Agrippa's *Three Books of Occult Philosophy.* In his discussion of the numbers ascribed to the gods *"by the Pythagoreans"*, Agrippa states:

> "The number six, which consists of two threes, as a Commixtion of both sexes, is by the Pythagoreans ascribed to generation, and marriage, and belongs to Venus, and Juno."[22]

By *'a Commixtion of both sexes'* Agrippa is pointing out that six is, according to Pythagorean numerology, the multiplication of the first 'masculine' number (three) and the first 'feminine' number (two). This notion of odd numbers as masculine and even numbers as feminine is recorded in part five of Aristotle's *Metaphysics*:

> "...there are ten principles, which they arrange in two columns of cognates-limit and unlimited, odd and even, one and plurality, right and left, male and female, resting and moving, straight and curved, light and darkness, good and bad, square and oblong."[23]

It is worth noting that this system of binary correspondences, along with Theon of Smyrna's writing on the quaternary, are the ancient templates for the systems of occult correspondences that flourished in the Hermeticism of the Renaissance.[24] Most notable among these the tables in Agrippa's *Occult Philosophy* (1531) and the later collection of magical correspondences, derivative of Agrippa, that are presented in the *Magical Calendar* of Frankfurt Hermeticist Johann Baptista Grosschedel (1620).[25]

The number three seems to play a part of secondary importance in the text. For example, with the exception of

Amabosar, the daemons mentioned in the text have names consisting of three syllables. This means that the total number of syllables in the daemonic names comes to 19 (3+3+3+3+3+4). 19 multiplied by 6, the number of prime importance in the text, is 114–the number of syllables in three Sapphic stanzas. This may, however, be coincidence–such are the difficulties of analysing works of this nature–or it may indicate that the daemons are bound to the book through a numerological relation between their names and the verses used to consecrate it.

The Influence of Contemporary Magical Literature

As has been noted above, Agrippa seems to have been instrumental in imparting Classical influences to our author. However, Agrippa's work concentrated almost solely on the theories behind natural, astral and spiritual magic. For Agrippa to set down the particulars of practice, such as the invocations, instructions for ritual regalia and so forth would undoubtedly have been folly on many levels. Therefore the detailed instructions for practical ritual magic generally circulated privately in manuscripts, occasionally being printed where sympathetic communities flourished, such as in the Rhineland Palatinate of the 17th century.[26]

It is evident that the author the *Tuba Veneris* had access to several such practical works. The *Book of the Spirits*, or *Liber Spirituum*, is mentioned in the *Key of Solomon* amongst others. However, the author's description of the book has striking similarities with the process described in *The Fourth Book of*

Occult Philosophy, attributed to Agrippa. Both the *Tuba Veneris* and the *Fourth Book* describe the *Liber Spirituum* as containing the names, invocations and seals of the spirits. Agrippa mentions binding the book between two curious apocalyptic talismans on the first and last leaves of the book, presumably indicative of divine power over the spirits.[27] Similarly, the author of the *Tuba Veneris* suggests that the 'character of Venus' (presumably the double-sided hexagonal seal) be drawn upon the book, alongside the aforementioned *'certain image'* of the goddess, presumably with a similar purpose in mind. In addition to this, the angel Anael is called upon to impose his authority over the daemons during the consecration of the book.

Such magical books seem to have been commonplace in the toolkit of the ritual magician. Both Mathers' composite Solomonic work and Agrippa's *Fourth Book* seem to indicate that the spirits will appear immediately upon opening the book and reading their conjurations.[28] Richard Kieckhefer, in his discussion of consecrated magical books, notes that the tradition of the *Liber Spirituum* was widespread by at least the 15th century and that if a magician were to find his rituals ineffectual then his book could be re-consecrated according to certain techniques and its efficacy to be restored. [29]

Once the book has been written and consecrated Agrippa advises caution, saying that the book *"is to be adorned, garnished, and kept secure, with Registers and Seals, lest it should happen after the consecration to open in some place not intended, and endanger the operator."* Although many modern authors have claimed that the (often very lengthy and tedious) prayers and conjurations

of ritual magic should be addressed from memory, it would appear that the commonly perceived image of the magician in his circle reading aloud from a magical book is actually closest to the authentic procedure of magical evocation–at least in this instance.

The author's instruction to bury the magical implements *"in the earth next to the powers of flowing water,"* until such time as they are required is significant. It stirs up once more the connection between Venus and the underground and is an explicit instruction to put the items in a place of Venereal influence. Agrippa provides a list of geographical features that are ascribed to the planets, amongst them:

> "To Venus, *pleasant fountains*, green Meadows, flowrishing [flourishing] Gardens, garnished beds, stews [brothels] (and according to Orpheus) *the sea, the sea shore, baths*, dancing-places, and all places belonging to women."[30] (My italics).

The association of water with Venus again harkens back to the Classical mythology surrounding the birth of Aphrodite–the goddess was born from foam when Uranus' genitals were cut off and cast into the sea by his son, Kronos.[31] Agrippa mentions Orpheus, who sings in his Hymn to Venus that she is *"rejoicing in the azure shores, Near where the sea with foaming billows roars."*[32]

As with the *Liber Spirituum*, the trumpet is not a unique ritual device. It is found elsewhere in magical literature, but nowhere is it as strikingly employed as in the *Tuba Veneris*. One is notably used in the *Key of Solomon* and related manuscripts as a preparation for the conjuration of the spirits, where it is blown to the *"four quarters of the Universe."*[33] The trumpet is generally an instrument associated with war, and therefore

a Martial influence. However, there is a list of the musical instruments–music being associated with Venus–in Giordano Bruno's *De Imaginum Compositione*, which mentions the *lituus*, a type of curved horn used in warfare, whose form is similar to that held by the image of the goddess, although such instruments were usually cast in brass, rather than being made of animal horn.[34] The warlike nature of the horn could perhaps be interpreted as relating to the influence in war that the demons are claimed to possess. In the *Tuba Veneris* the horn is to be taken from a live, but presumably sedated, bull–the zodiacal animal of Taurus, whose ruling planet is Venus. After which the horn is washed with a solution of vitriol (copper sulfate) and wine vinegar. This results in a natural dye, giving the horn a blue-green tint.

The six-sided Seal of Venus itself is analogous to the Pentacle of Solomon employed in the 17th century magical text called the *Goetia*, as well as with the *lamen* prescribed by many other texts as a symbol of authority over the spirits. In both the *Goetia* and *Tuba Veneris*, the magician wears the seal, or pentacle, whilst carrying out the ritual operations. Both texts also employ the technique of applying heat to the seal of a spirit as a form of torture to encourage it to appear, or to discipline it if unruly. While the *Goetia* advises the use of a heated box, the *Tuba Veneris* recommends heating the seal itself and applying it to the wax characters of the spirits–an approach presumably used because wax is less durable than the metals upon which the *Goetic* seals are inscribed.

The magical circle is a device found in almost every grimoire. The primary purpose of the circle in ritual magic

seems to be for protection: *"It is,"* the author of the *Tuba Veneris* says *"just as a very strong fortress, in order to protect themselves from the snares of the Daemons."* The circle is usually inscribed with names and words of power and this particular example contains three bands with the following words derived from Judeo-Christian religious/magical formulae:

+Mi+chael+AGLA+Uri+el+ALPHA+
Gabriel+OMEGA+Raph+ael+ON

+Joan+nes+JESUS+Lu+case+NAZ+RENUS
+Ma+thew+REX+Mar+cus+JUDEORUM
("Jesus of Nazareth, King of the Jews")

+TETRAGRAMMATON+JEHOVA+ELOHIM+ADONAY

The circle is divided into four quarters, its fourfold nature reflected in the use of the names of the four angels of the cardinal points and the four evangelists. Interestingly, the order of the names to the cardinal points does not correspond to the order given in Agrippa or other sources with which I am familiar. For example, proceeding clockwise from the north, Grosschedel's *Magical Calendar* gives the orders Gabriel, Raphael, Uriel, Michael for the angels and the Matthew, Mark, Luke and John for the evangelists.[35] It seems as though the names attributed to the south and west have been exchanged for some reason. It seems unlikely, given his obvious learning, but one explanation for this is that perhaps the author was unconcerned with the symbolic relationship between names and directions, but solely sought to use them to strengthen his circle.

Many of the ingredients used by the author can be traced back to the work of Agrippa, or further back to 13th century *Liber Juratus.* The fumigation contains elements all found in book I, chapter xxviii of *Occult Philosophy*, in which Agrippa lists the stones, plants and animals under the power of Venus. The dove, a feather of which is used to write the *Liber Spirtiuum*, is associated with Venus in Agrippa's table of correspondences for the number seven.[36] Once more the vitriolic water is used, both to write the book and to consecrate it.[37]

It seems probable that one the sources the author consulted was some variant on Grosschedel's *Magical Calendar*, if not the version published by Theodorus de Bry in 1620. The *Calendar* is a synthesis of Agrippa's magical correspondences and material from Paracelsus, pseudo-Agrippa and other sources presumably from manuscripts contemporary with those authors. It presents a set of seven very interesting seals relating to the planets, which seem to increase in complexity as they progress from Saturn to Luna.

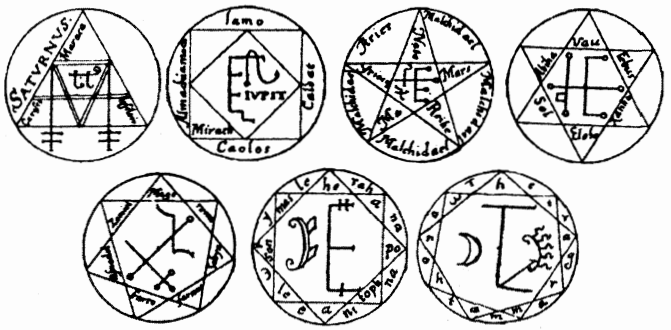


Fig. 1. Planetary seals from the Grosschedel's *Magical Calendar* (1620)[38]

The Seal of Venus prescribed by the *Tuba Veneris* contains a version of the sigil enclosed in the heptagon above, along with the sign of the angel Anael. This sign of Anael would have been well-known to practitioners of magic throughout Europe. It is most famously described in the *Heptameron*, a text of ritual magic attributed to the 13th century scholar Peter d'Abano, but which was most likely composed no earlier than the cusp of the 15th and 16th centuries. By 1600 it was certainly circulating alongside the pseudo-Agrippa's *Fourth Book*.[39] Ultimately these angelic sigils can be traced back to Medieval texts such as *Liber Juratus* and the *'Manual of Astral Magic'*.[40] As an aside it may be worth noting that the *Liber Juratus* seemingly refers to the sign as being that of *all* the Venereal angels, rather than specifically belonging to Anael.

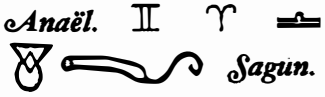


Fig. 2. The sigil and signs of the angel of Venus, from Turner's translation of the *Heptameron* (1654)[41]

The Seal of Venus also contains signs described by the *Magical Calendar* as *'characters of the planets'*. These *characters* have their genesis in the art of Geomancy–a type of divination greatly respected by the authorities we have been discussing, who broadly considered it the 'sister' to, or terrestrial counterpart of, astrology.[42] This art involves the manipulation of 16 'figures', each composed of four lines of one or two dots–a system of binary divination in many ways superficially similar to the I-Ching.

The characters of Venus shown in the *Magical Calendar* correspond to the Geomantic signs of *Puella* and *Amissio*, and are imprinted on the Seal of Venus, along with a third character undoubtedly also of Geomantic origin. This character may be a miscopied version of *Amissio*, missing the upper dot, or it may indicate the Geomantic sign of *Conjunctio*, which was usually attributed to Mercury although the suggestion of a Venereal quality is obvious from its name! However, the latter theory seems doubtful at present: the lists of planetary characters from Geomantic sources of which I am aware do not have any sigils for *Conjunctio* that display this form. Additionally instances of the character relating to *Amissio* being miscopied in such a way are not unknown, for example *The Key of Solomon* preserved in Lansdowne 1203 misses the dot above the main body of the character.[43]

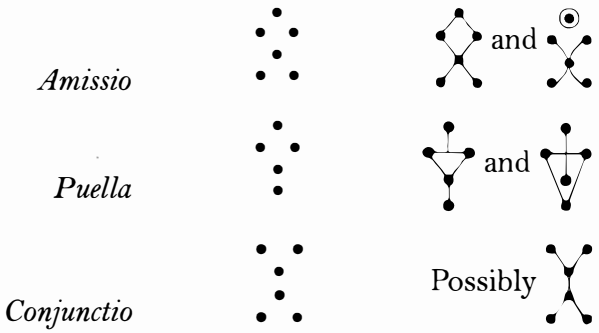


Fig. 3. Geomantic signs relating to Venus and their symbolic renderings.

The Geomantic signs also find their way into the sigils of the six daemons, along with the other elements that make up the Seal of Venus, such as the astrological symbols for Venus and her related constellations Taurus and Libra. The key elements in the daemonic sigils are here briefly tabulated:

Daemonic Sigil	*Core Elements*
Mogarip	Venus
Amabosar	Venus & ambiguous Geomantic character
Alkyzub	*Amissio*
Belzazel	Libra
Falkaroth	Venus
Mephgazub	Taurus and Venus

Fig 4. Core elements of the daemonic sigils.

Chthonic Powers and Steganographic Daemonology

While we are touching on the subject of the daemons it may be useful to look more closely at their natures as indicated by the text. There can be no doubt that these are not planetary daemons, but rather are the inhabitants of the underworld regions which the goddess figure had such a deep connection in her nocturnal and fertility aspects. Once more, the connection is made clear from the initial verses, which mention an *'infernal dweller'* being subjugated by the sound of the horn. The author also refers to the magical doctrine that:

> "... the good angels have been placed over the evil spirits by God Thrice-Greatest and Best so that they should rule over them; on account of which when something is commanded by a good Spirit to a bad one,

the former orders and calls the latter by means of his own capable invocation, and this perhaps may be in a language not particular to us mortals, or even comprehensible to us."

This interesting dualistic relationship between daemon and angel goes back to the very roots of the grimoire tradition, being found amongst the sources that make up the ancient *Testament of Solomon* (first to third century AD). In the *Testament*, the demons that spread disease can often be exorcised by the invocation of their corresponding angel. The *Tuba Veneris* confirms that these daemons are 'evil', and although it assures the reader that the techniques for calling them are safe unless abused, this does not seem like the kind of magic that Dee, with his pious thirst for divine knowledge, would have pursued.

One of the most enigmatic aspects of the text are the conjurations that accompany the daemonic sigils. These are strings of what have become known as 'barbarous' words– inscrutable formulae that may simply be nonsense or may once have been words in foreign languages. There are none of the familiar formulae of Judeo-Christian magic in these conjurations. Perhaps this is the *'language not particular to us mortals, or even comprehensible to us,'* which the author mentions in his preface–the tongue of the spirits. Dee was, of course, notorious for his work with angels and the codification of the 'Enochian' language; perhaps this is being alluded to by our author. The conjurations may otherwise be in a magical language derived by similar visionary means ... or they may simply be 'gibberish'.

That is not to say that 'gibberish' words cannot be as magical as well worn foreign words or religious formulae. Aquinas

discusses his belief that all the apparatus of magic, such as signs, pentacles and words can only work through being beheld by some intelligent entity. Which is to say that signs and words have no inherent power, rather their meanings are agreed by the parties involved, who act on them accordingly.[44] If such a position was considered then even the most obscure words and signs may be considered compacts between the magician and other entities.

There is, however, also the possibility that the conjurations are a cipher–an example of *Steganographia*, or 'Hidden Writing', an area in which Dee was also particularly interested, and the study of which went in and out of vogue during the course of the Renaissance.

There are some parallels that may be drawn between the *Tuba Veneris* and Trithemius' *Steganographia*–a work which Dee went to great lengths to procure, succeeding in 1562. Both works use invocations consisting of seemingly made-up words. Also, the works give little indication of the particular talents allocated to each spirit, instead speaking about them in general terms. The *Tuba Veneris* tells us that the spirits are useful in the following ways:

> "... for the finding of hidden treasures, for journeys, for Business, for Navigation at sea, for war, and for similar things which the Spirits are able to do for you and be of service to you."

Trithemius applies his Steganographic 'spirits' (or modes of ciphering secret messages) to similar situations. For example: a prince planning the overthrow a city uses Steganographic methods in order to securely share his plans; a discoverer of treasure wishes to notify trustworthy friends to help him remove it so he sends a ciphered message, and so on.[45]

However, attempts to apply the cryptographic techniques of both Trithemius' *Steganographia* and his *Polygraphia* to the mysterious conjurations in the *Tuba Veneris* have so far been unsuccessful.[46] If the conjurations are not examples of cryptography, then it is possible that they may have been derived by some kind of mechanical method for purely magical purposes. An example of such a technique would be a table of words or letters that creates permutations of a single magical word or name (as detailed in the various Cabalistic tables for discovering the names of astrological spirits in Agrippa's *Occult Philosophy*), or perhaps even something akin the complex letter squares used by Dee and Kelly to dictate the Enochian language.[47]

It seems there is some kind of structure to the language of the *Tuba Veneris*. The words used all have between two and four syllables, with certain syllables occurring frequently. For example, a significant number of words begin with *'Al'* or *'Ham'*, have *'ga'* for their central syllable or terminate with *'roth'* or *'zoth'*. It's tantalising to speculate that there must be some system behind these words, although exactly how it works still remains obscure.

There is also a curious relationship between the number of syllables in each conjuration, tabulated here, which may provide some further clue to the inner workings of the grimoire:

Spirit	***Syllable Count***
Amabosar	41
Belzazel	42
Alkyzub	44
Falkaroth	45
Mephgazub	46
Mogarip	47

Fig. 5. Syllabic count for each conjuration.

Possibly the above does indicate a numerological or cryptographic mystery here to be solved–or perhaps these words are indeed *"not particular to us mortals"*.

Subsequent Influence: The German Tradition

It seems likely that the *Tuba Veneris* was composed in Germany, or at least enjoyed an enthusiastic reception there. Not only do several of the extant manuscripts belong to German institutions and have their provenance from German collections, but there is also a group of grimoires that seem to ultimately derive from the work.

These texts fall into what has become known as the 'Faustian' school of grimoire literature. Works of this genre are generally characterised by an unforgiving bloody fixation upon all things demonic. Although similarly bloodthirsty rituals are found in earlier texts of Medieval magic, the Faust-books rose to the level of popular and titillating literature in Germany being especially prevalent throughout the 18th century.[48] It is no surprise that when a German version of *Tuba Veneris* came into print for the first time it was in late 18th century Germany.[49]

Several German works relating to the *Tuba Veneris* can be found in the great 19th century compilations of printed works assembled by Horst and Scheible, along with other examples in manuscript form. Both Scheible and Horst preserve several works of interest attributed to Josef Anton Herpentil, variously described as a philosopher or a Jesuit.

The texts discussed here are difficult to date, especially in relation to the *Tuba Veneris*, although one is naturally suspicious the dates assigned to them by their printers and copyists. Generally these dates fall within the first half of the sixteenth century but appear to be spurious. For example: several Herpentil texts claim him as a Jesuit, although their alleged dates of composition invariably fall before the 1534 formation of the Society of Jesus![50] The *Handwörterbuch des deutschen aberglaubens*, an epic catalogue of Germanic lore, contains an article by Jacoby that dates the works of Herpentil to end of the 17th century, or early 18th century.[51]

Amongst the literature attributed to Herpentil, it is the *Inbegriff der Übernatürlichen Magie* that is of most interest. The *Inbegriff* seems to preserve more of the *Tuba Veneris* material than any of the other grimoires that will be discussed here, incorporating as it does all of the conjurations of the spirits into its text.

The *Inbegriff* details a ritual to conjure the three 'great princes', namely: Almischak, Aschirika and Amabosar.[52] Amabosar is, of course, one of pseudo-Dee's spirits, although the derivation of the other two names is as yet obscure.

Herpentil's 'divine magic' owes a lot to the *Tuba Veneris* in its method. The circle is similarly made from paper, although in this instance the words are inscribed with the blood of a white pigeon. The author also stresses the need to retire to an undisturbed place where the conjuror will withdraw with his circle and a wand inscribed with the seal of the spirit in weasel blood. The planetary seal also occurs, but has been transformed into the golden Seal of Jupiter, the names of whose angels are

written upon it in the blood of a white dove. In keeping with the ritual of pseudo-Dee, this seal must be laid upon any money that the spirits bring to the operator and there is also mention of applying heat to coerce obstinate spirits.

As previously mentioned, the conjurations of the *Inbegiff* incorporate all of those from the *Tuba Veneris*. They occur in order, although they have been merged together to give one conjuration for each prince:

Inbegriff der Übernatürlichen Magie	*Tuba Veneris*
Almischak	Mogarip, Amabosar, Alkyzub
Aschirika	Falkaroth, Belzazel
Amabosar	Mephgazub

Fig. 6. The spirits of Herpentil and their corresponding conjurations in the *Tuba Veneris*.

While the dismissal of the spirit is also the same as in the *Tuba Veneris*, none of the subtleties that mark the author of the *Tuba Veneris* out as a man of sensitivity and learning are present in this or the other texts here mentioned. They are generally, save for the introduction, workmanlike and lacking in those elements that make the work of pseudo-Dee so unique. Even their introductions, usually providing us with a fanciful lineage for the art, with obligatory mentions of Egypt and the Middle East, are poorly executed mystical clichés compared to the *Tuba Veneris* and its pleasing attempts to pass itself off as the work of Dee in addition to its powerful verse and imagery.

There is a related work that seems to draw on both the Herpentil text discussed above and also the same author's *Liber Spirituum Potentis*. The work in question is *Compendium*

Magiae Innaturalis Nigrae, attributed to the famous alchemist Michael Scot and dated 1255.[53]

Two of Herpentil's spirits remain in the hierarchy discussed by Scot: Amabosar and Almischack, although their names have been corrupted to Almuchabosar and Almisch. Once again, the sigils provided for the spirits are different and in this case so are the conjurations. However, many aspects of the ritual are similar: the magus carries the wand, inscribed with blood (although of a white dove in this case), while an ornately decorated mitre and belt have been borrowed from the *Liber Spirituum Potentis.*

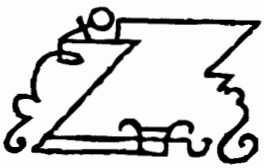
Finally, there is a very short work entitled *Magia Ordinis*, attributed to one Johannes Kornreutheri (Johann Kornritter), an Augustinian Prior. This work, like the *Compendium*, is also linked to Herpentil's *Liber Spirituum Potentis* in its use of the circle, staff and mitre–again liberally scrawled upon with animal blood. The date of authorship is allegedly 1515, although the entry for the manuscript version held by the Wellcome Institute dates it to the early 18th century.[54] Of the five spirits dealt with in *Magia Ordinis*, two have curiously familiar names: Azabhsar (Amabosar) and Mebhazzubb (Mephgazub).

Once again the ritual has aspects that ultimately relate to the *Tuba Veneris*, via Herpentil. The circle of paper and retirement to an undisturbed place are key elements, along with the taboo on talking during the ritual and use of heat to compel the spirits.[55]

Further connections between the texts under discussion can be drawn. Each text has a preface to the reader allegedly from

the pen of the pseudonymous author. Intriguingly, as with the *Tuba Veneris*, the work of pseudo-Scot addresses the readers as *Amatoribus Artis Magicae.* All the texts make a connection between the practice of magical conjuration and the occult arts of the Middle East and furthermore, the Herpentil text perhaps alludes to its primary source as the *Tuba Veneris* by describing the magic under discussion as 'an English science'.

Since Amabosar is common to all of the works discussed above, a comparison between the seals and conjurations of the spirit is here provided:

Tuba Veneris	*Inbegriff der Übernatürlichen Magie*
	
Amabosar! Amabosar! Amabosar! Pharynthos Egayroth Melustaton Castotis Mugos Nachrim Amabosar! Amabosar! Amabosar!	Samanthos Garanlim Algaphonteos zapgaton chacfat Mergaym Hagai Zerastam Aleas Satti lastarmiz fiasgar loschemur karsila storichet krosutokim Abidalla guscharak melosopf.[56]

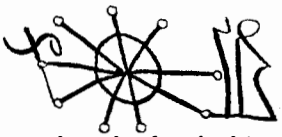
Compendium Magiae Innaturalis Nigrae	***Magia Ordinis***[67]
	
Asip Hecon Antiakarapasta Kylimm Almuchabzar Alget Zorionoso Amilek Amias Segor Almutubele Halli Merantantup Apalkapkor Imat Avericha alenzoth Elgab zai hazam Erasin Aresatos Astarkarapata Rilimm O Almuchabzar Kilim.	Kederesgh wehrelet dachimetigh Kebhdo Lafis deh Sewis nelim kigim tischengina denur Bauwordas menigh nibhind munedh maminegh Terowogh Konwad derli gentegh Kaswondh.

Fig.7. Comparison of the seals and invocations of Amabosar.

As noted above, the presence of these spirits in these documents indicates a possible German provenance for the *Tuba Veneris.* Along with the 18th century German edition of the text, two of the three manuscripts of the *Tuba Veneris* belong to libraries in Germany–the Universitätsbibliothek Erlangen-Nürnberg and the Bayerische Staatsbibliothek.

Conclusion

Through this examination of the sources of the *Tuba Veneris* we may conclude that the author was a keen student of the type of magic advocated by Agrippa, and that he had diligently studied the *Three Books of Occult Philosophy,* constructing a practical grimoire from the theoretical discussions of magic contained therein. The work, with its Classical allusions

and Neoplatonic and Pythagorean bias represents the apex of the grimoire genre, certainly in terms of the artistry and historical awareness of the author. The attempts at Sapphic verse, regardless of prosodic errors, also indicate an affinity with the Classical world and the workings of a sensitive and poetic mind, especially when compared to the unsophisticated conjurations found in most grimoires of the period.

However, it appears that this style of grimoire was an evolutionary dead-end. The works that were derivative of it lacked any of the charm and awareness that make it such an intriguing and enigmatic text. Instead the German grimoire-makers dragged the ritual through new and bloodier underworlds, hauling the spirits from their pagan Hades into a very Christian Hell. By the time Scheible published his epic *Doctor Johann Faust's Magia Naturalis et Innaturalis* even Anael, 'great prince of Heaven', had been assimilated into the infernal hordes of Faustian magic.[58] The Faustian author describes him as the *"fifth lord of Hell and under the power of the angel Haniel,"* while the accompanying plate depicts the fallen one as a hunch-backed, red-eyed, ape like demon in fine clothes. From the trousers of these protrudes a conspicuously erect tail as he tugs on the cloak of a woman walking in front of him. Of course, like other classically inclined authors of the time, the author was well aware that he is living in the Christian era, and the pagan goddess is redefined as a planetary image of Venus, in line with the prevalent cosmological and astrological doctrines of the period. I conclude that the author was a Christian who saw nothing wrong with using knowledge that, since it originated from respected 'virtuous pagan' authors,

could be seen as being compatible with Christian doctrines.

The piety of the author, however, may be called into question by his designation of the text as a work of the 'Black Art' or 'Negromancy'. He mentions three divisions of magical art, namely: 'Magic, Kabbala, and Negromancy'. I would suggest that this indicates the main streams into which the art of magic is divided. First there is the natural magic, which also encompasses astrological and talismanic works. Second is the magical theology of Kabbala. Therefore by 'negromancy' he intends to indicate *all* magic that involves the conjuration of spirits. To this end he makes it clear that in spite of the text dealing with stygian daemons, he is presenting a true work of magic that can be practiced without risking ruin in this world or perdition in the next. This is as opposed to the base works of magic that lead men into diabolic pacts and are rightly proscribed by the church. We also find this curious categorisation in the later German works. Herpentil, for example, refers to his art as 'Black Magic,' but insists that it is a divine and holy science.[59] Perhaps the implication is that such magic is 'black' in so far as it relates to the nocturnal conjurations of subterranean daemons, and yet 'holy' in that it operates through the aid of divine and celestial agencies, such as the angel Anael.

From the influence on the Herpentil, Kornritter and pseudo-Scot, all German publications, along with the geographical distribution of extant *Tuba Veneris* manuscripts, it may be speculated that the author was based in Germany and may have had an awareness of the Hermetic works being published by the Palatinate house of Theodorus de Bry, or at least had

access to one of the sources used for the *Magical Calendar.* This would place the composition of the *Tuba Veneris* to circa 1620, that is, after De Brys publication of Grosschedel's *Magical Calendar.* It is this work that contains the seven planetary seals the provenance of which are otherwise–at the time of writing–obscure.

Regardless of the exact location of the author in time and space the *Tuba Veneris* provides us with a perfect example of how the theoretical elements of Renaissance magic, such as those discussed in Agrippa's treatise, may have been put into practice by an enterprising magician. Despite being a work of considerable brevity, I know of no other ritual magic text that employs the systems of occult philosophy and planetary correspondence that flowered in the wake of Agrippa so methodically and thoughtfully. On a practical level it is as if the author has provided us with a template or textbook example after which we may also compose our own planetary rituals: the Scythe of Saturn and Sceptre of the Phoebus almost demand such an interpretation.

In conclusion, the *Tuba Veneris* is truly a gift to all the lovers of the magical art.

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March 31, 2010
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End Notes

1 The chief manuscripts in question being: London, the Warburg Institute. Warburg Ms. FBH 510; Erlangen, Universitätsbibliothek Erlangen-Nürnberg. Ms. 854; München, Bayerische Staatsbibliothek, Cod. let. 27005. (Peterson 1999, Burns 2007)

2 In this regard see also Michael A. Putman's introductory notes for a summation of J örg M. Maier's conclusions about the work.

3 Foxe (1563), p.1445.

4 Dee 1570.

5 Dee 1599.

6 Calder (1952), chapter X.

7 An alternative hypothesis is that it could be written by a detractor seeking to connect Dee with diabolic arts in the mind of his readers. Although it would seem unlikely that someone seeking to defame Dee in such a way would create such a complex work.

8 See Betz (1996), Meyer and Smith (1999).

9 For example: *The Heptameron*, attributed to Peter d'Abano and the *Fourth Book* of Agrippa.

10 For Dee and treasure hunting, see Chalder (1952), chapter IX. For a general account of the treasure hunting mania in England, see Thomas (1971), pp.234–7.

11 For Agrippa's set of planetary images, see Agrippa (1651) II.xxxvii-xliv.

12 Agrippa (1651), II.xlii.

13 For an example of this in translation see Taylor (1792), Hymn 55. The sixteenth century Latin translation in Klutstein (1987) renders the epithet in question as *amatrix nocturnarum vigiliarum*–lover of the nocturnal watches.

14 Pausanias, 8.6.5

15 Apuleius, XI.47

16 Ibid.

17 Regarding the particulars of his initiation, Lucius writes: "I approached neere unto Hell, even to the gates of Proserpina, and after that, I was ravished throughout all the Element, I returned to my proper place: About midnight I saw the Sun shine, I saw likewise the gods celestiall and gods infernall, before whom I presented my selfe, and worshipped them:" Apuleius, XI.48.

18 Apuleius, XI.47

19 For an overview of Ficino and Orphic singing, see Walker (1958), chapter I, and also the more recent work of Angela Voss.

20 For an account of this, see Hesiod, *Theogony*, lines 185-195. Note also the previous quotation from Apuleius–*"The Cyprians [call me] Venus."* (Apuleius, XI.47)

21 Compare with the conjurations and orations in Mathers (1889), for instance.

22 Agrippa (1651), II.xxi.

23 Aristotle, *Metaphysics*, part v.

24 For Theon of Smyrna's *How Many Tetraktys are There?* see Guthrie (1987).

25 This *Magical Calendar* was engraved by the studio of Theodorus de Bry, probably by the hand of Mathieu Merian. It has been suggested that De Bry may have had links with a Christian mystical sect called the Family of Love, and may also have had an association with Dee.

26 See Yates (1972), chapter VI.

27 For a description of the talismans see Turner (1654) p.49, and for their use in conjunction with the *Liber Spirituum*, *ibid.* pp.57-8.

28 Concerning the *Liber Spirituum*, Mathers (1889) writes: "Thou shouldest further make a book of virgin paper, and therein write the foregoing conjurations, and constrain the demons to swear upon the same book that they will come whenever they be called, and present themselves

before thee, whenever thou shalt wish to consult them. Afterwards thou canst cover this book with sacred sigils on a plate of silver, and therein write or engrave the holy pentacles. Thou mayest open this book either on Sundays or on Thursdays, rather at night than by day, and the spirits will come."

29 Kieckhefer (1997), pp. 8-10.

30 Agrippa (1651), I.xlviii.

31 Hesiod, *Theogony*, lines 185-195.

32 Taylor (1792)

33 Mathers (1889), II.vii.

34 Bruno (1591), XIII.

35 McLean (1994), pp.34-5.

36 Agrippa (1651), II.x. Presumably the association of the dove with the planet relates to the Classical notion that Venus' chariot was drawn by white doves.

37 I speculate that it was such an ink that the author of the Warburg manuscript used to colour the title page and also to shade the illustrations of the seal and horn of Venus. Given the caustic nature of the solution, working with parchment instead of paper would be a necessity.

38 McLean (1994), pp. 62-74.

39 Based on the dismissal of the *Fourth Book* as a forgery by Agrippa's pupil Weyer in 1563 it had presumably been already circulating in manuscript for more than thirty years by 1600.

40 For the *Manual of Astral* Magic, see Kieckhefer, 1997

41 Turner (1654), p.99.

42 For example, Cattan (1591), a comprehensive and influential tract on geomancy composed in 1558 that describes the art as variously 'sister' and 'daughter' to astrology.

43 See the section entitled 'Caracteres de Venus' in Peterson (n.d.). Helpfully this also shows a comparison with the de Bry sigils.

44 Aquinas (1264), 3.105

45 Examples from Trithemius (n.d.), chapters V and XI.

46 Trithemius (1564), books III and IV provide substantial codebooks in for ciphering messages in 'barbarous language'. Perhaps such a codebook was used in the construction of the *Tuba Veneris'* language.

47 Agrippa (1651), III. Xxvii.

48 See Kieckhefer (1997) for an example of a Medieval work that has

similar demonic and bloodthirsty fascinations. However, even the more benign and professedly 'holy' rites were not above using animal brains and so forth in their preparations, for example the copious use of bird brains in the incense recipes of *Liber Juratus.*

49 Veneris nigro sacer Autoris John Dee 1794. Aus dem Lateinischen in deutscher Übersetzung. Formeln und Sigille zur Anrufung von Venusintelligenzen für Liebeszauber und Erfolgsmagie.

50 See for example *Herpentil's Schwarze Magie,* dated 1505, in Horst (1821), volume I.

51 Peterson (2007)

52 Schieble (1846), pp.626-633.

53 The Scot *Compendium* was published in Neumann (1855). The original pamphlet that Neumann used for his edition claims a publication date of 1555. *Liber Spirituum Potentis* is reprinted in Horst (1821), volume II under the title *Herpentilis' Schwarze Magie,* although a more complete version is preserved in manuscript held by the Herzogin Anna Amalia Bibliothek. For the *Compendium* itself, see Naumann (1855).

54 McLean, 1995.

55 For a translation and notes on this text, see Legard (2007).

56 Note the incorporation of the astrological sign of Venus into the seal in a similar manner to those to the *Tuba Veneris.* Also compare the first half of the conjuration with that of Mephgazub in the *Tuba Veneris*: Samanthros Jaramtin Algaphonteos Zapgaton Osachfat Mergaim Hugal Zerastan Alcasatti.

57 Taken from an electronic copy of *Magia Ordinis*–unkown provenance (probably from F.W. Lehmberg (ed.) CEREMONIAL-MAGIE I: 22 Hauptwerke mittelalterlicher Magie).

58 Scheible (1849), pp. 87-90

59 Scheible (1846), p.627

THE LIFE
OF DOCTOR JOHN DEE

Charles Mackay

The Life of Doctor John Dee

JOHN Dee and Edward Kelly claim to be mentioned together, having been so long associated in the same pursuits, and undergone so many strange vicissitudes in each other's society. Dee was altogether a wonderful man, and had he lived in an age when folly and superstition were less rife, he would, with the same powers which he enjoyed, have left behind him a bright and enduring reputation. He was born in London, in the year 1527, and very early manifested a love for study. At the age of fifteen he was sent to Cambridge, and delighted so much in his books, that he passed regularly eighteen hours every day among them. Of the other six, he devoted four to sleep and two for refreshment. Such intense application did not injure his health, and could not fail to make him one of the first scholars of his time. Unfortunately, however, he quitted the mathematics and the pursuits of true philosophy to

indulge in the unprofitable reveries of the occult sciences. He studied alchymy, astrology, and magic, and thereby rendered himself obnoxious to the authorities at Cambridge. To avoid persecution, he was at last obliged to retire to the university of Louvain; the rumours of sorcery that were current respecting him rendering his longer stay in England not altogether without danger. He found at Louvain many kindred spirits who had known Cornelius Agrippa while he resided among them, and by whom he was constantly entertained with the wondrous deeds of that great master of the hermetic mysteries. From their conversation he received much encouragement to continue the search for the philosopher's stone, which soon began to occupy nearly all his thoughts.

He did not long remain on the Continent, but returned to England in 1551, being at that time in the twenty-fourth year of his age. By the influence of his friend, Sir John Cheek, he was kindly received at the court of King Edward VI, and rewarded (it is difficult to say for what) with a pension of one hundred crowns. He continued for several years to practise in London as an astrologer; casting nativities, telling fortunes, and pointing out lucky and unlucky days. During the reign of Queen Mary he got into trouble, being suspected of heresy, and charged with attempting Mary's life by means of enchantments. He was tried for the latter offence, and acquitted; but was retained in prison on the former charge, and left to the tender mercies of Bishop Bonner. He had a very narrow escape from being burned in Smithfield, but he, somehow or other, contrived to persuade that fierce bigot that his orthodoxy was unimpeachable, and was set at liberty in 1555.

On the accession of Elizabeth, a brighter day dawned upon him. During her retirement at Woodstock, her servants appear to have consulted him as to the time of Mary's death, which Circumstance, no doubt, first gave rise to the serious charge for which he was brought to trial. They now came to consult him more openly as to the fortunes of their mistress; and Robert Dudley, the celebrated Earl of Leicester, was sent by command of the Queen herself to know the most auspicious day for her coronation. So great was the favour he enjoyed that, some years afterwards, Elizabeth condescended to pay him a visit at his house in Mortlake, to view his museum of curiosities, and, when he was ill, sent her own physician to attend upon him.

Astrology was the means whereby he lived, and he continued to practise it with great assiduity; but his heart was in alchymy. The philosopher's stone and the elixir of life haunted his daily thoughts and his nightly dreams. The Talmudic mysteries, which he had also deeply studied, impressed him with the belief, that he might hold converse with spirits and angels, and learn from them all the mysteries of the universe. Holding the same idea as the then obscure sect of the Rosicrucians, some of whom he had perhaps encountered in his travels in Germany, he imagined that, by means of the philosopher's stone, he could summon these kindly spirits at his will. By dint of continually brooding upon the subject, his imagination became so diseased, that he at last persuaded himself that an angel appeared to him, and promised to be his friend and companion as long as he lived. He relates that, one day, in November 1582, while he was engaged in fervent prayer, the window of his museum

looking towards the west suddenly glowed with a dazzling light, in the midst of which, in all his glory, stood the great angel Uriel. Awe and wonder rendered him speechless; but the angel smiling graciously upon him, gave him a crystal, of a convex form, and told him that, whenever he wished to hold converse with the beings of another sphere, he had only to gaze intently upon it, and they would appear in the crystal and unveil to him all the secrets of futurity.* This saying, the angel disappeared. Dee found from experience of the crystal that it was necessary that all the faculties of the soul should be concentrated upon it, otherwise the spirits did not appear. He also found that he could never recollect the conversations he had with the angels. He therefore determined to communicate the secret to another person, who might converse with the spirits while he (Dee) sat in another part of the room, and took down in writing the revelations which they made.

He had at this time in his service, as his assistant, one Edward Kelly, who, like himself, was crazy upon the subject of the philosopher's stone. There was this difference, however, between them, that, while Dee was more of an enthusiast than an impostor, Kelly was more of an impostor than an enthusiast.

* The "crystal" alluded to appears to have been a black stone, or piece of polished coal. The following account of it is given in the Supplement to Granger's *Biographical History*. "The black stone into which Dee used to call his spirits was in the collection of the Earls of Peterborough, from whence it came to Lady Elizabeth Germaine. It was next the property of the late Duke of Argyle, and is now Mr. Walpole's. It appears upon examination to be nothing more than a polished piece of cannel coal; but this is what Butler means when he says,

'Kelly did all his feats upon
The devil's looking-glass—a stone.'"

In early life he was a notary, and had the misfortune to lose both his ears for forgery. This mutilation, degrading enough in any man, was destructive to a philosopher; Kelly, therefore, lest his wisdom should suffer in the world's opinion, wore a black skull-cap, which, fitting close to his head, and descending over both his cheeks, not only concealed his loss, but gave him a very solemn and oracular appearance. So well did he keep his secret, that even Dee, with whom he lived so many years, appears never to have discovered it. Kelly, with this character, was just the man to carry on any piece of roguery for his own advantage, or to nurture the delusions of his master for the same purpose. No sooner did Dee inform him of the visit he had received from the glorious Uriel, than Kelly expressed such a fervour of belief that Dee's heart glowed with delight. He set about consulting his crystal forthwith, and on the 2nd of December 1581, the spirits appeared, and held a very extraordinary discourse with Kelly, which Dee took down in writing. The curious reader may see this farrago of nonsense among the Harleian MSS. in the British Museum. The later consultations were published in a folio volume, in 1659, by Dr. Meric Casaubon, under the title of *A True and Faithful Relation of what passed between Dr. John Dee and some Spirits; tending, had it succeeded, to a general Alteration of most States and Kingdoms in the World.**

* Lilly, the astrologer, in his Life written by himself, frequently tells of prophecies delivered by the angels in a manner similar to the angels of Dr. Dee. He says, "The prophecies were not given vocally by the angels, but by inspection of the crystal in types and figures, or by apparition the circular way; where, at some distance, the angels appear, representing by forms, shapes, and creatures what is demanded. It is very rare, yea, even

The fame of these wondrous colloquies soon spread over the country, and even reached the Continent. Dee, at the same time, pretended to be in possession of the elixir vitae, which he stated he had found among the ruins of Glastonbury Abbey, in Somersetshire. People flocked from far and near to his house at Mortlake to have their nativities cast, in preference to visiting astrologers of less renown. They also longed to see a man who, according to his own account, would never die. Altogether, he carried on a very profitable trade, but spent so much in drugs and metals to work out some peculiar process of transmutation, that he never became rich.

About this time there came into England a wealthy polish nobleman, named Albert Laski, Count Palatine of Siradz. His object was principally, he said, to visit the court of Queen Elizabeth, the fame of whose glory and magnificence had reached him in distant Poland. Elizabeth received this flattering stranger with the most splendid hospitality, and appointed her favourite Leicester to show him all that was worth seeing in England. He visited all the curiosities of London and Westminster, and from thence proceeded to Oxford and Cambridge, that he might converse with some of the great scholars whose writings shed lustre upon the land of their birth. He was very much disappointed at not finding Dr. Dee among them, and told the Earl of Leicester that he would not have gone to Oxford if he had known that Dee was not there. The Earl promised to introduce him to

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in our days," quoth that wiseacre, "for any operator or master to hear the angels speak articulately: when they do speak, *it is like the Irish, much in the throat!*"

the great alchymist on their return to London, and the Pole was satisfied. A few days afterwards, the Earl and Laski being in the antechamber of the Queen, awaiting an audience of her Majesty, Dr. Dee arrived on the same errand, and was introduced to the Pole.* An interesting conversation ensued, which ended by the stranger inviting himself to dine with the astrologer at his house at Mortlake. Dee returned home in some tribulation, for he found he had not money enough, without pawning his plate, to entertain Count Laski and his retinue in a manner becoming their dignity. In this emergency he sent off an express to the Earl of Leicester, stating frankly the embarrassment he laboured under, and praying his good offices in representing the matter to her Majesty. Elizabeth immediately sent him a present of twenty pounds.

On the appointed day, Count Laski came, attended by a numerous retinue, and expressed such open and warm admiration of the wonderful attainments of his host, that Dee turned over, in his own mind, how he could bind irretrievably

* Albert Laski, son of Jaroslav, was Palatine of Siradz, and afterwards of Sendomir, and chiefly contributed to the election of Henry of Valois, the Third of France, to the throne of Poland, and was one of the delegates who went to France in order to announce to the new monarch his elevation to the sovereignty of Poland. After the deposition of Henry, Albert Laski voted for Maximilian of Austria. In 1585 he visited England, when Queen Elizabeth received him with great distinction. The honours which were shown him during his visit to Oxford, by the especial command of the Queen, were equal to those rendered to sovereign princes. His extraordinary prodigality rendered his enormous wealth insufficient to defray his expenses, and he therefore became a zealous adept in alchymy, and took from England to Poland with him two known alchymists.—Count Valerian Krasinski's *Historical Sketch of the Reformation in Poland.*

to his interests a man who seemed so well inclined to become his friend. Long acquaintance with Kelly had imbued him with all the roguery of that personage; and he resolved to make the Pole pay dearly for his dinner. He found out, before many days, that he possessed great estates in his own country, as well as great influence; but that an extravagant disposition had reduced him to temporary embarrassment. He also discovered, that he was a firm believer in the philosopher's stone and the water of life. He was, therefore, just the man upon whom an adventurer might fasten himself. Kelly thought so too; and both of them set to work, to weave a web, in the meshes of which they might firmly entangle the rich and credulous stranger. They went very cautiously about it; first throwing out obscure hints of the stone and the elixir; and, finally, of the spirits, by means of whom they could turn over the pages of the Book of Futurity, and read the awful secrets inscribed therein. Laski eagerly implored that he might be admitted to one of their mysterious interviews with Uriel and the angels; but they knew human nature too well to accede at once to the request. To the Count's entreaties they only replied by hints of the difficulty or impropriety of summoning the spirits in the presence of a stranger; or of one who might, perchance, have no other motive than the gratification of a vain curiosity: but they only meant to whet the edge of his appetite by this delay, and would have been sorry indeed if the Count had been discouraged. To show how exclusively the thoughts both of Dee and Kelly were fixed upon their dupe, at this time, it is only necessary to read the introduction to their first interview with the spirits, related in the volume of Dr. Casaubon. The

entry made by Dee, under the date of the 25th of May 1583, says, that when the spirit appeared to them, "I, [John Dee], and E. K. [Edward Kelly], sat together, conversing of that noble Polonian Albertus Laski, his great honour here with us obtained, and of his great liking among all sorts of the people." No doubt they were discussing how they might make the most of the "noble Polonian," and concocting the fine story with which they afterwards excited his curiosity, and drew him firmly within their toils. "Suddenly," says Dee, as they were thus employed, "there seemed to come out of the oratory, a spiritual creature, like a pretty girl, of seven or nine years of age, attired on her head, with her hair rolled up before, and hanging down behind; with a gown of silk, of changeable red and green, and with a train. She seemed to play up and down, and seemed to go in and out behind the books; and, as she seemed to go between them, the books displaced themselves, and made way for her."

With such tales as these they lured on the Pole from day to day; and at last persuaded him to be a witness of their mysteries. Whether they played off any optical delusions upon him; or whether, by the force of a strong imagination, he deluded himself, does not appear; but certain it is, that he became a complete tool in their hands, and consented to do whatever they wished him. Kelly, at these interviews, placed himself at a certain distance from the wondrous crystal, and gazed intently upon it; while Dee took his place in corner, ready to set down the prophecies as they were uttered by the spirits. In this manner they prophesied to the Pole, that he should become the fortunate possessor of the philosopher's stone; that

he should live for centuries, and be chosen King of Poland; in which capacity he should gain many great victories over the Saracens, and make his name illustrious over all the earth. For this pose it was necessary, however, that Laski should leave England, and take them with him, together with their wives and families; that he should treat them all sumptuously, and allow them to want for nothing. Laski at once consented; and very shortly afterwards they were all on the road to Poland.

It took them upwards of four months to reach the Count's estates, in the neighbourhood of Cracow. In the mean time, they led a pleasant life, and spent money with an unsparing hand. When once established in the Count's palace, they commenced the great hermetic operation of transmuting iron into gold. Laski provided them with all necessary materials, and aided them himself with his knowledge of alchymy: but, somehow or other, the experiment always failed at the very moment that it ought to have succeeded; and they were obliged to recommence operations on a grander scale. But the hopes of Laski were not easily extinguished. Already, in idea, the possessor of countless millions, he was not to be cast down for fear of present expenses. He thus continued from day to day, and from month to month, till he was, at last, obliged to sell a portion of his deeply-mortgaged estates, to find aliment for the hungry crucibles of Dee and Kelly, and the no less hungry stomachs of their wives and families. It was not till ruin stared him in the face, that he awoke from his dream of infatuation —too happy, even then, to find that he had escaped utter beggary. Thus restored to his senses, his first thought was how to rid himself of his expensive visiters. Not wishing

to quarrel with them, he proposed that they should proceed to Prague, well furnished with letters of recommendation to the Emperor Rudolph. Our alchymists too plainly saw that nothing more was to be made of the almost destitute Count Laski. Without hesitation, therefore, they accepted the proposal, and set out forthwith to the Imperial residence. They had no difficulty, on their arrival at Prague, in obtaining an audience of the Emperor. They found him willing enough to believe that such a thing as the philosopher's stone existed, and flattered themselves that they had made a favourable impression upon him; but, from some cause or other -- perhaps the look of low cunning and quackery upon the face of Kelly -- the Emperor conceived no very high opinion of their abilities. He allowed them, however, to remain for some months at Prague, feeding themselves upon the hope that he would employ them: but the more he saw of them, the less he liked them; and, when the Pope's Nuncio represented to him, that he ought not to countenance such heretic magicians, he gave orders that they should quit his dominions within four-and-twenty hours. It was fortunate for them that so little time was given them; for, had they remained six hours longer, the Nuncio had received orders to procure a perpetual dungeon, or the stake, for them.

Not knowing well where to direct their steps, they resolved to return to Cracow, where they had still a few friends; but, by this time, the funds they had drawn from Laski were almost exhausted; and they were many days obliged to go dinnerless and supperless. They had great difficulty to keep their poverty a secret from the world; but they managed to bear privation without murmuring, from a conviction that if

the fact were known, it would militate very much against their pretensions. Nobody would believe that they were possessors of the philosopher's stone, if it were once suspected that they did not know how to procure bread for their subsistence. They still gained a little by casting nativities, and kept starvation at arm's length, till a new dupe, rich enough for their purposes, dropped into their toils, in the shape of a royal personage. Having procured an introduction to Stephen, King of Poland, they predicted to him, that the Emperor Rudolph would shortly be assassinated, and that the Germans would look to Poland for his successor. As this prediction was not precise enough to satisfy the King, they tried their crystal again; and a spirit appeared, who told them that the new sovereign of Germany would be Stephen of Poland. Stephen was credulous enough to believe them, and was once present when Kelly held his mystic conversations with the shadows of his crystal. He also appears to have furnished them with money to carry on their experiments in alchymy: but he grew tired, at last, of their broken promises, and their constant drains upon his pocket; and was on the point of discarding them with disgrace, when they met with another dupe, to whom they eagerly transferred their services. This was Count Rosenberg, a nobleman of large estates, at Trebona, in Bohemia. So comfortable did they find themselves in the palace of this munificent patron, that they remained nearly four years with him, faring sumptuously, and having an almost unlimited command of his money. The Count was more ambitious than avaricious: he had wealth enough, and did not care for the philosopher's stone on account of the gold, but of the length of days it would bring him. They

had their predictions, accordingly, all ready framed to suit his character. They prophesied that he should be chosen King of Poland; and promised, moreover, that he should live for five hundred years to enjoy his dignity; provided always, that he found them sufficient money to carry on their experiments.

But now, while fortune smiled upon them; while they revelled in the rewards of successful villany, retributive justice came upon them in a shape they had not anticipated. Jealousy and mistrust sprang up between the two confederates, and led to such violent and frequent quarrels, that Dee was in constant fear of exposure. Kelly imagined himself a much greater personage than Dee; measuring, most likely, by the standard of impudent roguery; and was displeased that on all occasions, and from all persons, Dee received the greater share of honour and consideration. He often threatened to leave Dee to shift for himself; and the latter, who had degenerated into the mere tool of his more daring associate, was distressed beyond measure at the prospect of his desertion. His mind was so deeply imbued with superstition, that he believed the rhapsodies of Kelly to be, in a great measure, derived from his intercourse with angels; and he knew not where, in the whole world, to look for a man of depth and wisdom enough to succeed him. As their quarrels every day became more and more frequent, Dee wrote letters to Queen Elizabeth, to secure a favourable reception on his return to England; whither he intended to proceed, if Kelly forsook him. He also sent her a round piece of silver, which he pretended he had made of a portion of brass cut out of a warming-pan. He afterwards sent her the warming-pan also, that she might convince herself that

the piece of silver corresponded exactly with the hole which was cut into the brass. While thus preparing for the worst, his chief desire was to remain in Bohemia with Count Rosenberg, who treated him well, and reposed much confidence in him. Neither had Kelly any great objection to remain; but a new passion had taken possession of his breast, and he was laying deep schemes to gratify it. His own wife was ill-favoured and ill-natured; Dee's was comely and agreeable: and he longed to make an exchange of partners, without exciting the jealousy or shocking the morality of Dee. This was a difficult matter; but, to a man like Kelly, who was as deficient in rectitude and right feeling as he was full of impudence and ingenuity, the difficulty was not insurmountable. He had also deeply studied the character and the foibles of Dee; and he took his measures accordingly. The next time they consulted the spirits, Kelly pretended to be shocked at their language, and refused to tell Dee what they had said. Dee insisted, and was informed that they were henceforth to have their wives in common. Dee, a little startled, inquired whether the spirits might not mean that they were to live in common harmony and good-will? Kelly tried again, with apparent reluctance, and said the spirits insisted upon the literal interpretation. The poor fanatic, Dee, resigned himself to their will; but it suited Kelly's purpose to appear coy a little longer. He declared that the spirits must be spirits, not of good, but of evil; and refused to consult them any more. He thereupon took his departure, saying that he would never return.

Dee, thus left to himself, was in sore trouble and distress of mind. He knew not on whom to fix as the successor to Kelly

for consulting the spirits; but at last chose his son Arthur, a boy of eight years of age. He consecrated him to this service with great ceremony, and impressed upon the child's mind the dignified and awful nature of the duties he was called upon to perform; but the poor boy had neither the imagination, the faith, nor the artifice of Kelly. He looked intently upon the crystal, as he was told; but could see nothing and hear nothing. At last, when his eyes ached, he said he could see a vague indistinct shadow; but nothing more. Dee was in despair. The deception had been carried on so long, that he was never so happy as when he fancied he was holding converse with superior beings; and he cursed the day that had put estrangement between him and his dear friend Kelly. This was exactly what Kelly had foreseen; and, when he thought the Doctor had grieved sufficiently for his absence, he returned unexpectedly, and entered the room where the little Arthur was in vain endeavouring to distinguish something in the crystal. Dee, in entering this circumstance in his journal, ascribes this sudden return to a "miraculous fortune," and a "divine fate;" and goes on to record that Kelly immediately saw the spirits, which had remained invisible to little Arthur. One of these spirits reiterated the previous command, that they should have their wives in common. Kelly bowed his head, and submitted; and Dee, in all humility, consented to the arrangement.

This was the extreme depth of the wretched man's degradation. In this manner they continued to live for three or four months, when, new quarrels breaking out, they separated once more. This time their separation was final. Kelly, taking the elixir which he had found in Glastonbury

Abbey, proceeded to Prague, forgetful of the abrupt mode in which he had previously been expelled from that city. Almost immediately after his arrival, he was seized by order of the Emperor Rudolph, and thrown into prison. He was released after some months' confinement, and continued for five years to lead a vagabond life in Germany, telling fortunes at one place, and pretending to make gold at another. He was a second time thrown into prison, on a charge of heresy and sorcery; and he then resolved, if ever he obtained his liberty, to return to England. He soon discovered that there was no prospect of this, and that his imprisonment was likely to be for life. He twisted his bed-clothes into a rope, one stormy night in February 1595, and let himself down from the window of his dungeon, situated at the top of a very high tower. Being a corpulent man, the rope gave way, and he was precipitated to the ground. He broke two of his ribs, and both his legs; and was otherwise so much injured, that he expired a few days afterwards.

Dee, for a while, had more prosperous fortune. The warming-pan he had sent to Queen Elizabeth was not without effect. He was rewarded, soon after Kelly had left him, with an invitation to return to England. His pride, which had been sorely humbled, sprang up again to its pristine dimensions; and he set out for Bohemia with a train of attendants becoming an ambassador. How he procured the money does not appear, unless from the liberality of the rich Bohemian Rosenberg, or perhaps from his plunder. He travelled with three coaches for himself and family, and three waggons to carry his baggage. Each coach had four horses, and the whole train was protected

by a guard of four and twenty soldiers. This statement may be doubted; but it is on the authority of Dee himself, who made it on oath before the commissioners appointed by Elizabeth to inquire into his circumstances. On his arrival in England he had an audience of the Queen, who received him kindly as far as words went, and gave orders that he should not be molested in his pursuits of chemistry and philosophy. A man who boasted of the power to turn baser metals into gold, could not, thought Elizabeth, be in want of money; and she, therefore, gave him no more substantial marks of her approbation than her countenance and protection.

Thrown thus unexpectedly upon his own resources, Dee began in earnest the search for the philosopher's stone. He worked incessantly among his furnaces, retorts, and crucibles, and almost poisoned himself with deleterious fumes. He also consulted his miraculous crystal; but the spirits appeared not to him. He tried one Bartholomew to supply the place of the invaluable Kelly; but he being a man of some little probity, and of no imagination at all, the spirits would not hold any communication with him. Dee then tried another pretender to philosophy, of the name of Hickman; but had no better fortune. The crystal had lost its power since the departure of its great high-priest. From this quarter then Dee could get no information on the stone or elixir of the alchymists, and all his efforts to discover them by other means were not only fruitless but expensive. He was soon reduced to great distress, and wrote piteous letters to the Queen, praying relief. He represented that, after he left England with Count Laski, the mob had pillaged his house at Mortlake, accusing him of being

a necromancer and a wizard; and had broken all his furniture, burned his library, consisting of four thousand rare volumes, and destroyed all the philosophical instruments and curiosities in his museum. For this damage he claimed compensation; and furthermore stated, that, as he had come to England by the Queen's command, she ought to pay the expenses of his journey. Elizabeth sent him small sums of money at various times; but, Dee still continuing his complaints, a commission was appointed to inquire into his circumstances. He finally obtained a small appointment as Chancellor of St. Paul's cathedral, which he exchanged, in 1595, for the wardenship of the college at Manchester. He remained in this capacity till 1602 or 1603, when, his strength and intellect beginning to fail him, he was compelled to resign. He retired to his old dwelling at Mortlake, in a state not far removed from actual want, supporting himself as a common fortune-teller, and being often obliged to sell or pawn his books to procure a dinner. James I. was often applied to on his behalf, but he refused to do anything for him. It may be said to the discredit of this King, that the only reward he would grant the indefatigable Stowe, in his days of old age and want, was the royal permission to beg; but no one will blame him for neglecting such a quack as John Dee. He died in 1608, in the eighty-first year of his age, and was buried at Mortlake.

THE TRUMPET OF VENUS

ENGLISH TEXT

Dr. John Dee

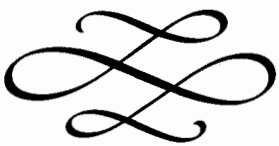
The Little Book Sacred to the Black Venus

The name VENUS *among the Stars was given to me by the Gods*
Soon an Infernal dweller is present until the TRUMPET *sounds*
Behold the Daemon groans, subdued by the power of the SIGN
Well done! You return from the enemy an honored conqueror.

THE TRUMPET OF VENUS

that is

THE Invocation or summonings of Six Spirits existing under the Dominion of Venus, where is taught a method of completing the Seal of Venus and Her Trumpet, Circles, a Composition, the particular names of the Spirits, their Invocations and Sigils with their preparation. The consecration of the book, rites of operation. The banishing of the Spirits along with still many other things to be observed in this work.



John Dee
Sends Many Greetings to the Lovers of the Magical Art.

IT IS NEITHER our intent nor the Purpose of our little book to treat of the various definitions or divisions or Types or even the multitude of practices of the Black Arts. For in truth many authors have written much about this subject, although few authors have written few things clear and accurate; they have rather written volumes that are really very difficult in regards to comprehension and practice.

But the Trumpet we sing of here, Dear Reader, through its sound the Six Spirits which are subject to the Dominion of Venus are stirred forth to their dances. They oftentimes are stirred forth by me by the rule and method just as I have been taught.

For before all else it is necessary to use the Invocation particular to whichever Spirit you are calling. For not otherwise will they appear, and although I do not deny that they are able

to be compelled to do so through strong conjurations (as like effective chains), still this is not to be done without great labor or through very difficult, tedious, and ample circumstances. If truly you have the knowledge of this Invocation—that is, of the names and summon-ings or the appropriate words by which the spirits are called forth and ruled by the very Angels of the Planets themselves—and if you do not lack the remaining requisites given in our little book, soon both without delay, noise, or terror and with every phantasm far removed you will be able to try to compel the spirit to assume a human form.

For you should know that the good angels have been placed over the evil spirits by God Thrice-Greatest and Best so that they should rule over them; on account of which when something is commanded by a good Spirit to a bad one, the former orders and calls the latter by means of his own capable invocation, and this perhaps may be in a language not particular to us mortals, or even comprehensible to us.

Among learned men there are indeed various opinions about this, but there is nothing certain as of yet. For indeed truly the greatest Creator of all things placed a certain Character and name upon every created thing just as it is said "He who numbers the multitude of the Stars and gives names to all things." (Psalm 146). However all the evil Daemons had names and sigils placed upon them by the Highest Creator when previously they were Angels and Stars in heaven; and through these same names and sigils it is wholly necessary to summon and compel them, by which means we are able to summon even the good angels, just as elsewhere I have taught and demonstrated.

This aforementioned science has been piously practiced by the ancient Hebrew and Chaldean Fathers and by many others, and may also be practiced nowadays by pious men. For therefore the Sciences are revealed: *Magic*, *Qabala*, and *Negromancy*, which previously flourished not a little among the Egyptians, Persians, and Arabs; when it was also practiced in a depraved, usurped, and deformed manner, in that men would willingly give themselves over into the hands of evil Daemons by means of blasphemous pacts, which certainly is horrible to hear.

On account of this most vile abuse this Art was piously forbidden by the Church and by the Secular Authorities, and for this reason one can find exceedingly few suitable books concerning its practice.

Therefore this our Trumpet, acquired by peculiar study, we desire to share with you faithfully for a good purpose, and by no means for your ruin (which arises from its abuse alone), and we bequeath it to you so that you may use it for your own good and to your advantage—e.g., for the finding of hidden treasures, for journeys, for Business, for Navigation at sea, for war, and for similar things which the Spirits are able to do for you and be of service to you. Practice and experience will be sufficient to teach you.

Beyond that are given other invocations or summonings of the Spirits which are made through their highest Princes which they have among themselves; but these obey with great difficulty, not otherwise than with great noise and by appearing in a most terrifying form, and not without great danger to the Operator.

Therefore this our Invocation of the Spirits, concerning which we are about to write, is particular to Venus; and for this reason it is called by us "The Trumpet of Venus", since indeed the evil Daemons are almost all subjected to the Angels of the Seven Planets, which Daemons however have been placed in this little book and are considered to be under the Dominion of Venus. Wherefore the book is entitled by us "A Little Book of Venus", and indeed it is to be consecrated to that Planet. We have now made a beginning towards this book's description, and we advise that you diligently listen and pay attention to the rest of it. Farewell!

Completed and written in London
in the year 1580, on the 4th of June.

Chapter One

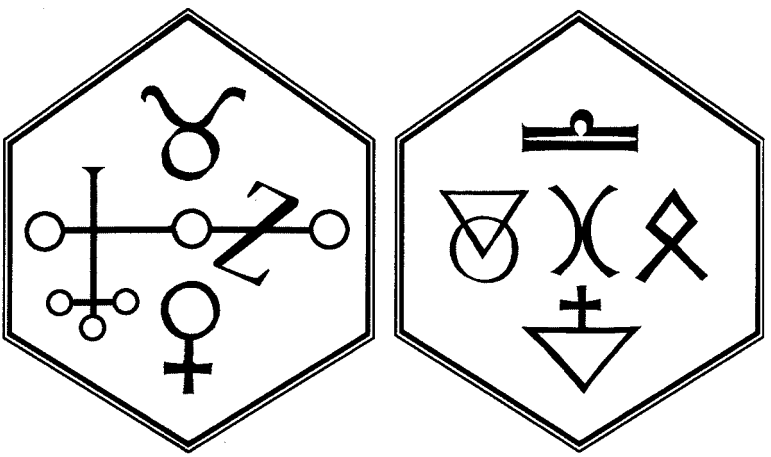
In what manner the Seal or Character
of Venus is to be prepared.

THE first requisite for our Negromantic operation is the sigil of Venus which now is to be prepared as follows. ℭLet a piece of new Cyprian copper be taken which never has been used for anything else before. From this let a plate be cut in the size of the figure drawn a little bit below, and let it be cut according to the particular number of the planet—that is to say, into sex angles. On this is to be engraved with an iron or steel instrument the new and clean character. This is to be done however on the day of Venus in the third or tenth hour of night from the setting of the sun. If the space of one hour is not sufficient, then the next hour is to be awaited—that is, the tenth hour. For it is only permissible to do this in the hours of Venus and indeed (which again is to be noted) during the new moon; wherefore if in a single night in the two prescribed hours the sigil of Venus is not able to be completed, then the

next new moon is to be awaited. After the sigil is completed, it is to be fumigated on the very day and hour of Venus.

Let the fumigation be by the following types: Vervain, myrtle, and musk.

Let it be wrapped up in a new linen cloth and again in the aforementioned time of the day and hour of the new moon let it buried at night in the earth in the powers of the flowing water. Let it be unearthed on the following day and in the hour of Venus. Let it be preserved for the opportunity of the operation.

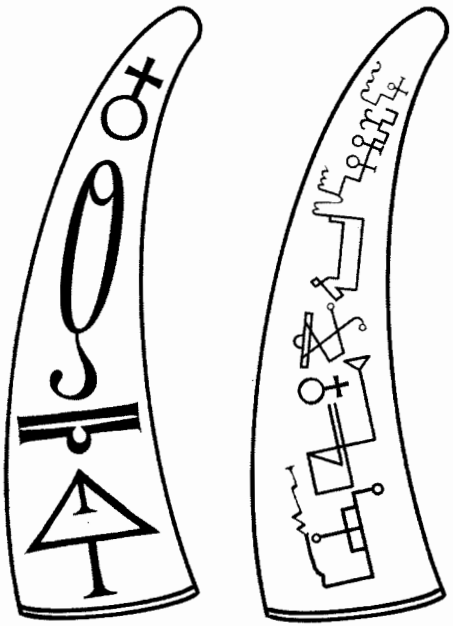


The Sigils of Venus

Chapter Two

In what manner the Horn of Venus is to be made.

LET A HORN be taken from a live bull, and let Vitriol which has been dissolved in vinegar made from wine be taken. Let the horn be washed and purified by the Vitriol. Using the aforementioned steel instrument let the characters be carved as shown in the following illustration. One must make certain that the entire preparation of the Horn, including the time which it is torn from the bull must be in the time, day and hour of Venus, just as was done in preparing the Sigil. Afterwards, it is enveloped in smoke, wrapped in linen, and buried together with the Sigil of Venus, then later unburied and preserved for later use.



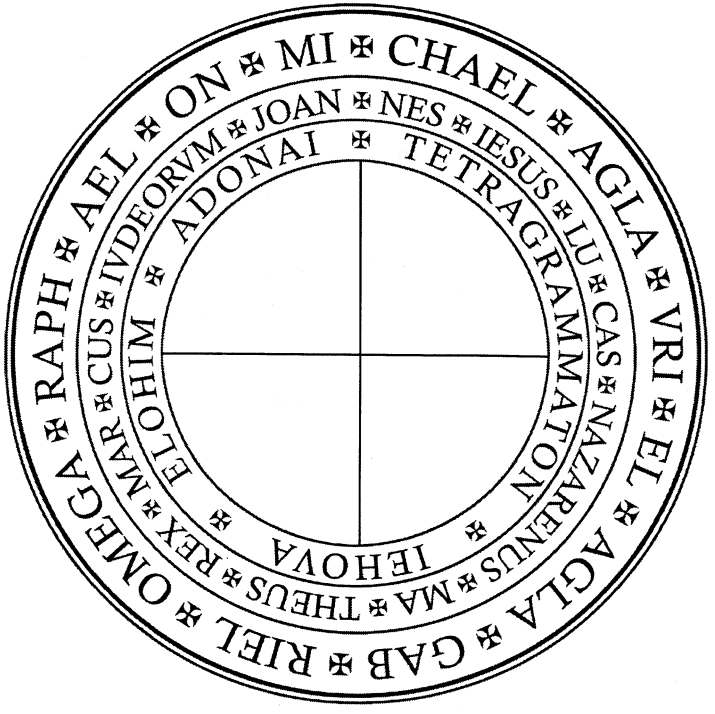
The Trumpet of Venus.

Chapter Three

In what manner the Circle is to be made.

BEFORE we proceed to the Invocation or summoning of the Spirits we must treat of the composition of the circle, by which all Negromancers always make use of in their operations just as a very strong fortress, in order to protect themselves from the snares of the Daemons. The composition of circles varies, however; some operators complete the circle in their houses with chalk, coals, or colors; some operators exorcising in forests or crossroads use a sword or certain staffs; but others complete the circle from parchment with an inscription of the Divine names, which method we ourselves elect for our own operation, and we leave this design to the rather fortunate reader just as we have left all the other necessary preparations. And indeed, for the sake of the fulfilling the scope of our little book we do include here the form and plan of the circle.

Therefore let parchment or virgin paper be taken, and let three circles be cut from it, to the breadth of a thumb. Let the first circle be of the size of six feet in diameter, and let the other two be narrower than the first by two or three fingers in width. Afterwards, in the aforementioned times and hours of Venus let the divine Names be inscribed with paints as shown in the following diagram. Finally let the finished circle be fumigated and let it guarded for use by burying it in the earth and letting it alone there.

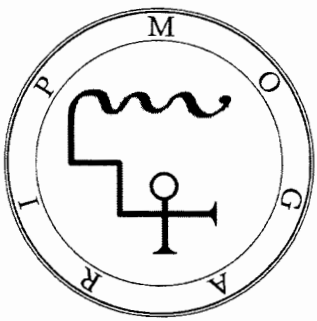


The form of the Circle.

Chapter Four

The Invocations of the Spirits, the names particular to them, and in what manner their Sigils are to be made.

The Name of the First Spirit is Mogarip.

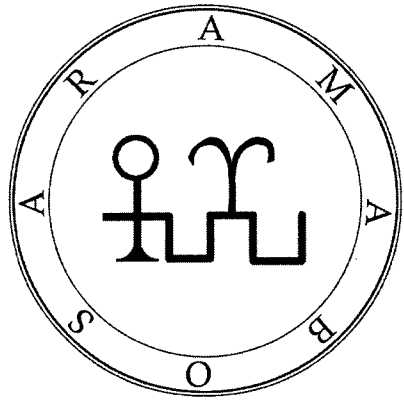


His Sigil.

His Invocation.

Mogarip! Mogarip! Mogarip!
Hamka Temach Algazoth Syrath
Amilgos Murzocka Imgat
Alaja Amgustaroth Horim Suhaja
Mogarip! Mogarip! Mogarip!

The Name of the Second Spirit is Amabosar.

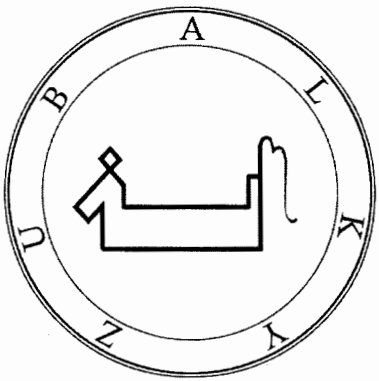


His Sigil.

His Invocation.

Amabosar! Amabosar! Amabosar!
Pharynthos Egayroth Melustaton
Castotis Mugos Nachrim
Amabosar! Amabosar! Amabosar!

The Name of the Third Spirit is Alkyzub.

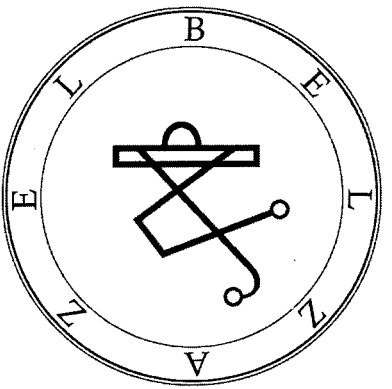


His Sigil.

His Invocation.

Alkyzub! Alkyzub! Alkyzub!
Mergastos Hajagit Agaschar Asmodit
Burgum Zephar Largon Cherip
Galgadim Uriach
Alkyzub! Alkyzub! Alkyzub!

The Name of the Third Spirit is Belzazel.

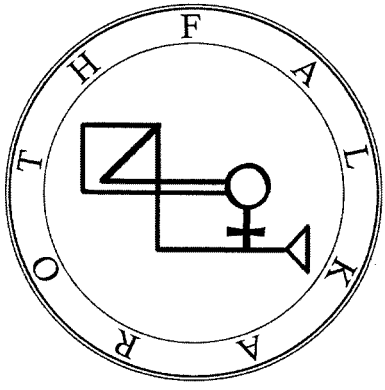


His Sigil.

His Invocation.

Belzazel! Belzazel! Belzazel!
Thittersa Zapkyos Brusiat Algior
Soryam Ferozim Abdizoth Mulosin
Belzazel! Belzazel! Belzazel!

The Name of the Fifth Spirit is Falkaroth.

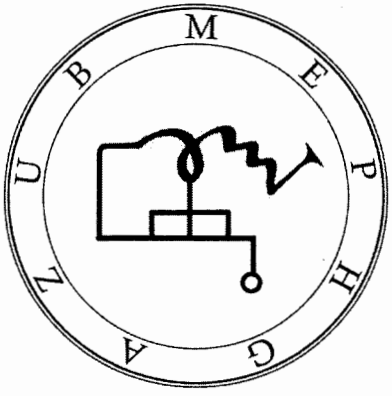


His Sigil.

His Invocation.

Falkaroth! Falkaroth! Falkaroth!
Hymelion Lothaia Estachar Indos
Nomirim Hamach Felogon
Morgoseos Angar Arastus
Falkaroth! Farkaroth! Farkaroth!

The Name of the Sixth Spirit is Mephgazub.



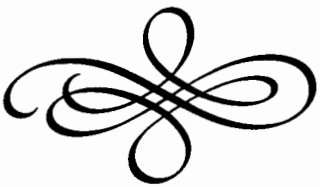
His Sigil.

His Invocation.

Mephgazub! Mephgazub! Mephgazub!
Samanthos Garamtin Algaphonteos
Zapgaton Osachfat Mergaim
Hugal Zerastan Alcasatti
Mephgazub! Mephgazub! Mephgazub!

In What Manner The Sigils of the Spirits Are to be Made.

LET green Wax be mixed with soot, and from this mixture let little round chips be formed, and let the Sigil of whatever Spirit is to be invoked be carved onto these with a steel instrument. Let these things be done in a similar manner as the aforementioned preparations were done—in the time, day and hour of Venus, after which the Sigils are to be fumigated, then buried and let alone, preserved for the operation.



In What Manner That Little Book Is To Be Consecrated.

THE little book (in which the names and invocations of the spirits are to be inscribed) must be consecrated beforehand, as undoubtedly the ancient Magi did, who so instituted the consecration of similar books such that merely by opening the book the spirits would be greatly compelled to manifest, which however seems to us to be exceedingly dangerous, especially if such a book were to fall into the hands of men ignorant of this art. Wherefore our little book may be consecrated in the following manner.

Let the little book be made from parchment, on which let the character of Venus be inscribed and if it is pleasing, also a certain image representing the figure of this planet, with the sign of Venus above its head. Let the little book be entitled: *A Little Book Sacred to the Black Venus.*

Before the invocation of the spirits let there be inscribed in Red ink "The Trumpet of Venus", according to the Form and function of this little book of ours, which has been consecrated by myself and given to posterity with all other things appurtenant, in as much as fortune might have given all these things to you. The whole of the little book ought therefore to be written during the oftentimes before said times of Venus, for which is further required a feather from a dove and ink which has prepared from copper-sulfate water and which has been used be no one else. Also the operator is able to use a red or green color as he pleases, since these colors are wholly pleasing to our Planet.

After the little book has been made and written let it be fumigated. Then let Vitriolic water be taken with which the hand is to be filled, and the book baptized with it, saying:

I consecrate you, O little black book, to Venus
Let the Trumpet of Venus be your name
Let it be terrible and well known
To all the dwellers of the Underworld.

O Great Prince of Heaven Anael!
I humbly ask that you strengthen this book,
And let it be washed in your spring
For your eternal honor.

In the hours of Venus,
let the Dæmon inscribed therein
Fly hither quickly if this Trumpet sounds
And do that which I desire, though unwilling
Let him stand hither peaceably!

After this is done the book is again to be fumigated, and then wrapped in either a green or red cloth. Let it be buried in the earth with the other items, and at the prescribed time be unearthed and preserved for use.

In What Manner the Operation Is To Be Carried Out

F all of these aforesaid things have been prepared aright and are all ready at hand, and the operator has tested himself sufficiently, and has prepared himself so that he is capable and courageous (for this operation requires a man both dauntless and high-minded), in the same time which has often before been indicated—that is, in the hour and night of Venus—let him go to a place secure from any human disturbances; or let him go to his house, or better yet into a wood and crossroads deserted and unfrequented. There let the operator construct the circle and hang the seal of Venus over his neck. Let him then kindle the incense and begin to summon the Spirit from the assigned number chosen by him. Let the summoning of the spirit though be announced by the Trumpet of Venus, and let him call the Spirit by its own name, both at the beginning of the summoning and again at the end, but always with some pause.

Now let the operator welcome the arriving spirit with the following:

Hail, noble and obedient Spirit (here let the Spirit be called by his own name)*! I command you by the name Adonai and by this Seal* (here let the operator show the Seal to the Spirit) *of the angel Anael, chief ruler of the sphere of Venus, so that you show yourself quietly and peaceably, and that you fulfill my will in all of the demands which I shall give you. This I charge you again by God the Father, the Son, and the Holy Spirit, and by the Triumphant Lord Jesus Christ who is coming to judge the world by fire.*

After this, the Spirit will ask the Operator why he has been summoned, and what it is that the Operator wishes. Let then the Operator state clearly and distinctly what it is that he wants. Here it is to be noted that if the Spirits show themselves in any way obstinate, the Seal of Venus should be taken and placed over the fire or over the coals upon which the incense has been lit, or if incense is not being used (as at this point it is not necessary) let the Seal be held over a burning candle so that it becomes warm, and then let it be placed over the Sigil of the spirit which is being summoned. By doing this the spirits are greatly tormented, and they will ask the operator to stop torturing them; and they will no longer refuse to carry out his wishes.

Still let the Operator be not excessive in his requests and desires; for I may advise that you not perchance arouse the anger of the Divine Godhead. Nor should the Operator display an inconstant or hesitant mind to the wily Spirits; still less should he accept conditions of service proposed by them. But after he shall have given the spirits his commands with a

strong and constant mind, let him consider their pretended difficulties or even threats to be as nothing, lest he lose his dominion over the Spirits.

Nor must the Operator any less beware lest he use the assistance of the spirits for impious and wicked ends, toward which indeed the Spirits lend themselves all the more promptly; and thus indeed does the soul lie open to the greatest harm, for while the operator seeks to exercise his power over the Daemons he hands over his soul into their horrible possession. Wherefore again, in a few words, we faithfully urge that anyone and everyone refrain from the abuse of this art. But if the Spirits fulfill the commands or will of the Operator, they are to be licensed to depart as follows.

The Banishing of the Spirits

Let the banishing be done just as the invocation, through the trumpet of Venus, with these words:

Norcados Fenoram Anosiren (let the spirit be called once by his own name and continue): *Oparciim Amosan Zezaphilos Aspairath Anthyras Zyriffon.*

After these words are heard, the Spirits will disappear, and it is then permissible for the operator to leave the Circle after making a benediction and giving thanks.

What Are Further To Be Observed In This Operation

IF AN experiment is to be done with companions let only the Operator himself call and speak to the Spirits, and let the others observe silence. But if the Spirits are commanded to bring coins or treasure, the operator must lay the Seal of Venus atop the coins or Treasure and afterwards empty the Treasure from its container, and transfer it into a new container that has previously been blessed and fumigated.

With these words then we finish our little book. But you, Dear Reader! Beware of abusing that which has been written here, lest you forget something, and if you do anything do it wisely, with a calm and steady mind, and this book will be of usefulness and solace to you.

But there remains only one thing, that we warn you in the event of a successful operation to be mindful to give alms

to the poor, and so both in this life and in the next you will be blessed, and it will be propitious to us all when He whose Kingdom does not end will have come to judge the living and the dead.

TRANSCRIPTION
OF WARBURG MS. FHB 510

Richard Brzustowicz

Transcription of Warburg MS FHB 510

Libellus Veneri | Nigro Sacer | [*device of a woman, more or less unrobed, bare-breasted and bellied, blonde hair, bare-armed and legged; shoulders and genitals covered by a cloak-a brown robe, standing in a bluish green patch of bare ground with nettles (?) nearby, in her left hand a scroll, in her right a horn, on her head a six-pointed star and in it the sign of Venus. On the horn is the design in figure 1; on the scroll, that of figure 2. The index finger of the left hand rests on the b, pointing downward. All of the words in the title are in sepia except for "veneri". Beneath the figure & ground, written in red, is the following,*]

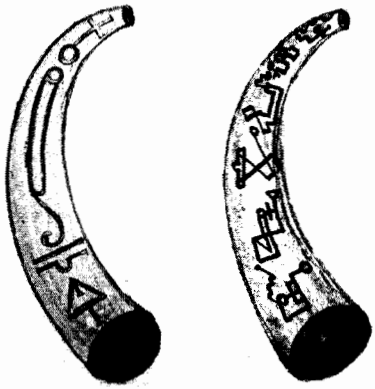
Est venus a Superis mihi datum nomen in Astris Incola mox Stigius dum Tuba cantat adest Subditus et Dæmon signi virtute gemiscit Euge! anima mactus victor ab hoste redis. | [2] | [*All in red:*] TUBA VENERIS | id est | Vocatus sive Citationes sex spi- | rituum sub Veneris dominio ex- | istentium ubi

docetue Methodus per | ficiendi Sigillum Veneris Eiusque | Tubam Circuli Compositio Nomina | propia Spirituum Eorum voca- | tus & Sigilla cum horum præpa- | ratione. Libri consecratio! Opera- | tionis fitus. Spirituum Valedi- | ctio. cum aliis ad huc | pluribus in | opere ob- | servan- | dis. | Johannes | [3] | Johannes Dee | Amatoribus | Artis Magicæ | S.P.D. | [*preceding text on this page in red sepia*] Non da variis Negromanticæ Artis vel defi- | nitionibus vel divisionibus vel speciebus | vel etiam multifaria ejusdem praxi hic scri- | bendi nostra intentio Scopusque Libelli nostri | est quippe quam plurimi de his quam pluri- | ma pauci tamen pauca clara ac vera quin | potius tum captu tibi canimus | Amece Lectori! per ejus Sonum sex ve- | neris Dominio subjecti Spiritus ad chore- | as excitantur citantur ad normam & mo- | dum a me ipso prout edoctus sum sepe sepius exercitatum. Citanti enim tibi Dæmones | ante omnia vocatus Spiritui cuivis pro- | [4] | prius necesse est secus haut quaquam compare | bunt quam vis eus per fortes conjurationes | ceu efficacia vincula cogi posse non negaverim | non tamen sine ingenti Labore aut circumstan- | tiis prolixus amplivaquis & difficillimus. | Si vero huis vocatus id est nominum ac citationem seu vocabulorum propriorum quibus | spiritus ab ipsis Planetarum Angelis adva- | cantur Imperantur tibi notitia est nec requisi- | tis reliquis in hoc Libello nostro assignatis | careueris mox & sine mora strepitu terrore | ac phantasmate omni Longè remote citates â | te Spiritus in forma humana comparere | coactos experieris. Scire enim te opor- | tet bonos Dee tropt. Maximalis præ- | positos esse Spiritibus ut in illos domin- | tue qua propter si â spiritu bono malo alicu | præcipoetur quidquam hunc ille

competenti | sue vocatu vocat jubetque licet forte in Lingua mor- | talibus | [**5**] | talibus nobis haud propria quinime incogni- | ta inter Doctores variæ quidem de ea opininio- | nes certitude autem hactenus nulla. Ve- | rum enim vero Creator omnium Maximus | omni Creaturæ certum imposuit Characterem | nomenque ut pote qui numerat multitudinem | stellarum et omnibus eis nomina vocat. | [ψ, *Psi*] al. CXLVI. Omnes autem mali Dæmo- | nes quum Angeli stallaque antecedente fue- | rint in cœlis nomina signaque illa summo | Creatore imposita ad in huc dum retinent atque | per hæc ipsissima illos citare & compellere | omnio necessarium est quo modo etiam bonos | Angelos advocate possumus prout alibi do- | cui & demonstravi: scientiuam hanc præfatam | ab antiquis Patribus Israëliticis Chal- | deis aliisque pluribus pie exercitatam ac hodiedum â piis hominibis practicandam. | e pinde enim revelata sunt | scientiæ: | Magia | [**6**] | Magia Cabala & Negromantia quae postiore apud | Egyptos Persas & Arabes non parum floruit | kicet execrandum in modum usurpata deprrava- | ta Lacerata hominibus per sacrilega pacta | in Dæmoniorum malorum mancipia sese spon- | te tradentibus quod certè horrendum auditu | esti propter pessimum igitur hunc abusum ab | Ecclesia & Secularibus Magistratibus hæc | Ars piè est interdicta atque ideo paucissimos | idoneos de ejus praxi Libros reperire fas | est. Tubam ergo hancce nostram studio pecu- | liari adeptam fideliter tibi in bonum tamen | finem nequaquam autem in tuum interitum | (si quid ex sola abusione nanciscitur:) communica- | tam Legatamque volumus it pro bono tui ea | utaris & commodo v:g: ad Levandos thesauros | absconditos ad itinera ad Mercaturam

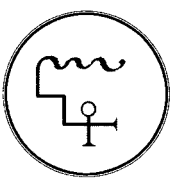
ad Na- | vigationem ad bellum & similia ad quæ spi- | ritus prodesse tibi & inservire possunt uti | praxis | [**7**] | Praxis & experimenta satis docebit. Dantur | ceteroquin alii ad huc Vocatus seu Citationes | spirituum quæ fiunt per supremes illorum | Principes inter semet ipsos habentes sed | hi valde difficulter obediunt haud aliter | quam cum ingenti strepitu & humore in for- | ma maxime terribili comparented non si- | ne ingenti Operatoris periculo. | Hic noster proinde Vocatus spirituum de quo scripturi sumus Veneri propius est | & ideo a nobis tuba veneris nuncupatus | siquidem mali Dæmones septem Planeta- | rum Angelis vix non omnes sunt subjecti | qui autem huic insterti sunt Libello sub Ve- | neris duntaxat computtantur Domino ex | quo capite Libellus Veneris & nobis fu- | it intitulatus quin etiam isti Planetæ con- | secrandus est ad cujus descriptionem jam | initium facimus reque ad cuncta diligen- | [**8**] | ter auscultare & attendere monemus. | Vale! | Perfectum scriptumque Londini | Anno MDLXXX | pridie Nonis | Junij. | Tubæ | [**9**] | Tubæ Veneris | Caput pri- | mum | Quomodo Sigillum sive Cha- | racter Veneris | perficien- | dus. [*illustration in red; rest in sepia*] Primum ad Negromanticam hanc operationem | nostram requisitum sigillum Veneris est quod | modo sequenti præparandum. | Accipiatur Pars æris Cyprii novi & nunqu | usati perficiatur ex eo in magnitudine figuræ | paulo post delineatæ Lamina quæ scindi de- | bet secundum Planetæ numerum sibi propri- | um: id est in sex Angulos: cui deinde instru- | mento ferreo vel chalybeo nova pariter & | mundo character insculpatus fiat autem | hoc in die [*Venus*] in tertia & decima ho- | [**10**] | ra ã A occasu numeranda. Si unius horæ spati- | um non

suffecerit expectandum est usque ad | alteram id est decimam horam in Veneris | enim duntaxat fieri licet horis & quidem | (:quod rersus notandum:) in novilunio qua- | re si una nocte [*Venus*] in præscrtiptis | horis sigillum perfici nequit pari xatione | expectandum est usque ad alterum novilu- | nium. Perfectum ex post sigillum infume- | tur in ipsissima die & hora [*Venus*] | Fumigum fiat ex speciebus: | Verbena Puscia & Musco. | involvatur postea in Lintheum Novum at- | que iterum in tempore prædicto novilu- | nii diei horaque noctu | defodiatur in terram | pe- | nes aquam fluen- | tem effodiatur in | subsequenti die | & | [**11**] | & hora [*Venus*] pariter de nocte | scveturque pro ope- | rationis oper- | tunita- | te. | [*hexagons are bluish green, with red designs*] | Caput | [**12**] | Caput secundum | Quomodo Tuba Ve | neris fit præ- | paran- | da. Accipiatur Cornu ex Tauro vivo dein su- | matur Vitriolum in aceto vineo Liquefactû | cum quo abluatur purgaturque Cornu. quo | facto prædicto Instrumento Chalybeo cui- | cis parti inscuplantur Characteres uti | in mox sequenti adumbratione extant. tota | autem hæc prædicta cornu præparatio in | cluso tempore in quo id ex temporibus diebus & horis | [*Venus*] fieri debet quod bene notandum est. in- | fumetur postea ac involatur in Linthe- | [**13**] | um atque unacum Sigillo [*Venus*] infodiatur ef- | fodi | atur & in usum con- | servatur. | Tuba Veneris. | [*two sides of horn pictured with sigils to be inscribed:*]

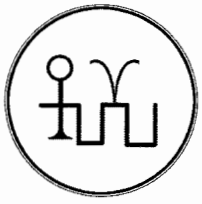


Caput | [14] | Caput terti | um | Quomodo Circulus | facien- | dus. Antequam ad Spirituum Vocatum seu Ci- | titiones progrediamur de Circuli compositi- | ones nobis agendum erit ut pote quo Negro- | mantici omnes in suia sempter utantur ope- | rationibus per hunc tanquam per fortissi- | mum munimentum contra Dæmonum in | sidiationes. Compositio autem Circulork | multifaria est: aliqui operantes in aedi- | bus & coloribus: nonnulli in sylvis | vel biviis exorxisantes faciunt gladio | vel certis baculis: Alii vero conflici- | unt Circulum ex pergamento cum inscri- | [15] | ptione Divinorum nominum quam & nos ad no- | stram operationem e legimus prout etiam | fortunatiori heredi cum cacteris requisitis | omnibus jamjam confectum reliquimus | nec non formam ejus & rationem pro libel- | li nostri ordine & integritate hic adjung- | mus. Accipiate ergo pergamentum sive | charta virginea scindatur ex eo in Latitudi- | ne pollicari tres Circuli. primus in amplitudine sex pedum reliqui duobus vel | tribus digitis angustius. post modum in præfixis temporibus horusque [*Venus*] No- | mina

Divina cum coloribus inscriban- | tur uti in subsequenti Circuli viden- | tur figura. Circulus postqu | confectus infumetur ac de- | fossu in terram hic in- | termittente ad usu | custodia- | tur. | Forma | [**16**] | Forma Circuli. [*Four sepia circles. The outer circle has in it, clockwise from the sepia cross to the top, "+ chael +* AGLA *+ Vri + el +* AGLA *+ Gab + riel +* OMEGA *+ Raph + ael +* ON *+ mi." The second middle circle goes: "+ nes +* IESUS *+ Lu + cas +* NAZARENUS *+ Ma + theus +* REX *+ Mar + cus +* IVDEORVM *+ Joan". The inner circle: "+* TETRAGRAMMATON *+* IEHOVA *+* ELOHIM *+* ADONAI*." The underlined pieces are in red; the rest are in sepia.*] Caput | [**17**] | Caput Quartum | Vocatus Spirituum eorum nomi- | na propria horumque signa | quomodo sint fa- | cienda Nomen primi spiritus. | Mogarip. | Sigillum. | [*in a circle, the figure below, both in sepia.*] Vocatus: | Mogarip! ... Mogarip! ... Mogarip! ... | hamka Temach Algazoth syrath Amil- gos Murzocka Imgat Alaja Am- | gustaroth Horim Suhaja Mogarip! ... Mogarip! ... Mogarip! ...



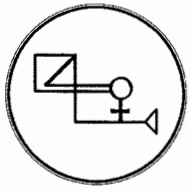
Nomen | [**18**] | Nomen Secundi | Spiritus: | Amabosar | Sigillum. | [*The following figure, in a circle.*] | Vocatus: Amabosar! ... Amabosar! ... Amabosar! | Pharynthes Egayroth Melu- | staton Castotis Mugos | Nachrim Amabosar! ... | Amabosar! ... | Amabosar!



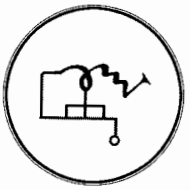
Nomen | [**19**] | Nomen Tertij | Spiritus | Alkyzub | Sigillum. | [*The figure below, in a circle.*] | Vocatus. | Alkyzub! ... Alkyzib! ... Alkyzub! ... | Margastos Hajagit Agaschar | Asmodit Burgum Ze- | phar Largon Cherip | Galgadim Vtiach | Alkyzub! ... | Alky- | zub! ... Alkyzub! ...

Nomen | [**20**] | Quarti | spiritus. | Belzazel | sigillum. | [*The figure below, in a circle.*] | Vocatus: | Velzazel! ... Belzazel! ... Belzazel! ... | Thittersa Zapkyos Brusiat | Algior Soryam Ferosim | Abdizoth Mulosin | Belzazel! ... Bel- | zazel! ... Belzazel! ...

Nomen | [**21**] | Quinti | Spiritus: | Falkaroth | Sigil-lum. | [*The following figure below, in a circle.*] | Vocatus: | Falkaroth! ... Falkaroth! ... Falkaroth! ... | Hy-melion Lothaira Estacher Jindos | Nomirim Hamach Falogon | Morgaseos Angar Ara- | stus Falkaroth! ... | Falkaroth! ... | Fal- | karoth! ...



Nomen | [**22**] | Sexti | Spiritus: | Mephgazub | Sigillum. | [*The figure below, in a circle.*] | Vocatus: | Mephgazub! ... Mephgazub! ... Meph- | gazub! ... Samanthros Jaramtin Al- | gaphonteos Zapgaton Osachfat Mer- | gaim Hugai Zerastan Alca- | salti Mephgazub! ... | Mephgazub! ... Meph- | gazub! ... |



Quomodo | [**23**] | Quomodo hæc Sigilla | Spirituum | sint facienda. | Accipiatus cera viridis cui misceatur | de fulgine. Fiant ex ea assule rotundæ | inscranturque in eas instrumento cha- | lybeo sigillum jujusce spiritus | qui citari intenditur. Fiant | hæc sicut cætera ante | dicta similis ratione | in tempore die & | hora [*Venus*] suffitus | cum de fossu hic | intermittatur | verum ad o- | pus custo- | diatur. | Quomodo | [**24**] | Quomodo Libellus | iste sit con- | se ran- | dus. | Libellus (:cui spirituum nomina & vo- | catus inscripti sunt :) | antecedenter con- | secratur necesse est: uti nimirum anti- | qua fecerunt Magi qui similium Libro- | rum consecrationem ita instituere ut ap- | periendo duntaxat Librum Spiritus mox comparere coëgissent quod tamen | nobis nimium videtur periculo sum | præsertim si taliæ Liber infortuito in ma- | nu hominum penitus hanc artem ingo- | rantium ex Pergamento cui im- | primus insignatur character [*Venus*]

& si Li- | bet | [**25**] | bet Imago quædam Planetæ hujus figu- | ram repræsentans cum [*Venus*] signo supter | Caput ejus Libellus intituletur: Libel- | us Veneri nigræ sacer. Ante Vocatk | spirituum sexibatur in Rubrica Tuba | Veneris ad Normam hujus nostri libel- | li qui â me est si secud fortuna | hæc omnia tibi as manus decreberit. | Integer proinde penna ex | columba atque attramentum calcan- | to compusitum & anemine usatum etiam viridi rubeoque coloro pro libi- | tu uti potest, nam hi colores Pla- | netæ nostro omnino grati sunt. | Libellus postquam compositus & | [**26**] | conscriptus est infumecitur. dein | accipiatur aqua Vitrioli cum | qua manus implentur | & liber bapti | cetur dicen- | do: tremens sitque bene notum | omnibus orci. | Ô magne Princeps Anaël Olympi! | Te rogo supplex robora volumen | tuo qui perenni semper honori | fonte lavatur | Veneris horis Dæmon ut inscriptus | advolet velox hac si Tuba cantat | quæ volo præstat, faciat invitus | Placidus adsta! | Hoc | [**27**] | Hoc facto rursum Libellum infumetur | atque in pannum vel viridum vel rubk | involvetur subdatus supter terram | cum cæteris rebus & in tem- | pore præscripto effodia- | tur & pro usu con- | secratur. | Quomodo Operatio | instituenda | sit. | Si omnia hæc antedicta tandem rite | præparata promptaque ad manus fe- | erint atque operator sese ipsum satis | probaverit præparaveritque idone- | um & animosum (:proiti idimper- | territum magnanimumque omnio | desiderat virum :) accedat in eodem | sæpe | [**28**] | sæpe indicato tempore hora & nocte [*Venus*] | locum ab omni hominum perturbatio- | ne securum vel in ædibus vel melius | in sylvis biviisque absitis atque | desertis disponat ibi circulum & su- | spendat sigillum [venus]

super collum | faciat fumigium & incipiat citare | spiritum ex numero assignate â se ele- | ctum. Totum autem vocatum per [*Venus*] | Tubam pronunciet vocetque spiri- | tum suo nomine tum ab initio citati- | onis tum in fine sed semper cum ali- | qua pausa. Advenientem spri- [*sic*] | tum salutet modo sequenti: | Salve nobilis ac obediente spiritus (:nominetur hic spiritus suo nomine :) | Impero tibi per tremendum nom | Adonai & per sigillum! | (:monstret spiritui sigillum :) Angeli | Anaëlis | [**29**] | Anaëlis Principis Regentis Planetæ | Veneris ut quietem te exhibeas & tranquillum atque in omnibus quæ tibi man- | daturus sum voluntatem meam ad im- | plens. hoc tibi iteratò præcipio, per | Deum Patrem Filium & Spiritum San- | ctum & per Triumphatorem Domini- | num Jesum Christum qui | venturus est judicare seculum per ignem. | Post hæc spiritus Magistrum inter- | rogabit quare fuerit citatus? quid- | nam præcipiat? & desideret atque | hoc Magister clare & distincte de- | nominet. ubi notandum quod si spi- | ritus in aliquibus pertinaces se- | se ostenderent, accipiatus sigillk | [*Venus*], detus super ignem vel carbones | cum quibus fumigium factum est, vel | [**30**] | vel si fumigio non utatur (:sicut etiam | adeo necessarium non est:) porriga- | tur Sigillum super candelam ardentem | ut fiat calidum et imponatur super il- | lud Sigillum istius Spiritus qui cita- | tur per hoc enim enormiter crucian- | tur Spiritus et rogabunt Magistru[m] | ut cesset illos tormentare & non am- | plius resistere ad implere ejus vo- | luntatem. Non tamen in petitionibus & desideriis Magister nimium exce- | dat, sua serim ne forte Divini numi- | nis iram provocet nec inconstantem | astutis us monstret spiritibus aut | vaticillantem nec minus conditio- | nes ab iis proponendas

acceptet. | Sed animo forti ac constanti petitio- | nibus â se spiritibus semel proposi- | tiæ | [**31**] | tiæ insistat & spirituum forte simulta- | neas difficultates vel etiam minas | nauci floccique faciat sæcus Dominii | sui in spiritus frustraretur. Non mi- | nus cavendum est, ne spirituum assisten- | tia pro perpetrandis impiis ac scele- | ratis facinoribus utatur ad quod qui- | dem eo promptiores sæpæ ostenderent, | spiritus: verum sic summum sane ani- | ma pateretur detrimentum nam dum | suum in Dæmones vellet exertere | Dominium animam suam in horrendu[m] illorum traderet mancipatum. qua- | re paucis rursum de omni abusu artis hujus cunctos & singulos | fideliter dehortamur. Quod si ita- | que spiritus mandata seu voluntа- | tem magistri adimpleverint licen- | tientur modo sequenti: | Valedictio | [**32**] | Valedictio | spiritu- | um. Hæc fit sicut vocatus per Tubam [*Venus*] | hisce verbis: | Norcados Fenoram Anosiren (:vocetur hic spiritus suo nomine semel & pergatur:) | Oparchim Amosan Zezaphilos Aspa- | irath Anthyras Zyriffon. | His auditis spiritus mox fient invisi- | biles. | et Magistro facta pro Libitu benedictio- | ne e circulo egredi | est dicitum. | Quæ | [**33**] | Quæ ulterius ad | huc in operatio- | ne observan- | da sunt. Sicum sociis fiat experimentum Ille | tantum unicus loquatur spiritibus, | qui Magistrum agit, & illos advocat, reliqui omnes silentium observent. | Quod si spiritus ad adferendum Thesau- | ros et nummos compellantur sic pecu- | niis vel Thesauro imponi debet, sigil- | lum [*Venus*] ex post evacuetur Thesaurus | ex vasibus suis & in aliud vas novum | prius perfurmatum & benedictum trans- | feratur. Hisce igitur Libello nostro finem imponimus. Tu vero amice Le- | ctor! de ejus abusu cave quæ hic scri- | pta sunt bene

perpende ne quid obli- | viscaris | [34] | viscaris attendas & si quid agis prudenter | agas atque animo imperterrito | constan- | ti perficias & magno tibi erit utilitati | | & solatio. | Ast unicum adhuc restat te admoneamus | ut in bono operis successu pauperum | quam optime benefaciendo sis memor- | e sic tum in hac tum in altera vita be- | atus eris & propitius erit omnibus | nobis ille qui venturus est judi- | care vivos & mortuos cu- | jus regni non erit | Finis.

THE TRUMPET OF VENUS

LATIN TEXT

Dr. John Dee

Libellus Veneri Nigro Sacer

Est VENUS *a Superis mihi datum nomen in Astris*
Incola mox Stygius dum TUBA *cantat adest*
Subditus En Dæmon SIGNI *virtute gemiscit*
Euge! animi mactus victor ab hoste redis.

TUBA VENERIS

id est

OCATUS sive Citationes Sex Spirituum sub Veneris dominio existentium, ubi docetur Methodus perficiendi Sigillum Veneris Eiusque Tubam, Circuli, Compositio, Nomina propris Spirituum, Eorum Vocatus et Sigilla cum horum præparatione. Libri consecratio, Operationis Ritus. Spirituum Valedictio cum aliis adhuc pluribus in opere observandis.

Joannes Dee
Amatoribus
Artis Magicæ
S.P.D.

Non de variis Negromanticæ Artis vel definitionibus vel divisionibus vel Speciebus vel etiam multifaria ejusdem praxi hic scribendi nostra intentio Scopusque Libelli nostri est, quippe quam plurimi de his quam plurima pauci tamen pauca clara ac vera quin potius tum captu tum praxi difficillima scripsere volumina. Sed Tuba hic tibi canimus Amice Lectori per cujus Sonum Sex Veneris Dominio subjecti Spiritum ad choreas excitantur citantur ad normam et modum à me ipso prout edoctus sum saepe saepius exercitatum.

Citanti enim tibi Daemones ante omnia Vocatus Spiritui cuivis proprius necesse est. Secus haud quaquam comparebunt quamvis eos per fortes conjurationes ceu efficacia vincula cogi posse non negaverim non tamen sine ingenti labore aut circumstantiis prolixis amplivaguis et difficillimis.

Si vero hujus Vocatus, id est nominum ac citationum seu vocabulorum propriorum, quibus Spiritus ab ipsis Planetarum Angelis advocantur imperantur tibi notitia est nec requisitis reliquis in hoc Libello nostro assignatis carueris mox et sine mora strepitu terrore ac phantasmate omni longe remoto citatos â te Spiritum in forma humana comparere coactos experieris.

Scire enim te oportet bonos â Deo teropt. Max. malis praepositos esse Spiritibus ut in illos dominentur; qua propter si â Spiritu bono malo alicui praecipietur quidquam hunc ille competenti suo vocatu vocat jubetque, licet forte in lingua mortalibus nobis haud propria quin imo incognita.

Inter Doctores variae quidem de ea opinionem certitudo autem hactenus nulla. Verum enim vero Creator omnium maximus omni creaturae certum imposuit Characterem nomenque utpote qui numerat multitudinem Stellarum et omnibus eis nomina vocat. ψ al. CXLVI. Omnes autem mali Daemones, quum Angeli Stellaeque antecedenter fuerint in coelis, nomina Signaque illis â Summo creatore imposita adhuc dum retinent atque per haec ipsissima illos citare et compellere omnino necessarium est, quo modo etiam bonos Angelos advocare possumus, prout alibi docui et demonstravi.

Scientiam hanc praefatam ab antiquis Patribus Israëliticis Chaldeis aliisque pluribus pie exercitatam ac hodiedum â piis hominibus practicandam. Exinde enim revelatæ sunt Scientiæ: Magia, Qabala et Negromantia, quæ posterior apud Aegyptos, Persas et Arabes non parum floruit, licet execrandum in modum usurpata, depravata lacerata, hominibus per Sacrilega pacta in Dæmoniorum malorum mancipia se se sponte tradentibum

quod certe horrendum auditu est. Propter pessimum igitur hunc abusum ab Ecclesia et Secularibus Magistratibus hæc Ars piè est interdicta atque ideo paucissimos idoneos de ejus praxi libros reperire fas est.

Tubam ergo hancce noctram studio peculiari adeptam fideliter tibi in bonum tamen finem nequaquam autem in tuum interitum (:qui ex soli abusione nanciscitur:) communicatam legatamque volumus ut pro bono tui ea utaris et commodo v:g: ad levandos thesauros absconditos ad itinera ad Mercaturam ad Navigationem ad bellum et similia ad quæ Spiritus prodesse tibi et inservire possunt uti. Praxis et experientia satis docebit. Dantur ceteroquin alii adhuc vocatus seu citationes Spirituum quæ fiunt per supremos illorum Principes inter semet ipsos habentes sed hi valde difficulter obediunt haud aliter quam cum ingenti strepitu et in forma maxime terribili comparentes non sine ingenti Operatoris periculo.

Hic noster proinde Vocatus Spirituum de quo scripturi sumus Veneri proprius est et ideo à nobis Tuba Veneris nuncupatur siquidem mali Dæmones Septem Planetarum Angelis vix non omnes sunt subjecti qui autem huic inserti sunt Libello sub Veneris duntaxat computantur Dominio ex quo capite Libellus Veneris â nobis fuit intitulatus quin etiam isti Planetæ consecrandus est ad cujus descriptionem jam initium facimus teque ad cuncta diligenter auscultare et attendere monemus. Vale!

Perfectum Scriptumque Londini
Anno MDLXXX. Pridie Nonis Junij.

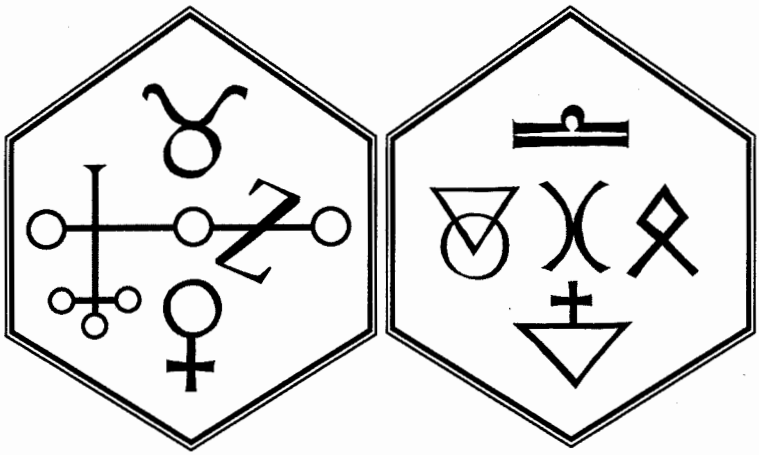
Tubæ Veneris Caput Primum

Quodmodo Sigillum sive Character Veneris pediciendum.

PRIMUM ad Negromanticam hanc operationem nostram requisitum Sigillum Veneris est quod modo sequenti præparandum. Accipiatur Pars æris Cyprii novi et nunquam usati perficiatur ex eo in magnitudine figuræ paulo post delineatæ Lamina quæ scindi debet secundum Planetæ numerum sibi proprium, id est in sex Angulos: cui deinde instrumento ferreo vel chalybeo nova pariter et munda Character insculpatur fiat autem hoc in die de nocte in tertia et decima hora â occasu numeranda. Si unius horæ spatium non suffecerit expectandum est usque ad alteram id est decimam horam in Veneris enim duntaxat fieri licet horis et quidem (:quod rursus notendum:) in novilunio, quare si una nocte in duabus præscriptis horis sigillum perfici nequit pari ratione expectandum est usque ad alterum novilunium. Perfectum ex post Sigillum infumetur in ipsissima die et hora.

Fumigium fiat em Speciebus: Verbena puscia* et Musco.

Involvatur postea in lintheum novum atque iterum in tem-pore prædicto Novilunii diei horæque noctu defodiatur in terram penes aquam fluentem effodiatur in subsequenti die et hora pariter de nocte serveturque pro operationis oportunitate.



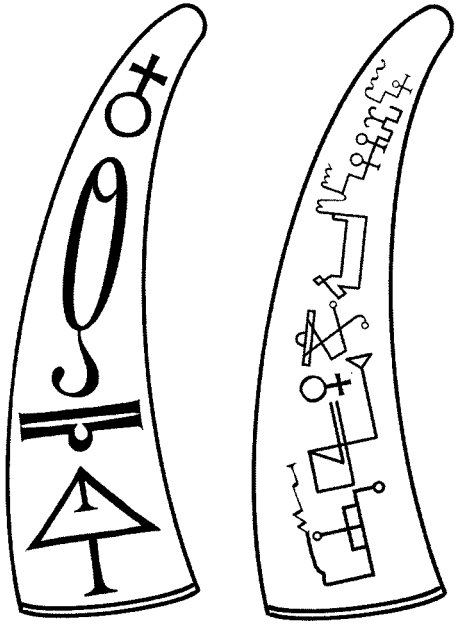
Sigillum Veneris

* This appears to be a slip of the pen; no herb of this name is found in any classical or Medieval Latin lexicon. Meier (1990) considers that *posia* or *pausea* (a kind of olive), or *ruscus* (wild myrtle) may have been intended. I guessed myrtle, as Agrippa gives it as a Venusian herb and the combination of it with the other two herbs appears to me to produce a satisfactory scent. —M.P.

Caput Secondum

Quomodo Tuba Veneris sit præparanda.

ACCIPIATUR Cornu em Tauro vivo dein sumatur Vitriolum in aceto vineo liquefactum cum quo abluatur purgaturque Cornu, quo facto predicto Instrumento Chalybeo cuivis parti insculpantur Characteres uti in mox sequenti adumbratione extant. Tota autem hæc prædicta Cornu præparatio incluso tempore in quo id ex tauro abripitur, pari ratone ac de Sigillo antecedenter indicatum est in temporibus diebus et horis fieri debet quod bene notandum est. Infumetur postea ac involvatur in lintheum atque unacum Sigillo infodiatur, effodiatur et in usum conservetur.



Tuba Veneris.

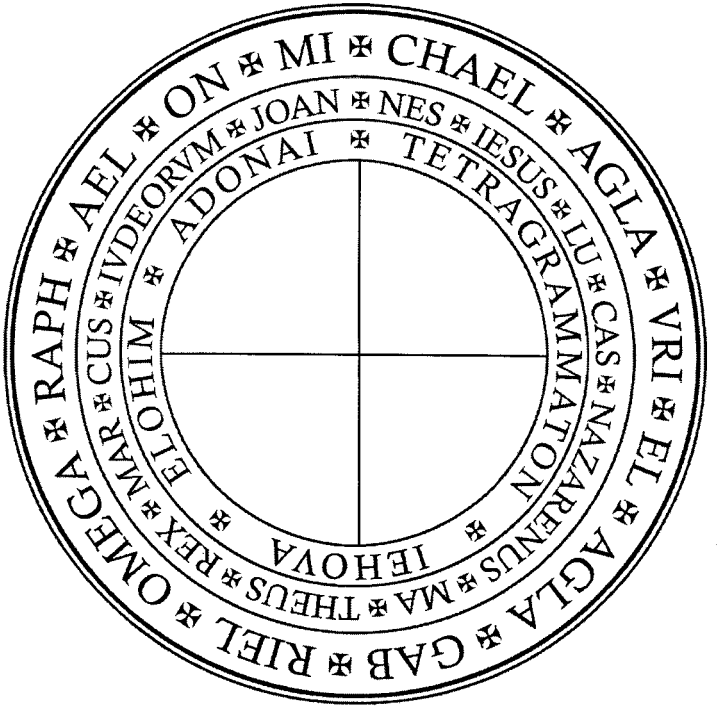
Caput Tertium

Quomodo Circulus faciendus

NTEQUAM ad Spirituum Vocatum seu citationem progrediamur de circuli compositione nobis agendum erit, utpote quo Negromantici omnes in suis semper utantur operationibus per hunc tanquam per fortissimum munimentum contra Dæmonum insidiationes sese tuentes. Compositio autem circulorum multifaria est, aliqui operantes in ædibus eundem perficiunt crete carbonibus et coloribus; nonnulli in sylvis vel biviis exorzisantes* faciunt gladio vel certis baculis; Alii vero conficiunt circulum ex pergamento cum inscriptione Divinorum nominum, quem et nos ad nostram oporationem elegimus, prout etiam fortunatiori hæredi cum cæteris requisitis omnibus jamjam confectum reliquimus, nec non formam ejus et rationem pro libelli nostri ordine et integritate hic adjungimus.

*This is obviously a simple misspelling of the participle *exorcizantes*. —M.P.

Accipiatur ergo pergamentum sive charta virginea, scindantur ex eo in latitudine pollicari tres circuli. primus in amplitudine sex pedum reliqui duobus vel tribus digitis angustius, postmodum in præfixis temporibus horisque Nomina divina cum coloribus inscribantur uti in subsequenti Circuli videntur figura. Circulus postquam confectus infumetur ac defossu in terram hic intermittente ad usum custodiatur.

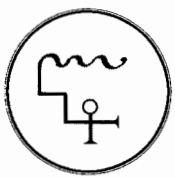


Forma Circli.

Caput Quartum

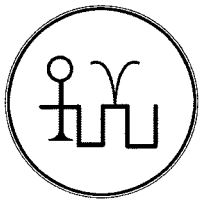
Vocatus Spirituum eorum nomina propris horumque signa quomodo sint facienda.

Nomen primi Spiritus.
Mogarip.
Sigillum.



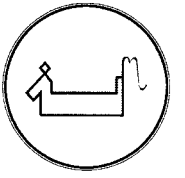
Vocatus:
Mogarip! Mogarip! Mogarip! Hamka Temach Algazoth Syrath Amilgos Murzocka Imgat Alaja Amgustaroth Horim Suhaja Mogarip! Mogarip! Mogarip!

Nomen secundi Spiritus: Amabosar.
Sigillum.



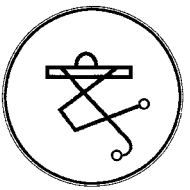
Vocatus:
Amabosar! Amabosar! Amabosar!
Pharynthos Egayroth Melustaton
Castotis Mugos Nachrim
Amabosar! Amabosar! Amabosar!

Nomen Tertij Spiritus. Alkyzub.
Sigillum.



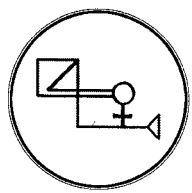
Vocatus:
Alkyzub! Alkyzub! Alkyzub!
Mergastos Hajagit Agaschar Asmodit
Burgum Zephar Largon Cherip
Galgadim Uriach
Alkyzub! Alkyzub! Alkyzub!

Nomen Quarti Spiritus: Belzazel.
Sigillum.



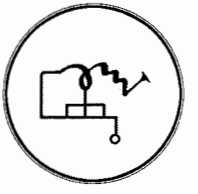
Vocatus:
Belzazel! Belzazel! Belzazel!
Thittersa Zapkyos Brusiat Algior
Soryam Ferozim Abdizoth Mulosin
Belzazel! Belzazel! Belzazel!

Nomen Quinti Spiritus: Falkaroth.
Sigillum.



Vocatus:
Falkaroth! Falkaroth! Falkaroth!
Hymelion Lothaia Estachar Indos
Nomirim Hamach Felogon
Morgoseos Angar Arastus
Falkaroth! Farkaroth! Farkaroth!

Nomen Sexti Spiritus: Mephgazub.
Sigillum.



Vocatus:
Mephgazub! Mephgazub! Mephgazub!
Samanthos Garamtin Algaphonteos
Zapgaton Osachfat Mergaim
Hugal Zerastan Alcasatti
Mephgazub! Mephgazub! Mephgazub!

Quomodo hæc Sigilla Spirituum sint faci-enda

ACCIPIATUR Cera viridis cui misceatur de fuligine, fiant ex ea assulæ rotundæ inseranturque in eas instrumento chalybeo Sigillum hujusce Spiritus qui citari intenditur. fiant hæc sicut cætera antedicta simili ratione in tempore die et hora suffitus cum defossu hic intermittatur verum ad opus custodiatur.

Quomodo Libellus iste sit consecrandus.

LIBELLUS (:cui Spirituum nomina et Vocatus inscripti sunt:) antecedenter consecretur necesse est: uti nimirum antiqui fecerunt Magi qui similium librorum consecrationem ita instituere ut apperiendo duntaxat librum spiritus max comparere coëgissent, quod tamen nobis nimium videtur periculosum præsertim si talis liber infortuite in manus hominum hanc artem penitus ignorantium incidat.

Quare libellum nostrum sequenti consecrare libuit modo. Fiat Libellus ex Pergamento cui imprimis insignatur Character et si libet Imago quædam Planetæ hujus figuram repræsentans cum Signo super Caput ejus. Libellus intituletur: Libellus Veneri nigræ Sacer. Ante Vocatum Spirituum scribatur in Rubrica Tuba Veneris ad Normam hujus nostri Libelli, qui â me ipso consecratus atque cum reliquis omnibus appertinentiis posteritati relictus est, si secus fortuna hæc omnia tibi ad manus

decreverit. Integer proinde libellus in sæpe dictis temporibus conscribi debet ad quod ulterius requiritur penna ex columba atque attramentum calcanto compositum et a nemine usatum etiam viridi rubeoque colore pro libitu uti potest, nam hi colores Planetæ nostro omnino grati sunt.

Libellus postquam compositus et conscriptus est infumicetur. dein accipiatur aqua Vitrioli cum qua manus impleatur et liber bapti[z]etur dicendo.

Veneri nigrum te Sacro libellum,
Veneris esto Tuba tibi nomen,
incolis tremena sitque bene notum
omnibus orci.

O Magne Princeps Anaël Olympi!
Te rogo supplex robora Volumen
tuo qui perenni semper honori
fonte lavatur.

Veneris horis Dæmon ut inscriptus
advolet velox hæc si Tuba cantat
qua volo præstet, faciat invitus.
Placidus adsta!

Hoc facto rursum Libellus infumetur
atque in pannum vel viridum vel rubrum
involvetur, subdatur supter terram
cum cæteris rebus et in tem-
pore præscripto effodia-
tur et pro usu con-
servetur.

Quomodo Operatio instituenda sit

I OMNIA hæc antedicta tandem rite præparata promptaque ad manus fuerint atque operator se se ipsum satis probaverit præparaveritque idoneum et animosum (:pro uti id imperterritum magnanimumque omnino desiderat virum:) accedat in eodem sæepe indicato tempore hora et nocte locum ab omni hominum perturbatione securum vel in ædibus vel melius in Sylvia biviisque absitis atque desertis, disponat ibi circulum et uupendat Sigillum super collum, faciat fumigium et incipiat citare Spiritum ex numero assignato a se electum. Totum autem Vocatum per Tubam pronunciet vocetque Spiritum suo nomine tum ab initia citationis tum in fine sed semper cum aliqua pausa.

Advenientem Spiritum salutet modo sequenti:

Salve nobilis ac obediens Spiritus (: nominetur hic Spiritus suo nomine :) Impero tibi per tremendum nomen Adonai

et per hoc Sigillum (: monstret Spiritui Sigillum :) Angeli Anaëlis Principis Regentis Planetæ Veneris ut quietem te exhibeas et tranquillum atque in omnibus quæ tibi mandaturus sum voluntatem meam adimpleas. Hoc tibi iterato præcipio per Deum Patrem Filium et Spiritum Sanctum et per Triumphatorem Dominum Jesum Christum qui venturus est judicare seculum per ignem.

Post hæc Spiritus Magistrum interragobit quare fuerit citatus, quidnam præcipiat? et desideret atque hoc Magister clare et distincte denominet. ubi notandum quad si Spiritum in aliquibus pertinaces sese ostenderent, accipiatur Sigillum, detur super ignem vel carbones cum quibus fumigium factum est, vel si fumigio non utatur (:sicut etiam adeo necessarium non est:) porrigatur Sigillum super candelam ardentem ut fiat calidum et imponatur super illud Sigillum istius Spiritus qui citatur per hoc enim enormiter cruciantur Spiritus et rogabunt magistrum ut cesset illos tormentare et non amplius resistant adimplere ejus voluntatem.

Non tamen in petitionibus et desideriis Magister nimium excedat, suaserim ne forte Divini Numinis iram provocet; nec inconstantem astutis us monstret spiritibus aut vaticillantem nec minus conditiones ab iis proponendas acceptet. Sed animo forti ac constanti petitionibus â se Spiritibus semel propositis insistat et Spirituum forte simultaneas difficultates vel etiam minas nauci floccique faciat secus Dominii sui in Spiritus frustraretur.

Non minus cavendum est, ne Spirituum assistentia pro perpetrandis impiis ac sceleratis facinoribus utatur ad quod quidem eo promptiores se se ostenderent Spiritus: verum

sic summum sane anima pateretur detrimentum nam dum suum in Dæmones vellet exercere Dominium animam suam in horrendum illorum traderet mancipatum. Quare paucis rursum de omni abusu artis hujus cunctos et singulos fideliter dehortamur. Quod si itaque Spiritus mandata seu voluntatem Magistri adimpleverint licentientur modo sequenti:

Valedictio Spiritu-um.

Hæc fit sicut Vocatus per Tubam ♀
hisce verbis:

Norcados Fenoram Anosiren (:vocetur hic Spiritus suo nomine semel et pergatur:) *Oparcliim Amosan Zezaphilos Aspairath Anthyras Zyriffon.*

His auditis Spiritum mox fient invisibiles.
et magistro facta pro libitu benedictio-
ne e Circulo egredi
est licitum.

Quæ ulterius ad huo in operatione observanda sunt.

Si cum sociis fiat experimentum Ille tantum unicus loquatur Spiritibus, qui Magistrum agit, et illos advocat, reliqui omnes silentium observent. Quod si Spiritus ad adferendum Thesauros et nummos compellantur sic pecuniis vel Thesauro imponi debet, Sigillum ex post evacuetur Thesaurus ex vasibus suis et in aliud vas novum prius perfurmatum et benedictum transferatur.

Hisce igitur libello nostro finem imponimus. Tu vero amice Lector! de ejus abusu cave quæ hic scripta sunt bene perpende ne quid obliviscaris attendas et si quid agis prudenter agas atque animo imperterrito et constanti perficias et magno tibi erit utilitati et solatio.

Ast unicum adhuc restat te admoneamus ut in bono operis successu pauperum quam optime benefaciendo sis memor. Et

sic tum in hac tum in altera vita beatus eris at propitius erit omnibus nobis ille qui venturus est judicare vivos et mortuos cujus Regni non erit Finis.

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James Banner

Selected Manuscript Bibliography

Sloane MS. 8.
Aldaraia, sive Soyga. Begins: 'Qui conjunctioni naturae passus intendunt, et qui.'

Sloane MS. 78.
Contains an excerpt from Dee's *Liber mysteriorum sextus et sanctus.* A partial transcription of the first few leaves of MS. 3189 without any tables. The same material is also to be found in *Mysteriorum Liber Quintus* in Sloane MS. 3188, *Liber misteriorum sextus et sanctus, Nine great coelestial keys or angelicall invocations.*

Sloane MS. 307.
Misidentified in the BL catalog as *The cabalistic treatise, called Clavicula Salomonis, translated into English;* this actually contains what is probably a manuscript copy of *A True & Faithful*

Relation. It begins with a description of the Tablet of Earth.

Sloane MS. 719.
William Shippen's transcription of Dee's *A True & Faithful Relation*, corrected against the original manuscript, 1683.

Sloane MS. 1782., f.31.
Horoscope, 1527

Sloane MS. 2575.
Contains fragments of **Sloane MS. 3189**.

Sloane MS. 2599.
Copy of **Sloane MS. 3189**.ff. 1-45. *Liber misteriorum sextus et sanctus* with tables [Parts of Dr Dee's work on Angels, copied from MS. Sloane 3189.] ff.46-49.Preface and notes by John Michael Faustius, to the *Introitus apertus ad occulsum Regis Palatium, a Philaletha*, discussing the subject of the real name and the country of the author Philalethes.

Sloane MS. 3188.
This manuscript contains six separate books:

Mysteriorum Liber Primus
Diaries, December 22, 1581 to March 15, 1582.

Mysteriorum Liber Secundus
Diaries, March 6, 1582 to March 21, 1582.

Mysteriorum Liber Tertius.
Diaries, April 28, 1582 to May 4, 1582.

Quartus Liber Mysteriorum

Diaries, November 15, 1583 to November 21, 1583.
Liber Mysteriorum Quintus
Diaries, March 23, 1583 to April 18, 1583.
Quinti Libri Mysteriorum Appendix
Diaries, April 20, 1583 to May 23, 1583.

Sloane MS. 3189.
Contains *Liber Mysteriorum Sextus and Sanctus* in Edward Kelly's handwriting.

Sloane MS. 3190.
A copy of the *True Relation* with notes.

Sloane MS. 3191.
This manuscript consists of three separate books:
49 Claves Angelica, Anno 1584 Cracovice
Liber Scientice Auxilii et Victoria, Terrestris
De Heptarchia Mystica

Sloane MS. 3645.
A seventeenth-century English translation of **Ashmole MS. 1790**.

Sloane MS. 3677.
Elias Ashmole's copy of **Sloane MS. 3188**.

Sloane MS. 3678.
Elias Ashmole's copy of **Sloane MS. 3191**.

Cotton Appendix XVLI, Parts 1 & 2.

This manuscript contains thirteen separate books, viz.;

Liber Mysteriorum (et Sancti) parallelus Novalisque
Diaries, May 28, 1583 to July 4, 1583

Liber Peregrinationis Prime Videlicet A Mortlaco
Diaries, September 21, 1583 to March 13, 1584

Mensis Mysticus Saobaticus Pars primus ejusdem
Diaries, April 10, 1584 to April 30, 1584

Libri Mystici Apertorii Cracoviensis Sabbatici
Diaries, May 7, 1584 to May 22, 1584

Libri Septimi Cracoviensis Mystici Sabbatici
Diaries, May 23, 1584 to July 12, 1584

Libri Cracoviensis Mysticus Apertorius Præterea Pro mium Madimianum
Diaries, July 12, 1584 to August 15, 1584

Mysteriorum Pragensium Liber Primus Cæsareusque
Diaries, August 15, 1584 to October 8, 1584

Mysteriorum Pragensium Confirmatio
Diaries, December 20, 1584 to March 20, 1585

Mysteriorum Cracoveinsium Stephanicorum Mysteria Stephanica
Diaries, April 12, 1585 to June 6, 1585

Unica Action, quce Pucciana vocetor
Diaries, August 6, 1585 to September 6, 1585

Liber Resurrectionis Prague, Pactum sev Fcrdus Sabbatismi
Diaries, April 30, 1586 to January 21, 1587

Actio Tertia Trebonce Generalis
Diaries, April 4, 1587 to May 23, 1587

Jesus, Omnipotens sempiterne & une Deus
Diaries, March 20, 1607 to September 7, 1607

Cotton Appendix MS. XLVI.
Elias Ashmole's copy of Dee's 'Spiritual Diaries'

Bodleian Library MS. Add. C. 194.
Paper. viii + 88 pages. In Latin. written in more than one hand. *Catalogus Librorum Bibliotheca (Externæ) Mortlacensis D. Joh. Dee, a 1583 6 Sep.* This is a list of bound books, both printed and manuscripts, in Dr John Dee's library at Mort-lake. It is probably a copy of **Trinity College Cambridge MS. O. iv.20**, or **British Library MS. Harley 1879**. Almost all the MSS are marked 'T' or 'Fr'. Pp 12b -e should follow p. 44, but only 145 of the MSS. are here described, some leaves being lost at end.

Bodeleian MS. 908.
Another manuscript version of Dee's *Aldaraia sive Soyga.*

Bodleian Library MS. e Mus. 63 (3652).
In English Welsh and Latin. Comprised of two manuscripts written in the 16th century in England. Alchemical treatises and poems, and Welsh pieces. f1.; *Liber T[home] N[orton] qui intitulatur Ordinale secretorum,* with a Latin and English preface. beg. 'Liber iste Clericis', 'To the honour of God one, in Persons three': the text beg. 'Maystrye full mervellous and archimaystrye': Norton's Ordinall, with notes, partly by Dr. John Dee.

Bodeleian MS. 8465aa.
Collation of his printed actions with spirits with the original MSS. by Elias Ashmole.

Bodeleian MS. 8460.
Papers concerning the actions (Ashmole).

Bodeleian MS. 8461.
Papers concerning the actions (Ashmole).

Bodeleian MS. 8462.
Papers concerning the actions (Ashmole).

Bodeleian MS. 487.
Notes from his f fifth book of Mysteries (Ashmole).

Ashmole MS. 422, art. 2.
Notes copied by Elias Ashmole from Dee's fifth *Book of Mysteries.*

Ashmole MS. 423, f. 294.
A transcript of some notes Dr. Dee had entered in Stoffler's *Ephemerides*, beginning 1543 and ending 1556.

Ashmole MS. 487.
The *Ephemerides Novæ* of Johannes Stadius with Dr. Dee's marginalia, between January 1577 and December 1600.

Ashmole MS. 488.
The *Ephemerides Cœlestium Motuum* of Io. Antonius Maginus with Dr. Dee's marginalia, between February 1585 and March/April 1601.

Ashmole MS. 580.
Elias Ashmole's transcription of Dr. Dee's *Compendious Rehearsal* with notes and cross-references.

Ashmole MS. 1788.
Various papers relating to the action, compiled by Ashmole.

Ashmole MS. 1790.
Ashmole's observations and recollections concerning Dee's magical work.

Harleian MS. 6986, fo. 45.
Doctor Dee's letter to Queen Elizabeth regarding the defeat of the Spanish Armada.

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MANUSCRIPT FHB 510

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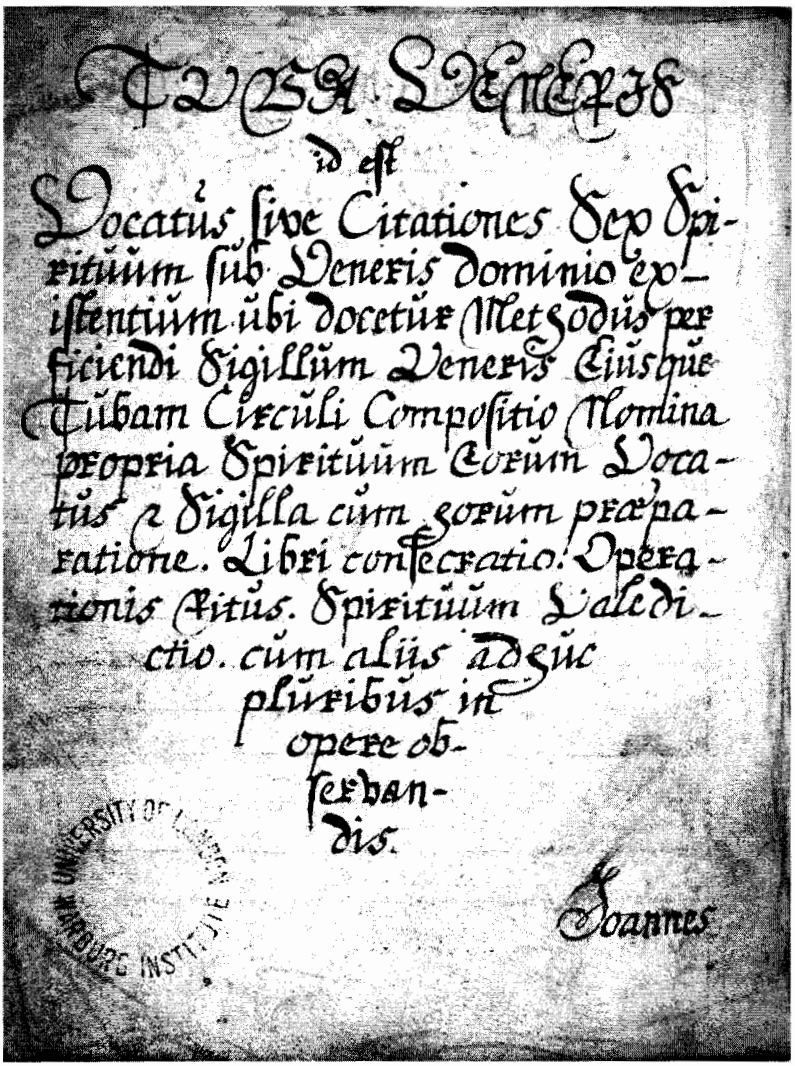
TUBA VENERIS
id est
Vocatus sive Citationes Sep Spiritũum sub Veneris dominio existentiũm ubi docetur Methodus perficiendi Sigillum Veneris Eiusque Tubam Circuli Compositio Nomina propria Spiritũum Eorum Vocatus & Sigilla cum eorum praeparatione. Libri consecratio. Operationis Ritus. Spiritũum Valedictio. cum aliis adeuc pluribus in opere observandis.
Joannes
UNIVERSITY OF MARBURG INSTITUTE

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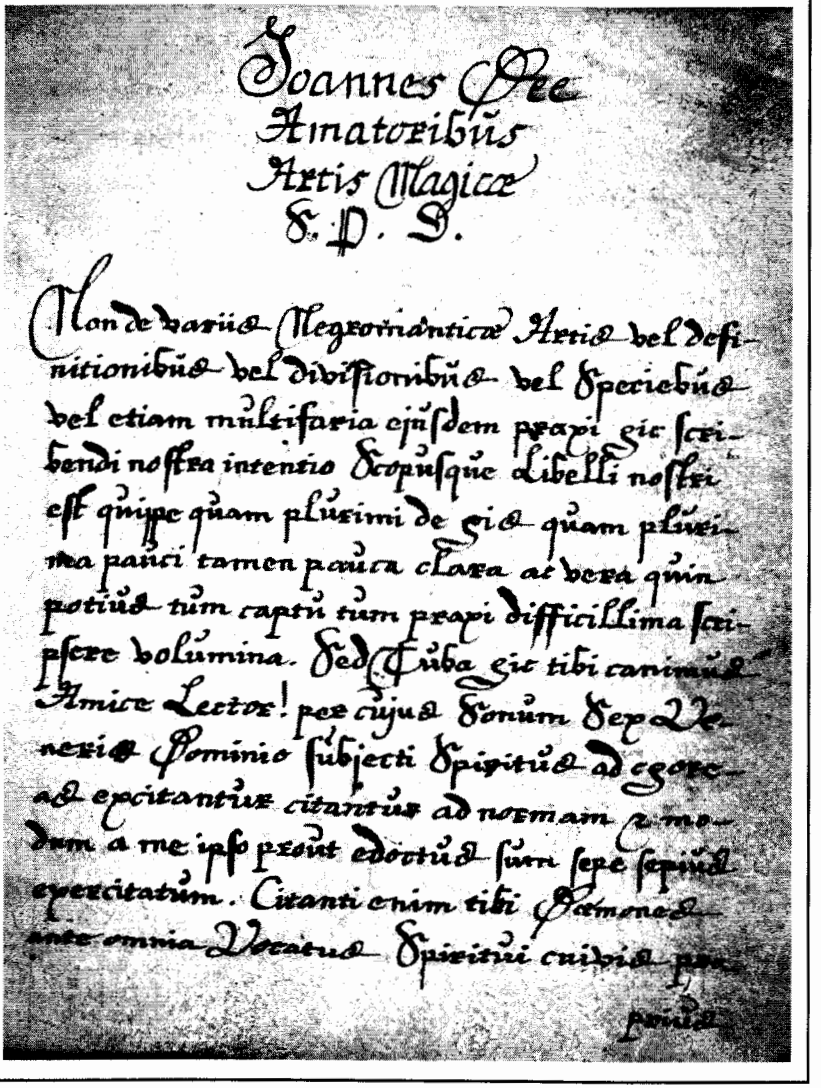
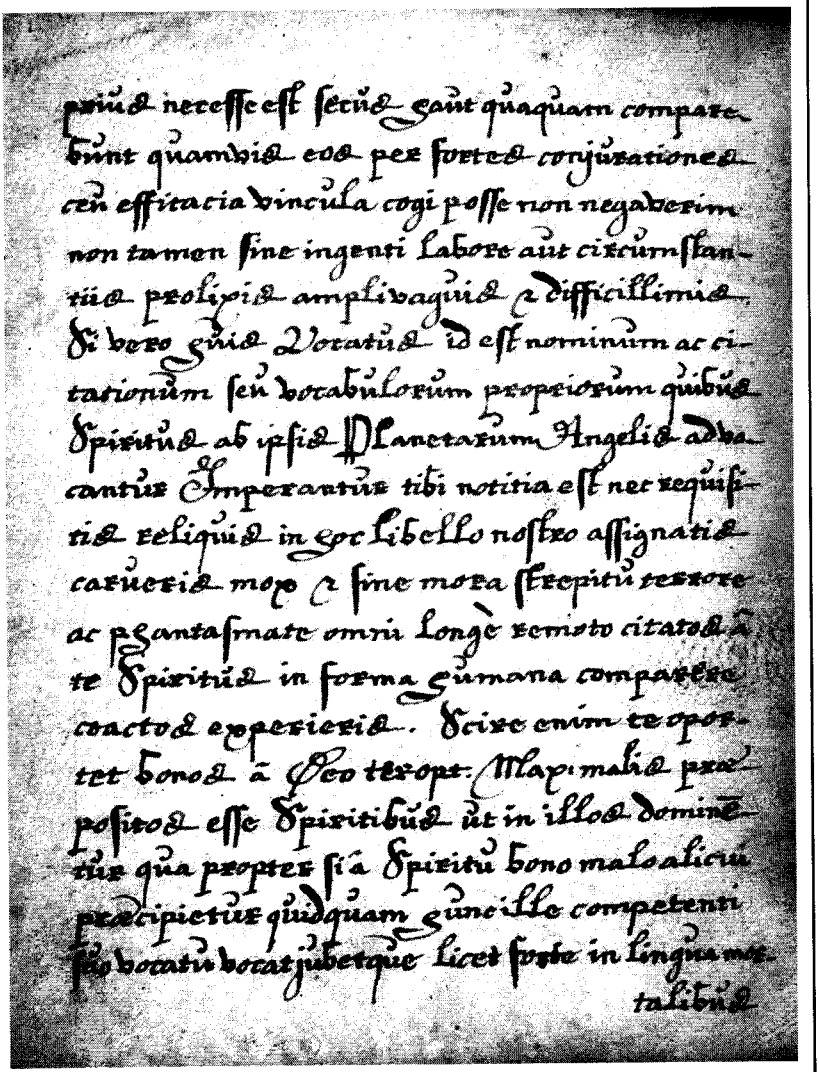
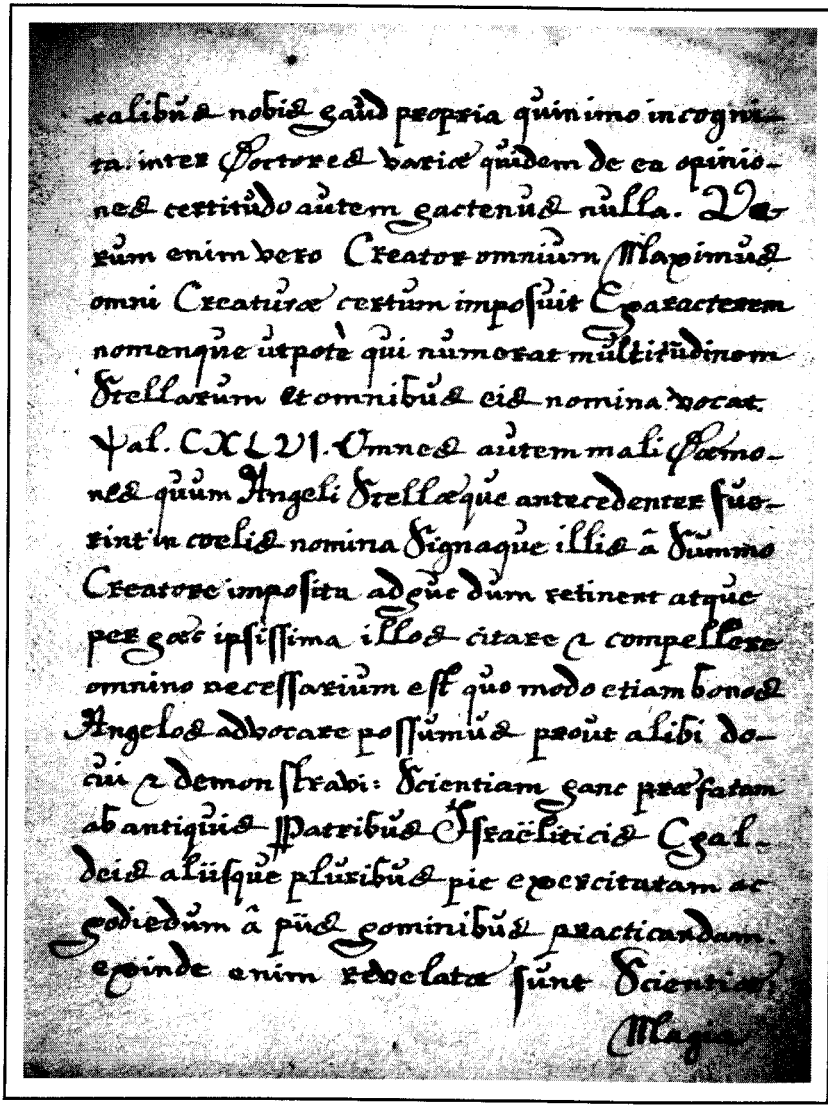


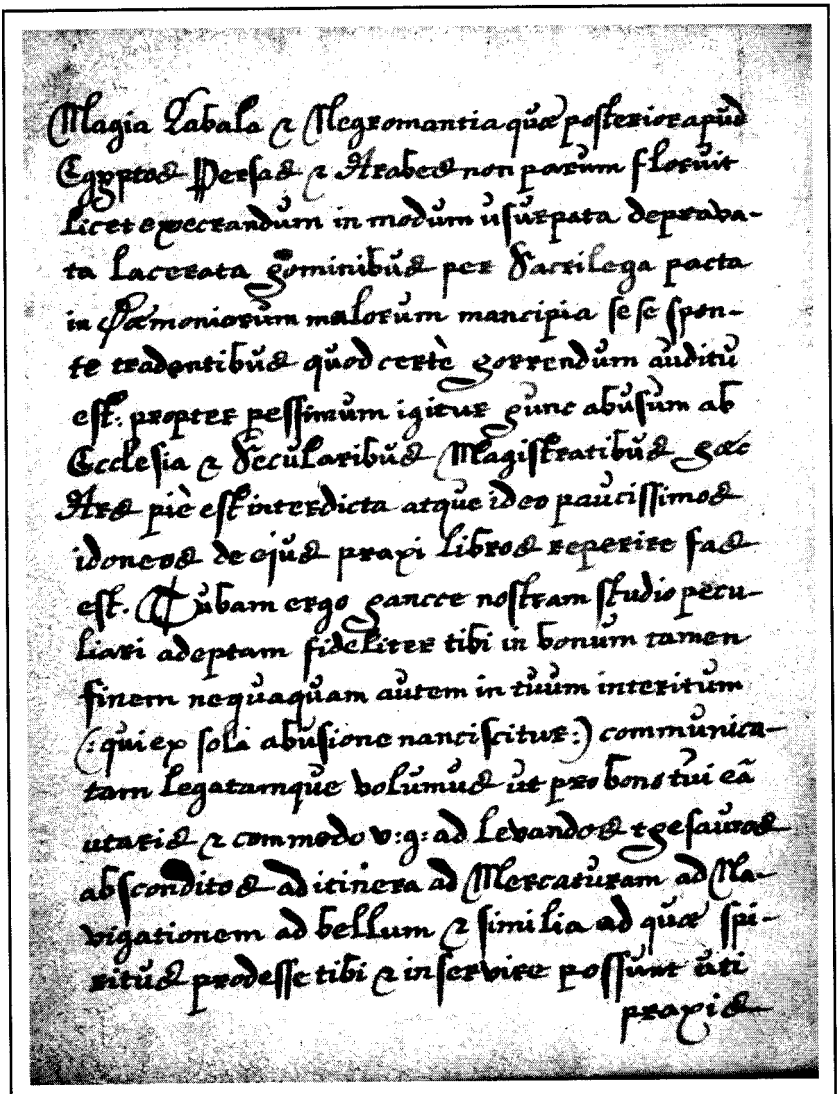
Joannes Pee
Amatoribus
Artis Magicæ
S. P. D.

Non de variis Negromanticæ Artis vel definitionibus vel divisionibus vel speciebus vel etiam multifaria ejusdem præpi gic scribendi nostra intentio scopusque libelli nostri est quippe quam plurimi de gic quam plurima pauci tamen pauca clara ac vera quin potius tum captu tum præpi difficillima scripsere volumina. Sed Tuba gic tibi canimus Amice Lector! per cujus sonum sep Venerio Spiritus ad egore ad excitantur citantur ad normam & modum a me ipso prout edoctus sum sepe sepius experimentatum. Citanti enim tibi Gamineo ante omnia Vocatus Spiritui cuidvis pre

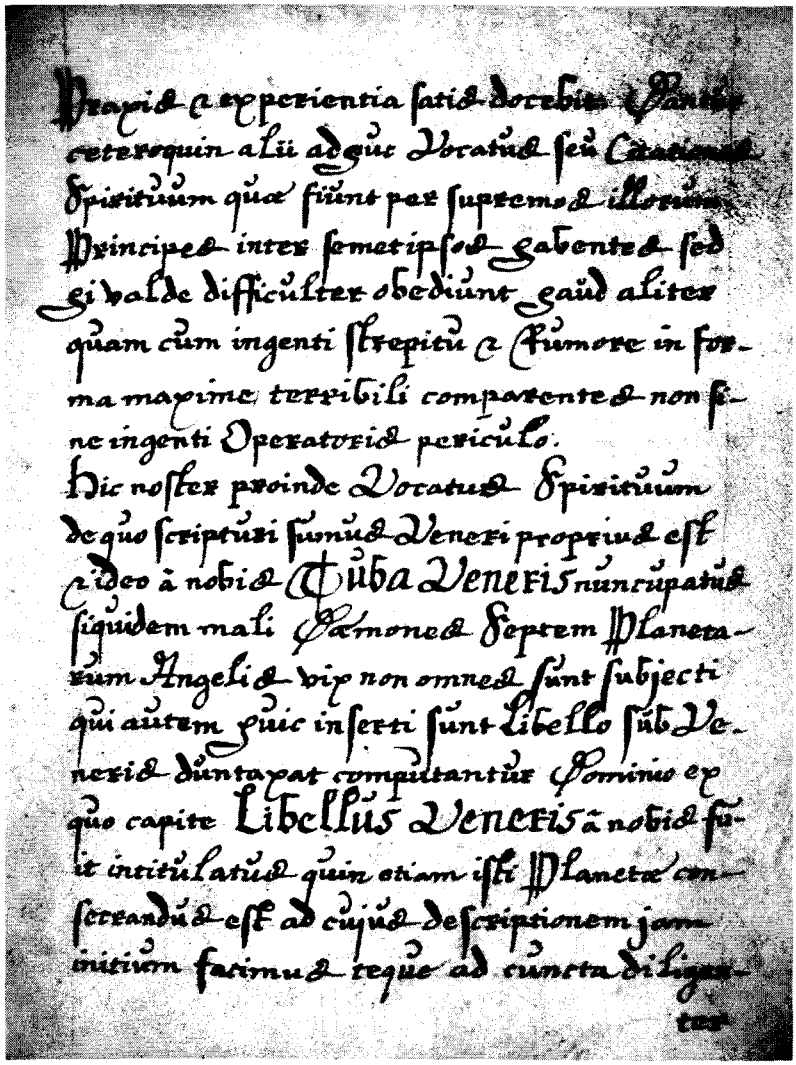


priũs necesse est secũs sant quaquam compare
bunt quamvis eos per fortes conjurationes
cen efficacia vincula cogi posse non negaverim
non tamen sine ingenti labore aut circumstan-
tiis prolixis amplivagiis & difficillimis.
Si vero quis vocatus id est nominum ac ci-
tationum seu vocabulorum propriorum quibus
Spiritus ab ipsis Planetarum Angelis ad-
cantur Imperantur tibi notitia est nec requisi-
tis reliquis in hoc libello nostro assignatis
caruerit mox & sine mora strepitu terrore
ac phantasmate omni longè remoto citato à
te Spiritus in forma humana comparebit
coactus experieris. Scire enim te opor-
tet bonos à Deo tropt. Magi malis pre-
positos esse Spiritibus ut in illos dominē-
tur qua propter si a Spiritu bono malo alicui
præcipietur quidquam quod illo competenti
seu vocatu vocat jubetque licet forte in lingua ma-
talibus

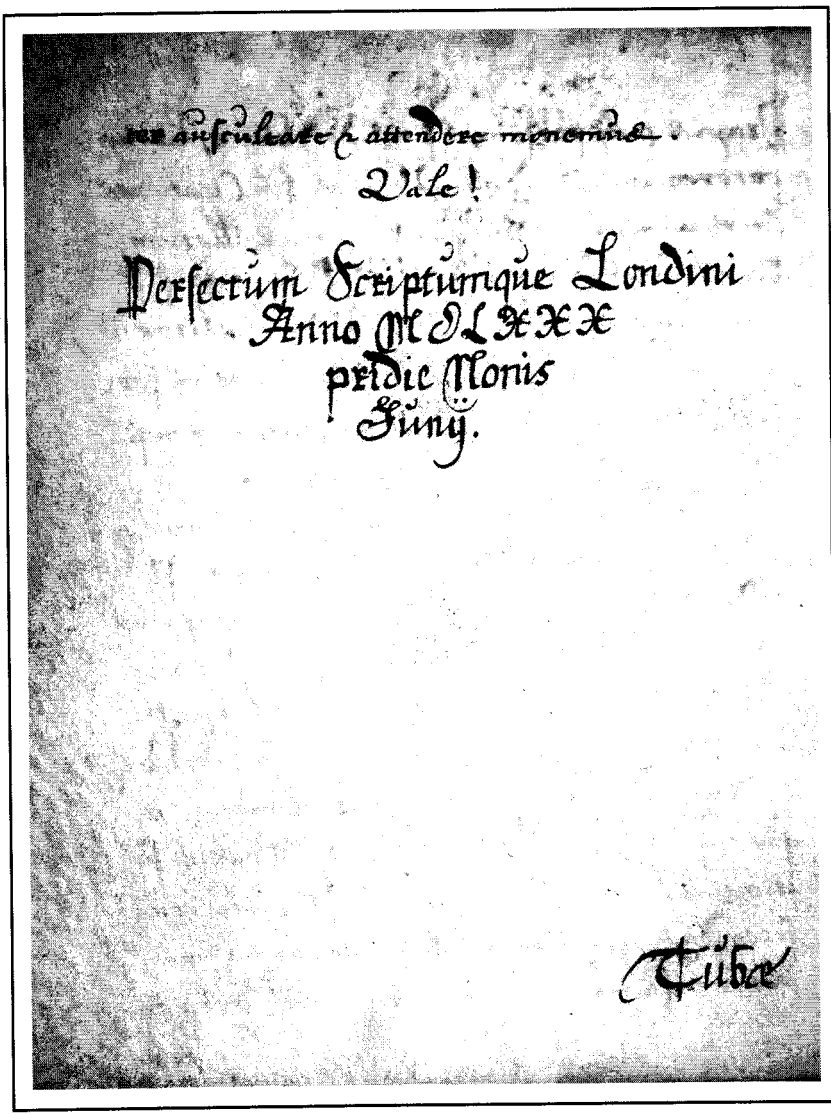




Magia Cabala & Negromantia quæ posteriora tpe
Egyptos Persas & Arabes non parum floruit
Licet execrandum in modum usurpata depreda-
ta Lacerata hominibus per Sacrilega pacta
in Dæmoniorum malorum mancipia se se spon-
te tradentibus quod certè horrendum auditu
est: propter pessimum igitur hunc abusum ab
Ecclesia & Secularibus Magistratibus hæc
Artes pièe sunt interdicta atque ideo paucissimos
idoneos de ejus prayi libros reperire fa-
cile est. Tubam ergo Cancre nostram studio pecu-
liari adeptam fideliter tibi in bonum tamen
finem nequaquam autem in tuum interitum
(qui ex sola abusione nanciscitur:) communica-
tam legatamque volumus ut pro bono tui eã
utaris & commodo v:g: ad Levandos & egessandos
absconditos & ad itinera ad Mercaturam ad Na-
vigationem ad bellum & similia ad quæ spi-
ritus prodesse tibi & inservire possunt ita
prayi &



Praxis & experientia satis docebit Paulus
ceteroquin alii adque Vocatus seu Cacodemon
Spiritum quae sunt par supremo & illorum
Principes inter semetipsos gaudentes sed
si valde difficulter obediunt gaud aliter
quam cum ingenti strepitu & rumore in for-
ma maxime terribili comparente & non si-
ne ingenti Operatori periculo.
Hic noster proinde Vocatus Spiritum
de quo scripturi sumus Veneri proprius est
ideo à nobis Tuba Veneris nuncupatus
siquidem mali Daemones septem Planeta-
rum Angeli & vir non omnes sunt subjecti
qui autem huic inserti sunt Libello sub Ve-
neris duntaxat computantur Dominio ex
quo capite Libellus Veneris à nobis fu-
it intitulatus quin etiam isti Planetae con-
servandi & est ad cujus descriptionem jam
initium facimus reque ad cuncta diligen-
ter


Vale!
Persectum Scriptumque Londini
Anno MDLXXX
pridie Monis
Finis.
Tuba

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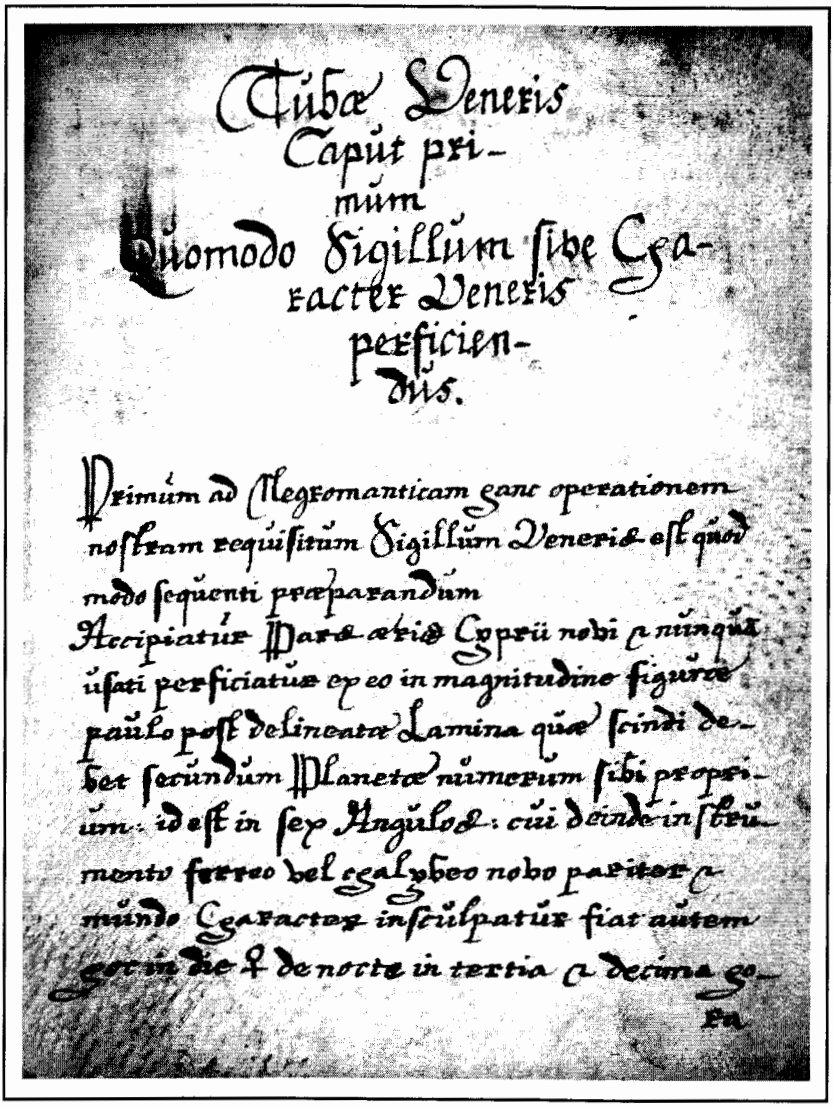
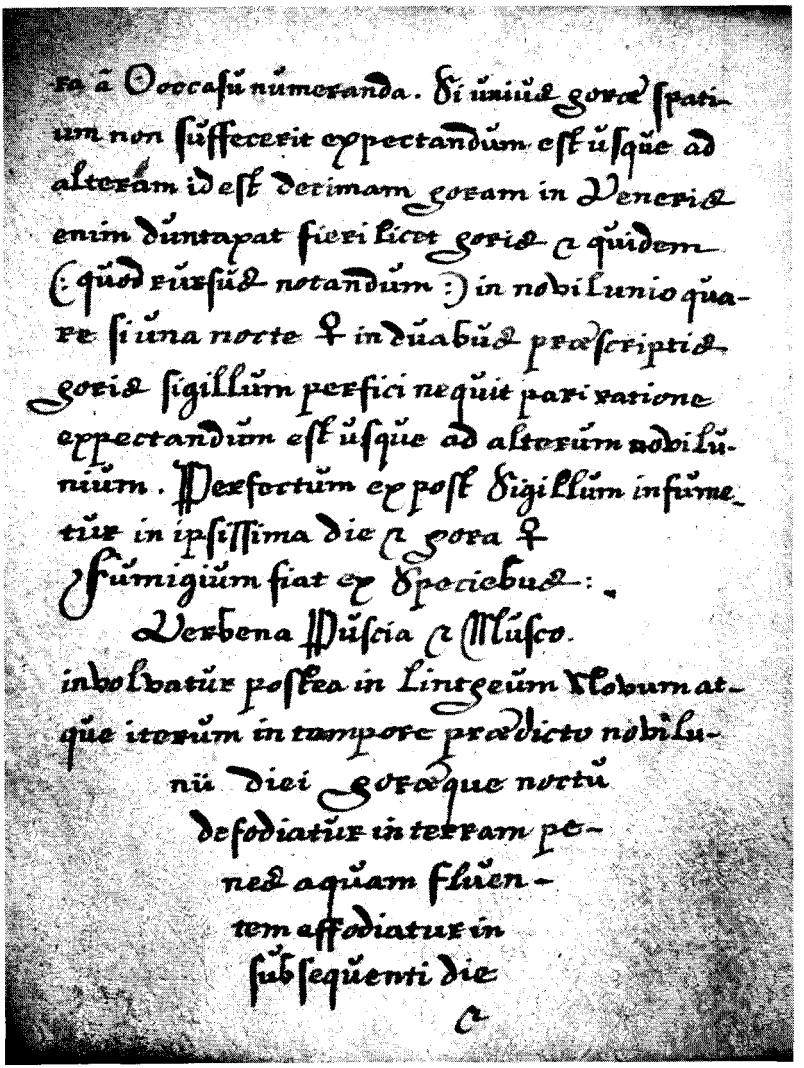


Tubæ Veneris
Caput pri-
mum
Quomodo Sigillum sive Cha-
racter Veneris
perficien-
dus.

Primum ad Negromanticam hanc operationem
nostram requisitum Sigillum Veneris est quo
modo sequenti præparandum
Accipiatur Pars aeris Cyprii novi & nunquã
usati perficiatur ex eo in magnitudine figuræ
paulo post delineatæ Lamina quæ scindi de-
bet secundum Planetæ numerum sibi proprium: id est in sex Angulos: cui deinde in stru-
mento ferreo vel chalybeo novo pariter &
mundo Characters insculpatur fiat autem
hoc in die & de nocte in tertia & decima ho-
ra

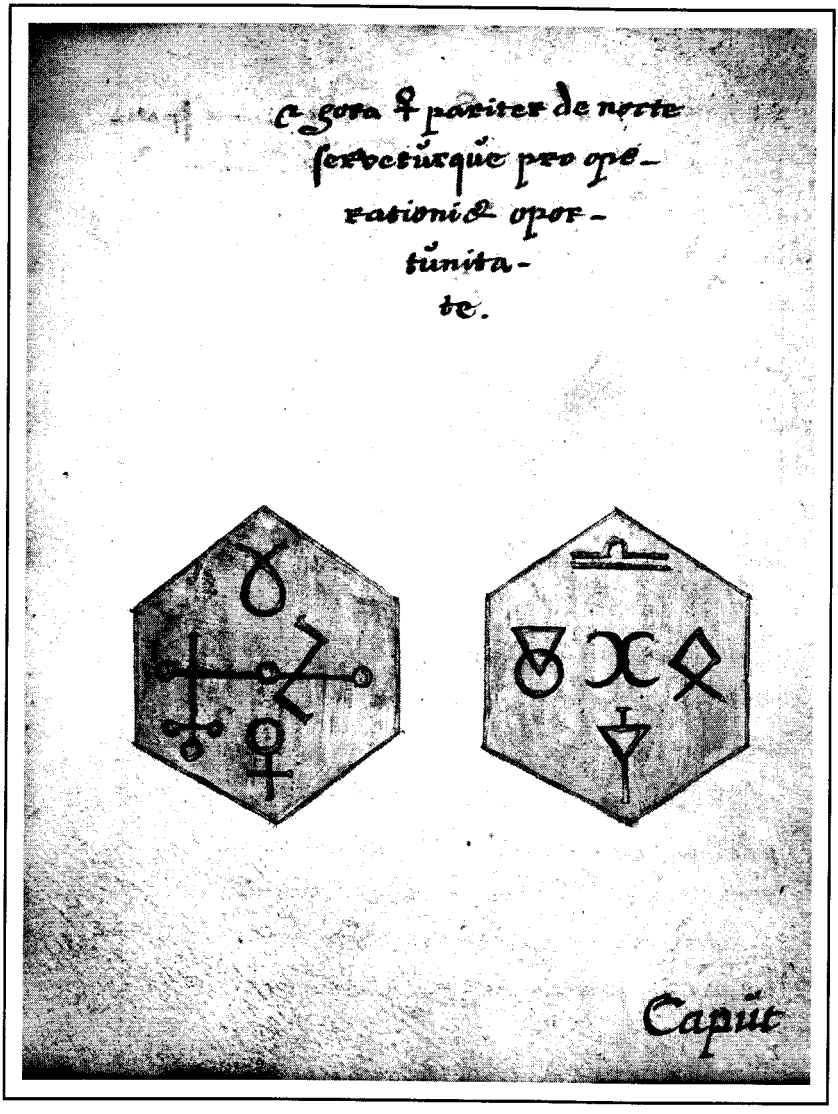


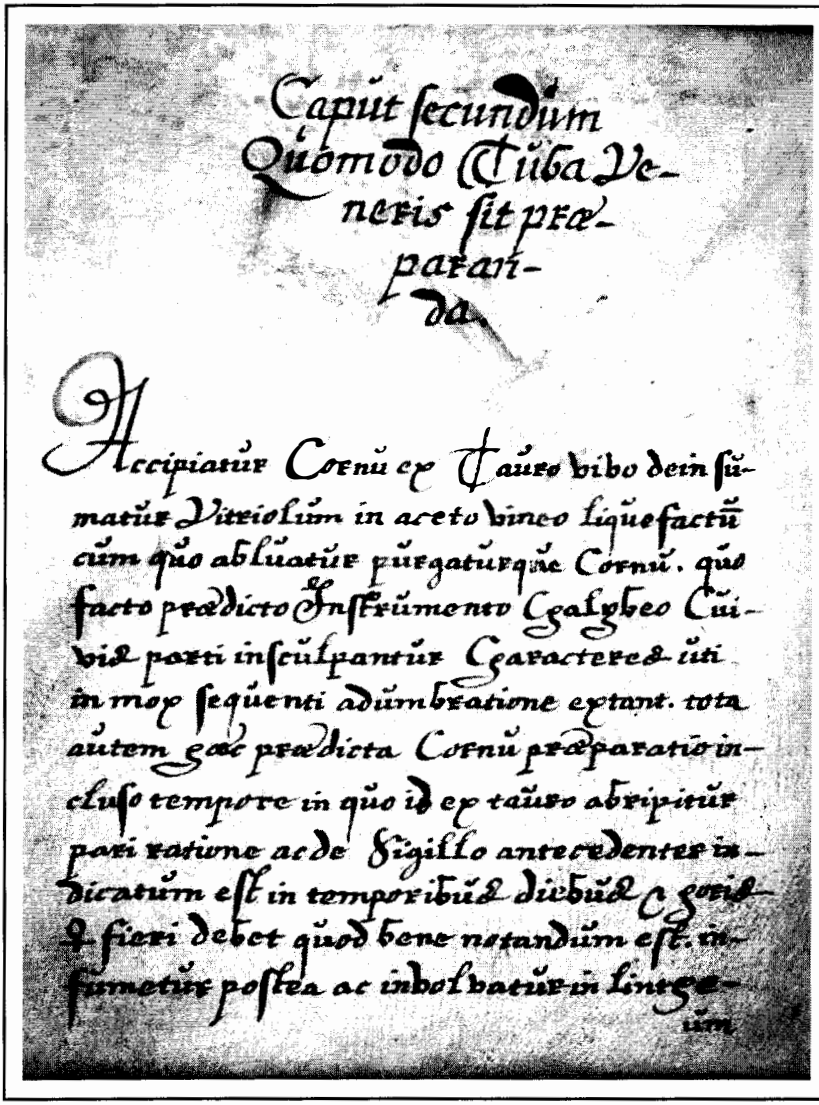
fa ā Occasū numeranda. Si uniūs gore spatium non sūfficerit expectandum est ūsque ad alteram id est decimam goram in Veneris enim duntaxat fieri licet goris (quidem (quod rursūs notandum :) in novilunio quare si una nocte & in duabus prescriptis goris sigillum perfici nequit pari ratione expectandum est ūsque ad alterum novilunium. Deinde postea sigillum infumetur in ipsissima die & gora & fumigium fiat ex speciebus :

Verbena Muscia & Musco.

involvatur postea in Linteum Novum atque iterum in tempore predicto novilunii diei goraque nocte defodiatur in terram penes aquam fluentem affodiatur in subsequenti die

&

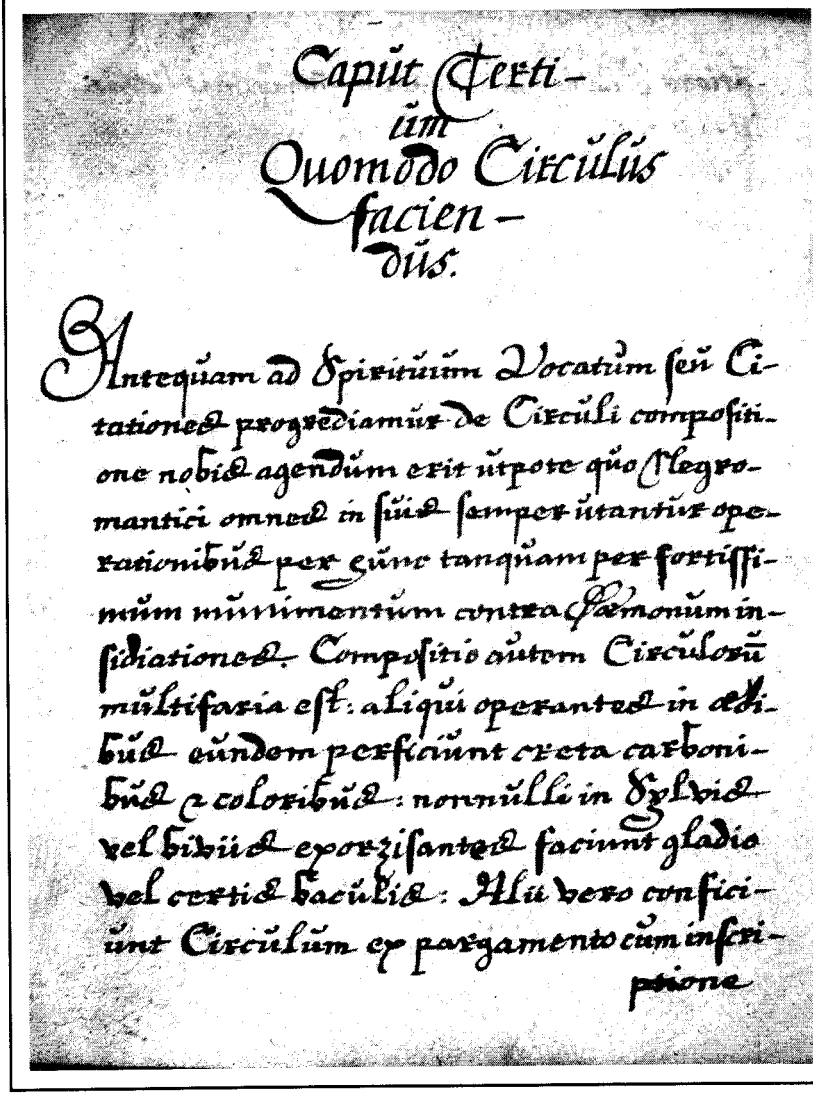

c gora & pariter de nocte
servetŭrque pro ope-
rationi & oportu-
nita-
te.
Capŭt



Caput secundum
Quomodo Tuba Ve-
neris sit præ-
para-
da

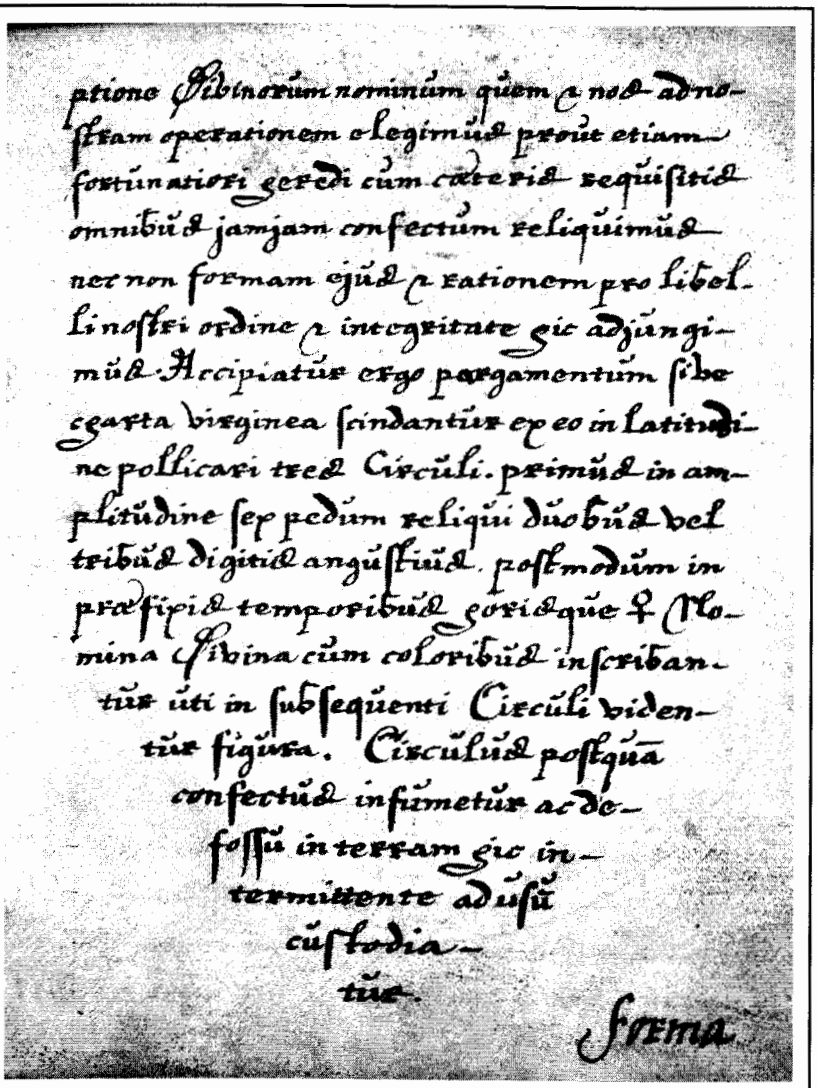
Accipiatur Cornu ex Tauro vivo deinde sumatur Vitriolum in aceto vineo liquefactum cum quo abluatur purgaturque Cornu. quo facto prædicto Instrumento Chalybeo Cuivis porti insculpantur Characteres & uti in mox sequenti adumbratione extant. tota autem hæc prædicta Cornu præparatio inclusa tempore in quo id ex tauro abripitur pari ratione ac de Sigillo antecedenter indicatum est in temporibus diebus Coniunctionis fieri debet quod bene notandum est. Insumetur postea ac involvatur in Linteo-

Tuba Veneris.
Caput



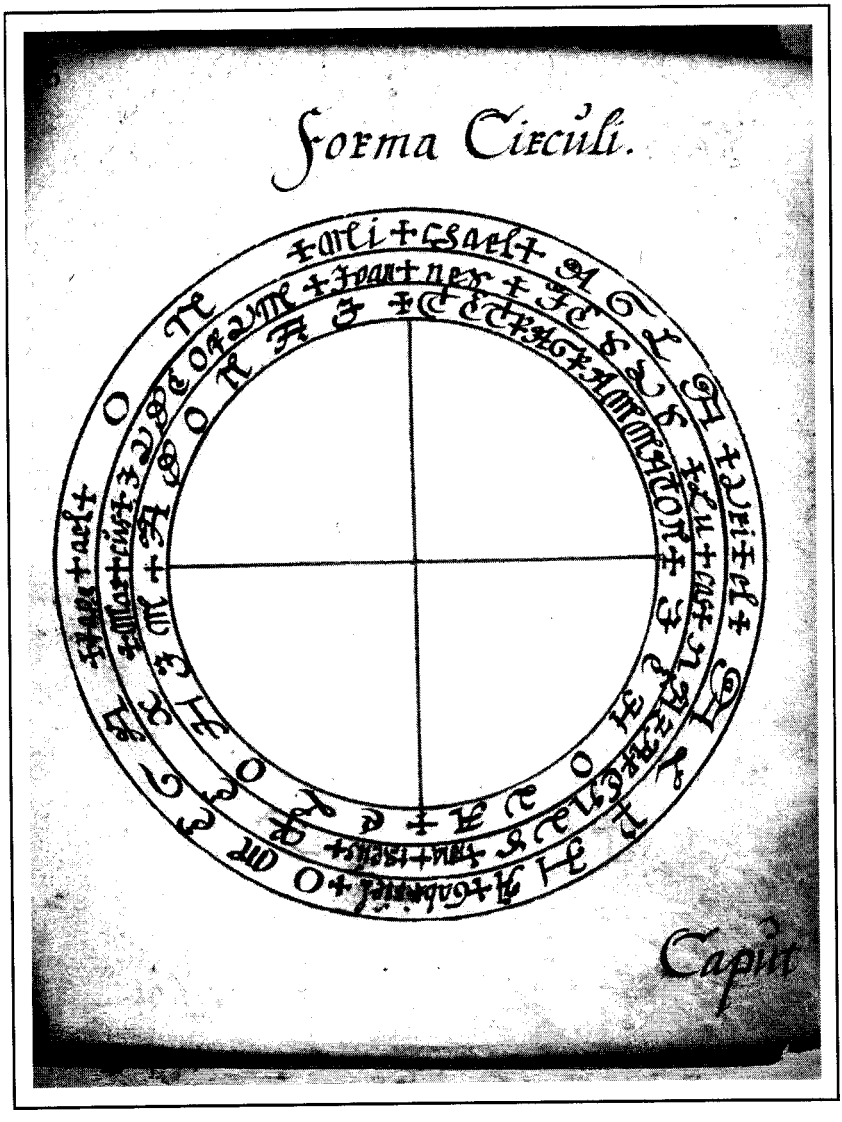
Caput Certi-
um
Quomodo Circŭlŭs
facien-
dŭs.

Antequam ad Spiritŭum Vocatum seu Citationes progrediamŭr de Circŭli compositione nobis agendŭm erit ŭtpote quo Negromantici omnes in suis semper ŭtantŭr operationibŭs per cŭius tanquam per fortissimum munimentum contra Daemonum insidiationes. Compositio autem Circŭlorŭ multifaria est: aliqui operantes in aedibŭs eŭndem perficiunt cretâ carbonibŭs & coloribŭs: nonnulli in Sylvis vel bibiis exorcizisantes faciunt gladio vel certis bacŭlis: Alii vero conficiŭnt Circŭlŭm ex pargamento cŭm inscriptione



ptione Sibinorum nominum quem & nos adno-
stram operationem elegimus prout etiam
fortunatiori gerendi cum cæteris requisitis
omnibus jamjam confectum reliquimus
nec non formam ejus & rationem pro libel-
li nostri ordine & integritate sic adjungi-
mus. Accipiatur ergo pargamentum sive
charta virginea scindantur ex eo in latitudi-
ne pollicari tres Circuli. primus in am-
plitudine sex pedum reliqui duobus vel
tribus digitis angustius. postmodum in
præfixis temporibus sortisque & Nomi-
na Sibina cum coloribus inscribantur
uti in subsequenti Circuli viden-
tur figura. Circulus postquam
confectus infumetur ac de-
fossu in terram sic in-
termittente adusu
custodia-
tur.

Forma


Forma Circuli.
Capit

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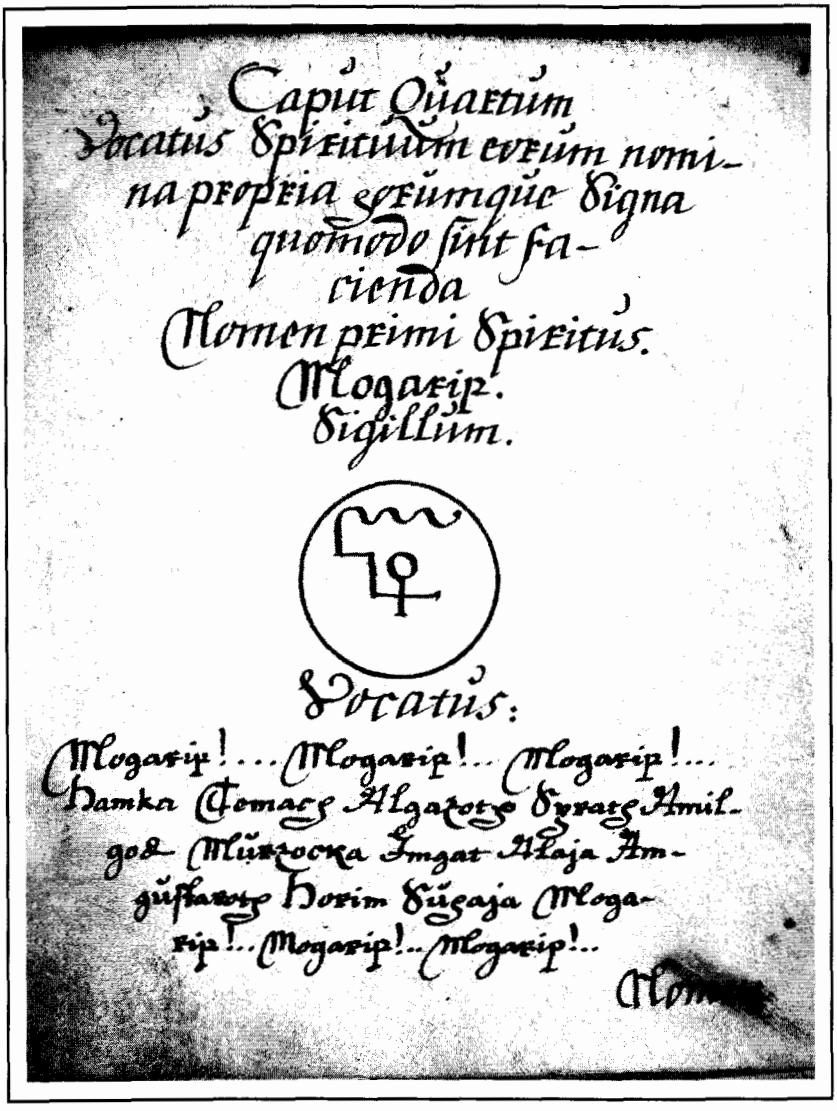
Caput Quartum
Vocatus Spiritibus eorum nomina propria eorumque signa quomodo sint facienda
Nomen primi Spiritus.
Mogarip.
Sigillum.
Vocatus:
Mogarip!... Mogarip!... Mogarip!... Hamka Comarg Algazorg Syrarg Amilgos Mürzocka Imgat Alaja Amgüsarg Horim Hügaja Mogarip!... Mogarip!... Mogarip!...

Nomen Secundi
Spiritus:
Amabosar
Sigillum.

Vocatus:

Amabosar!.. Amabosar!.. Amabosar!
Pgarynteod Egayrote Melú-
stoton Castotis Mlúgod
Nacerim Amabosar!..
Amabosar!..
Amabo-
sar!

Nomen

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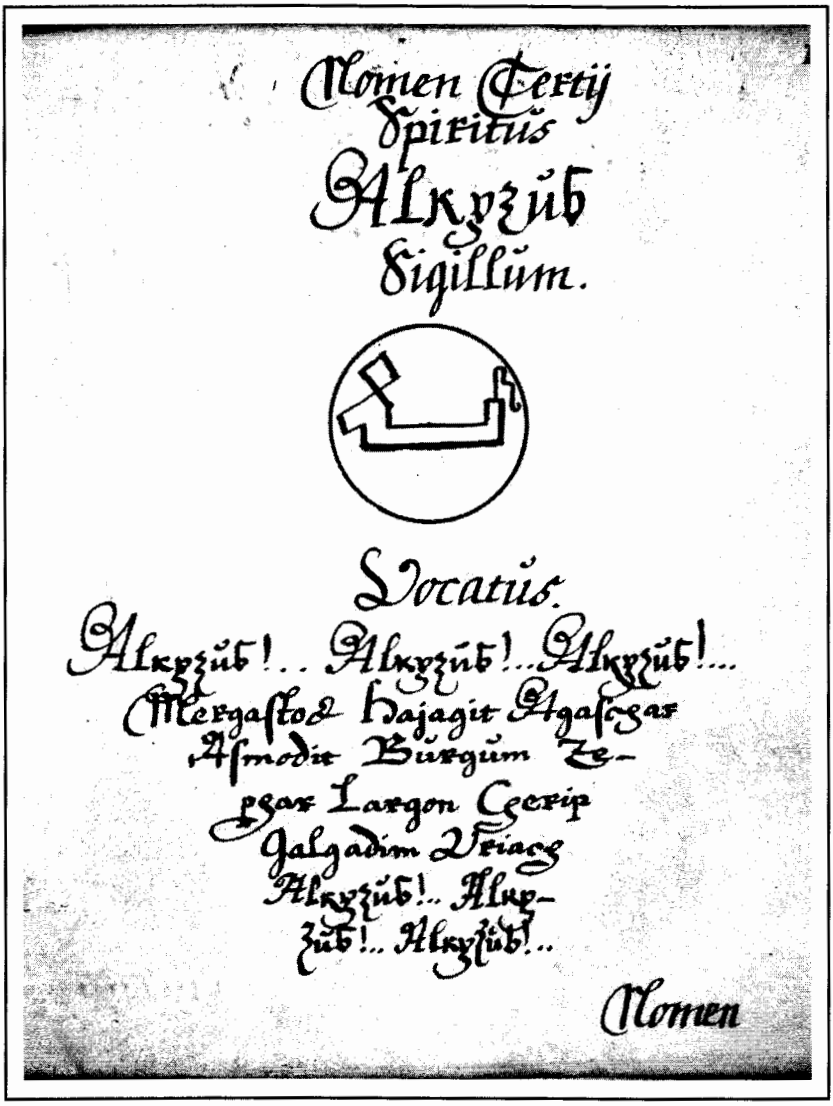
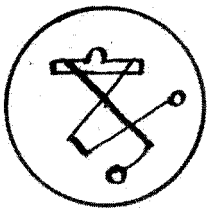


Nomen Quarti
Spiritus.
Belzazel
Sigillum.



Votatus.

Belzazel!.. Belzazel!.. Belzazel!...
Teitterſa Zapkvod Brüſiat
Algior Dorzam ferotim
Abdiros Mülofin
Belzazel!... Bel-
zazel!.. Bel-
zazel!..

Nomen

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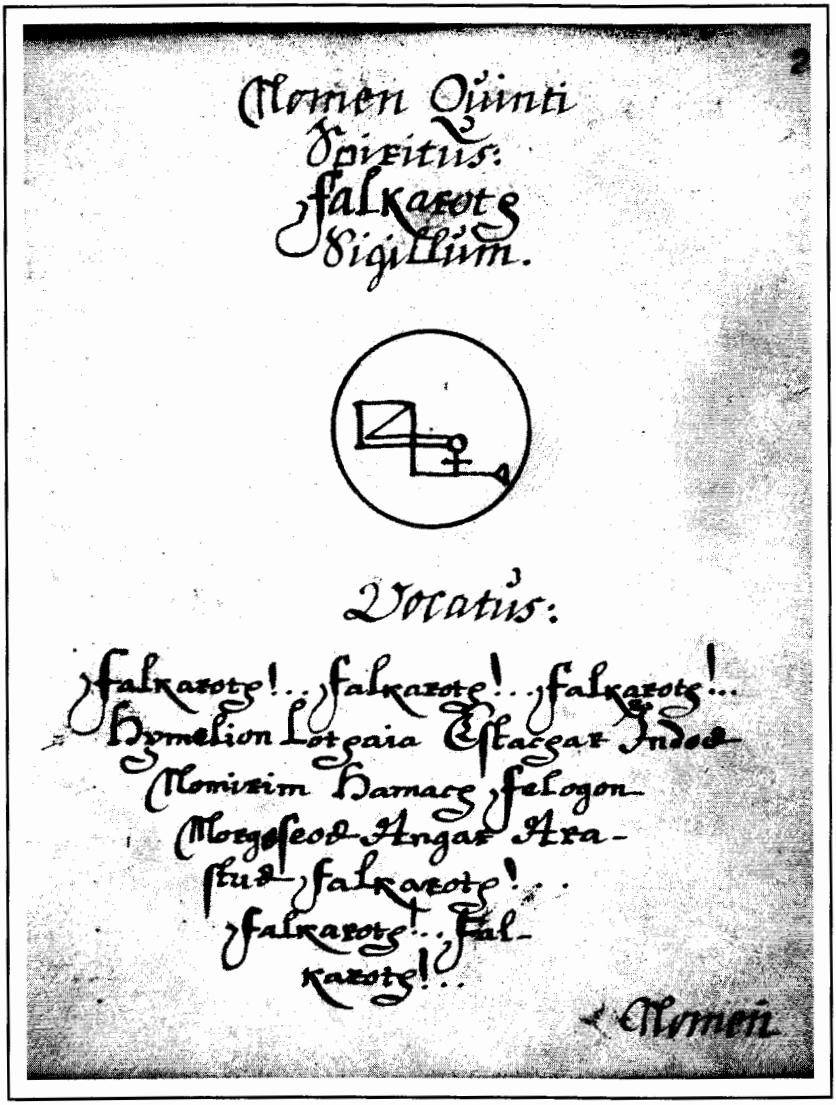
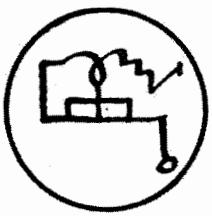


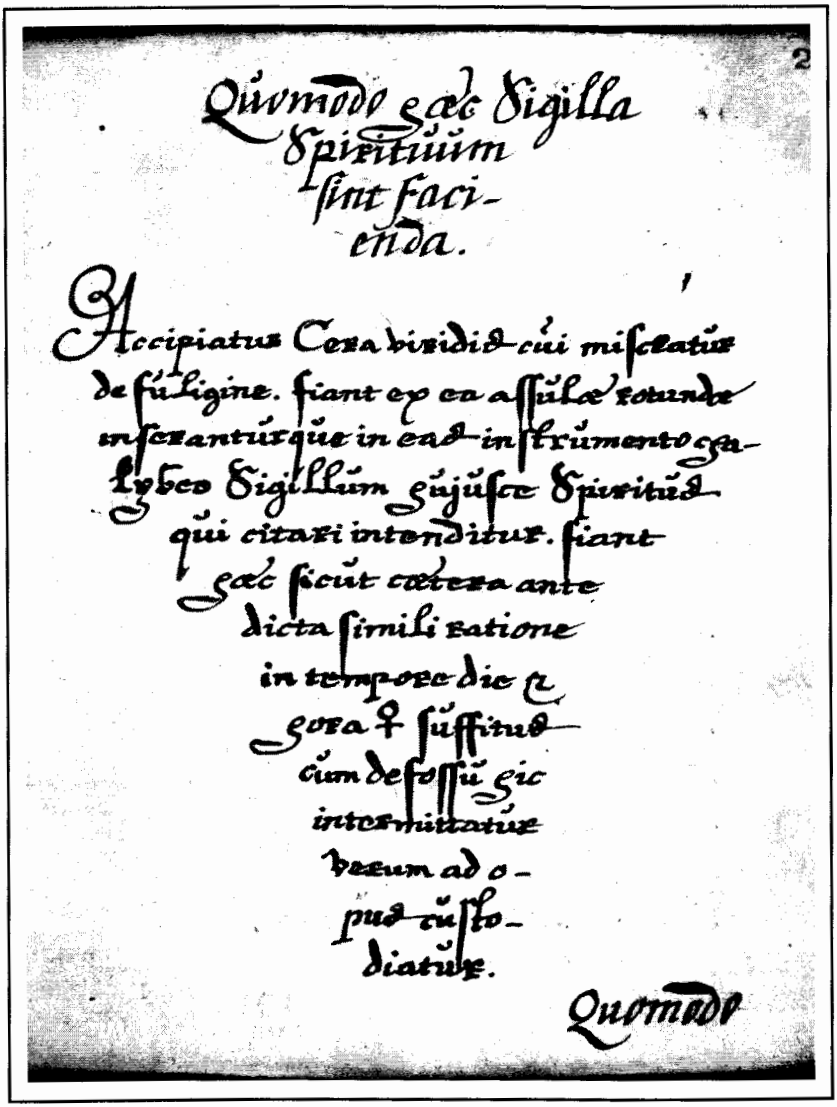
Nomen Spiritus:
Mepsgazub
Sigillum



Vocatus:

Mepsgazub!.. Mepsgazub!.. Mepsgazub!.. Samanteos Gazamtin Algapsonteos Zapgaton Osacsfat Mergaim Hugai Zeraftan Alcasatti Mepsgazub!.... Mepsgazub!... Mepsgazub!..

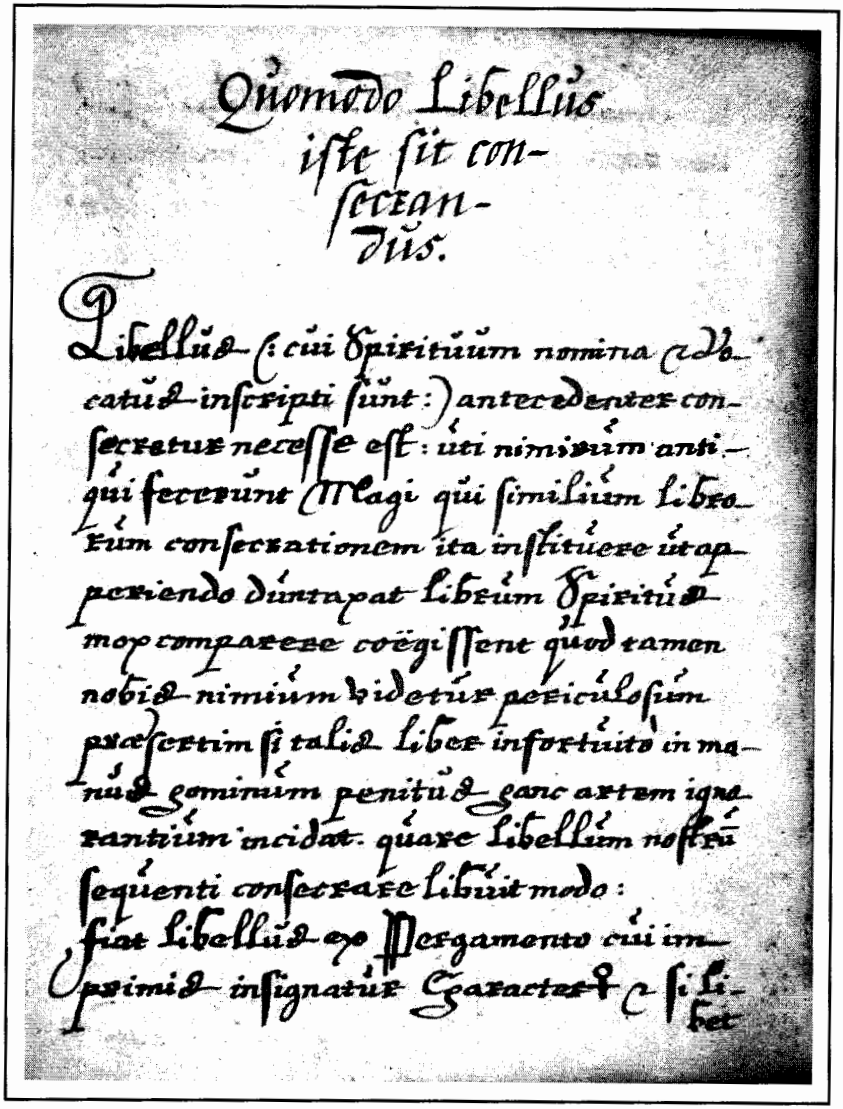
Quomodo



Quomodo hæc sigilla
Spirituum
sint faci-
enda.

Accipiatur Cera viridis cui misceatur
de fuligine. fiant ex ea assulæ rotundæ
inscribantúrque in eas instrumento ca-
lybeo sigillum cujusce Spiritus
qui citari intenditur. fiant
hæc sicut cætera ante
dicta similitatione
in tempore die ♀
hora ☿ suffitus
cum de fossu hic
intermittatur
locum ad o-
pus custo-
diatur.

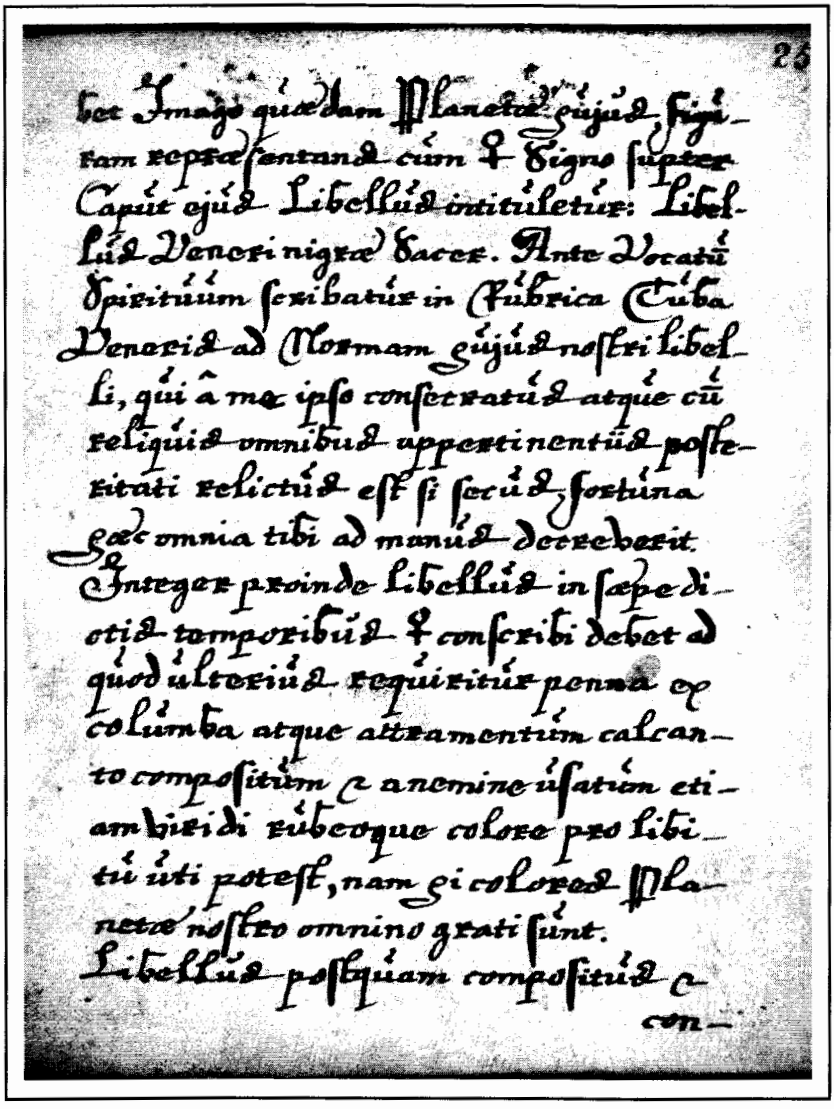
Quomodo

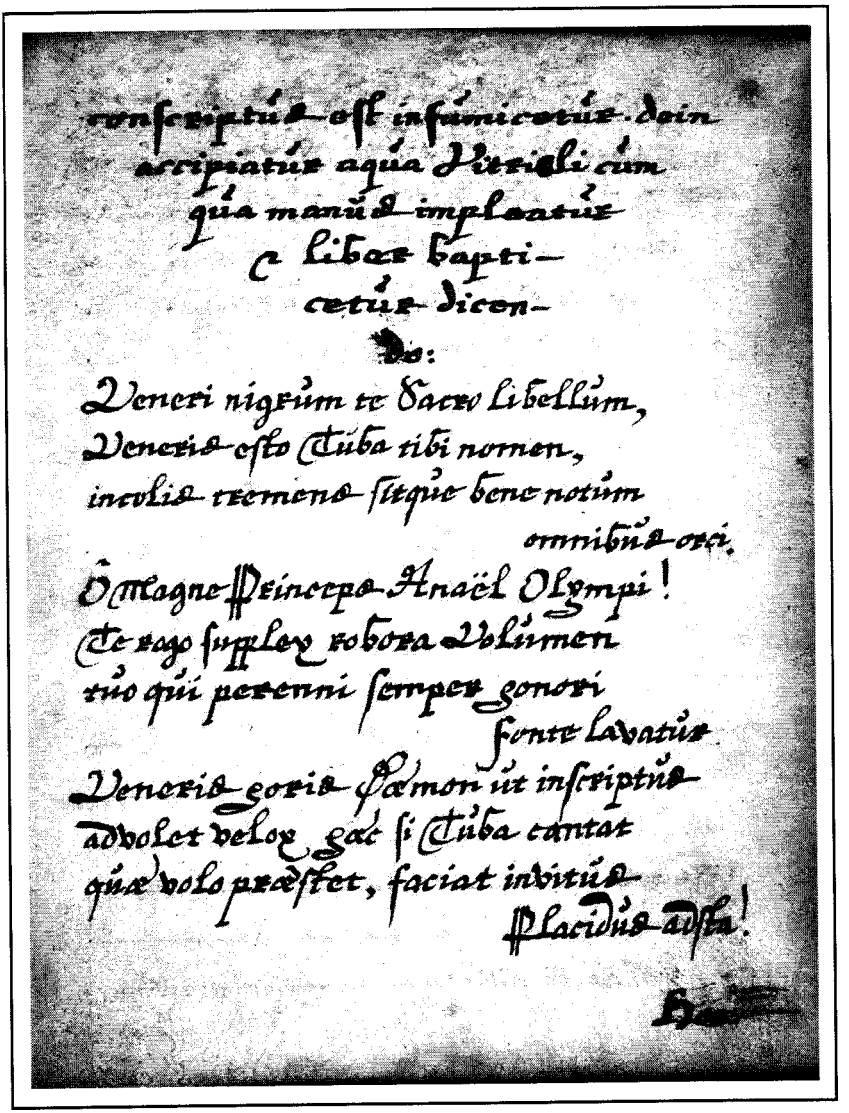


Quomodo Libellus iste sit consecrandus.

Libellus (cui Spirituum nomina Vocatui inscripti sunt:) antecedenter consecretur necesse est: uti nimirum antiqui fecerunt Magi qui similium Librorum consecrationem ita instituere ut aperiendo duntaxat Liber Spiritus mox comparere coegisset quod tamen nobis nimium videtur periculosum praesertim si talis Liber infortuito in manus hominum penitus hanc artem ignorantium incidat. quare Libellum nostrum sequenti consecrare libuit modo:

Fiat Libellus ex Pergamento cui imprimis insignatur Character ☿ (si libet




conscriptũ est infumicetũ. dein
accipiatur aqua Vitrioli cum
qua manũ impleatur
C Liber bapti-
cetũ dicen-
do:

Veneri nigrum te Sacro Libellum,
Veneris esto Tuba tibi nomen,
incolis tremendo sitque bene notum
omnibus orci.
O magne Princeps Anaël Olympi!
Te rogo supplex robora Volumen
tuo qui perenni semper gonori
fonte lavatur
Veneris coris Dæmon ut inscriptus
advolet velox, hæc si Tuba cantat
quæ volo præstet, faciat invitus
Placidus adsta!

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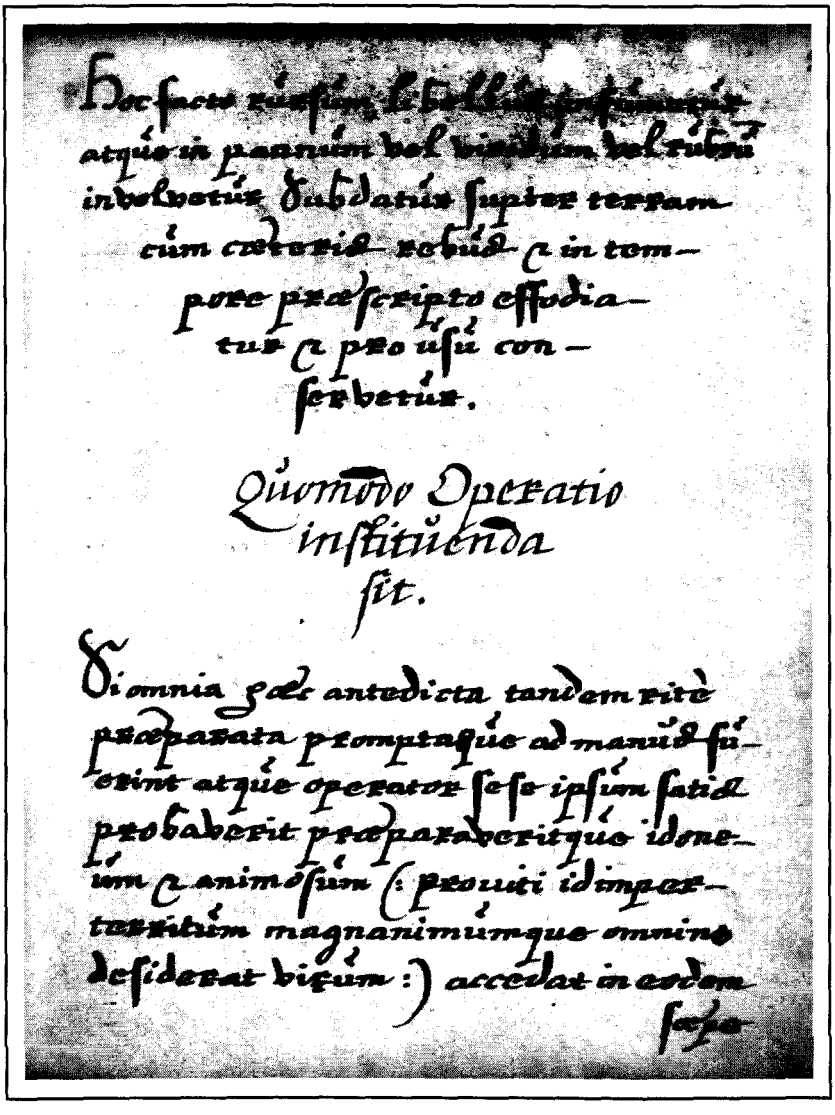
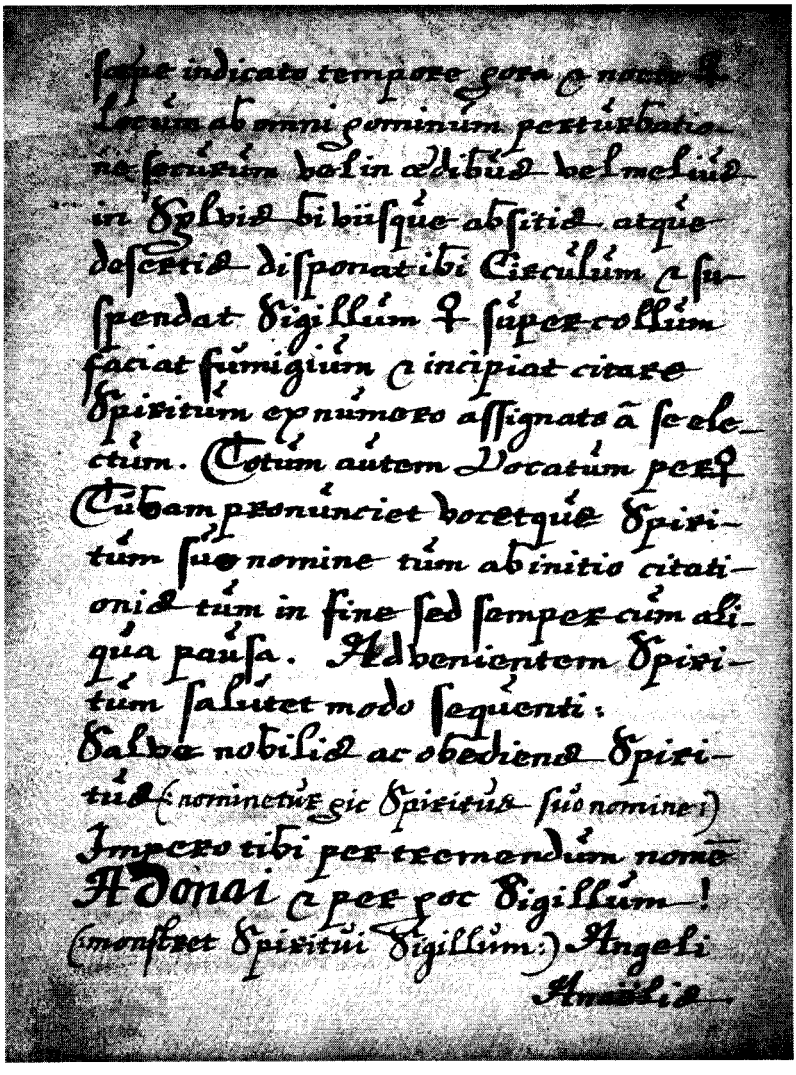
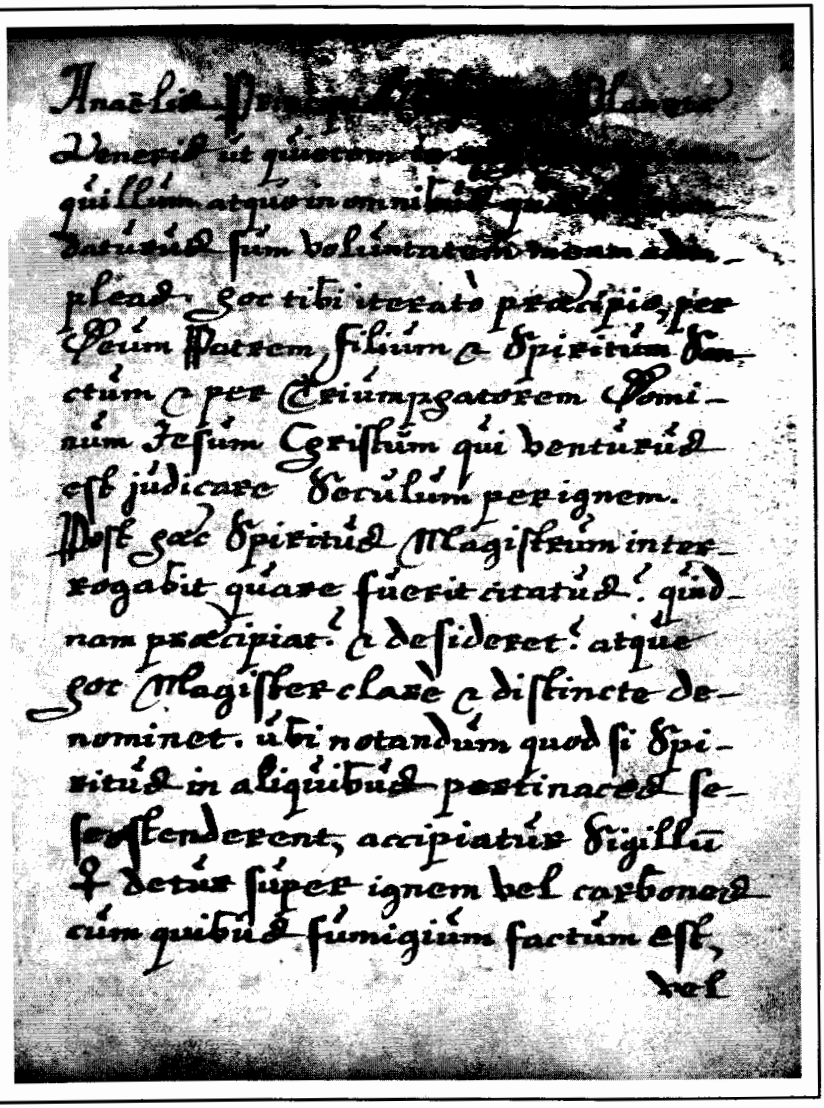


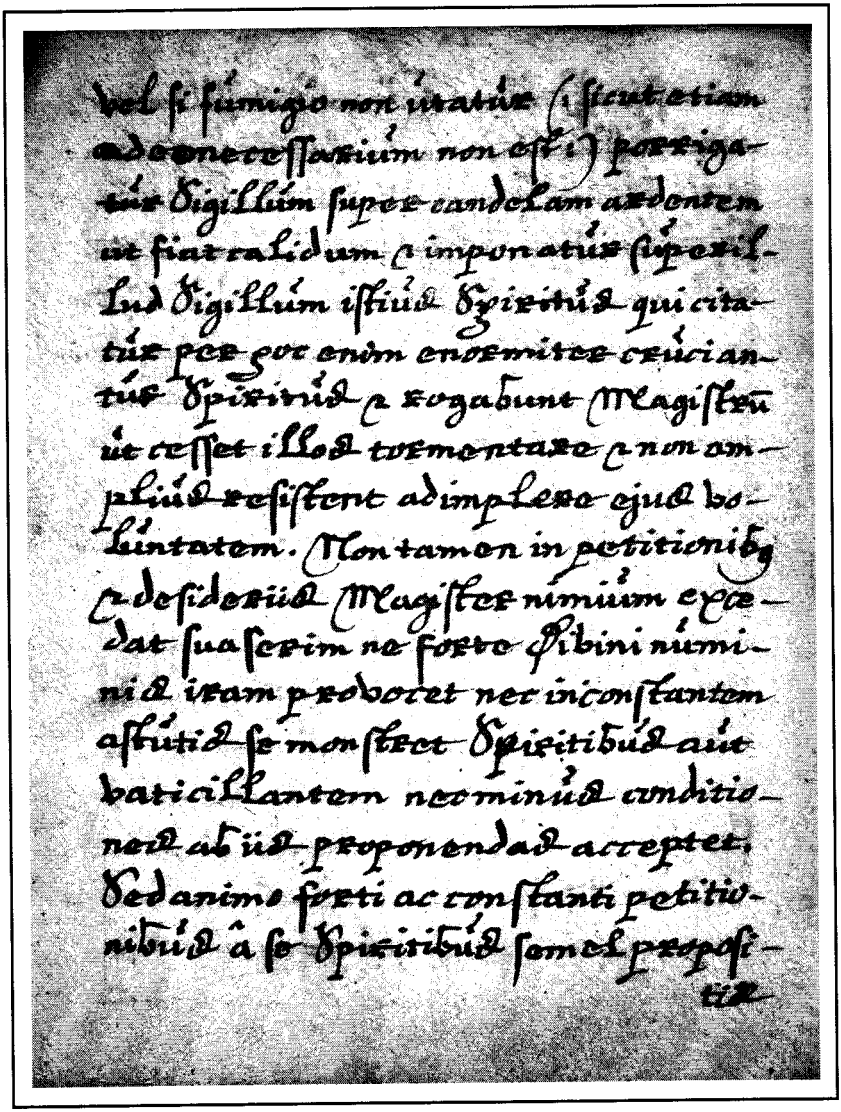
Hoc facto rursum [illegible]
atque in pannum vel vinculum vel rubrum
involvetur subdatur super terram
cum ceteris rebus & in tem-
pore prescripto effodia-
tur & pro usu con-
servetur.

Quomodo Operatio instituenda sit.

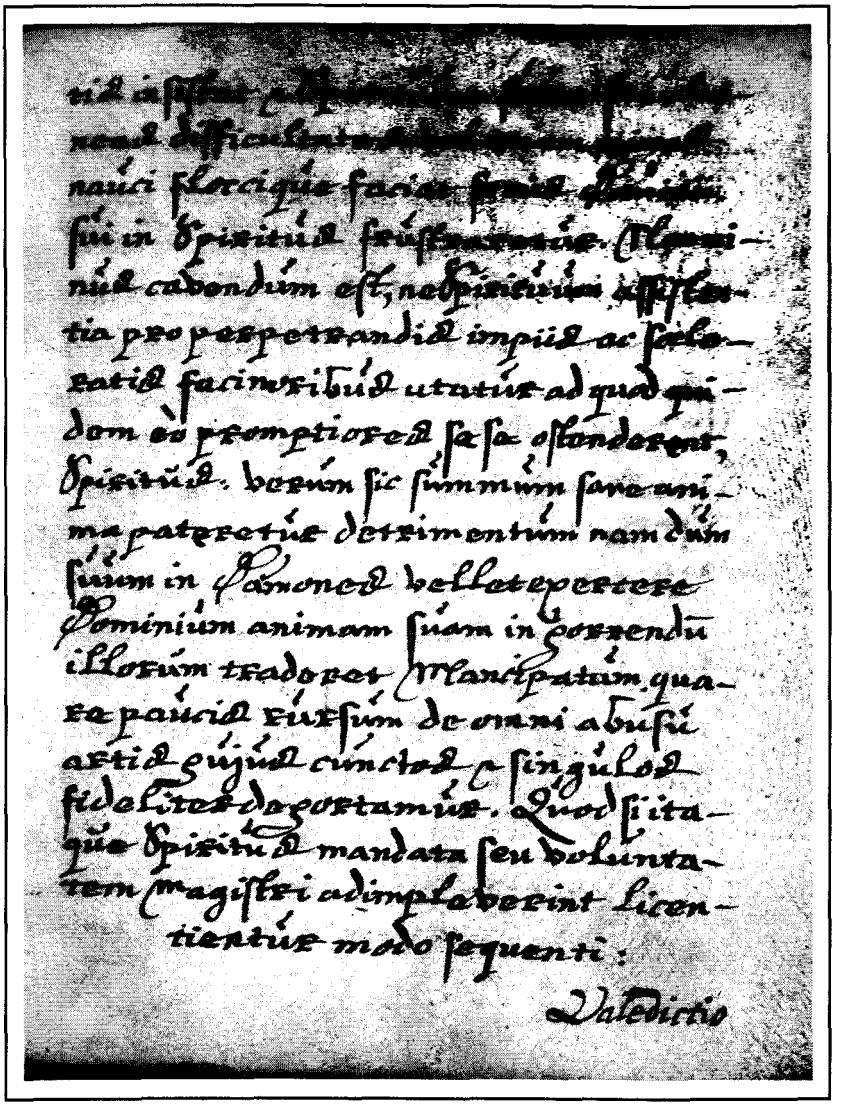
Si omnia ad antedicta tandem rite
preparata promptaque ad manus fu-
erint atque operator se se ipsum satis
probaverit preparaverit que idone-
um & animosum (prout id impe-
tratum magnanimumque omnino
desiderat vigum:) accedat in eodem
sacro

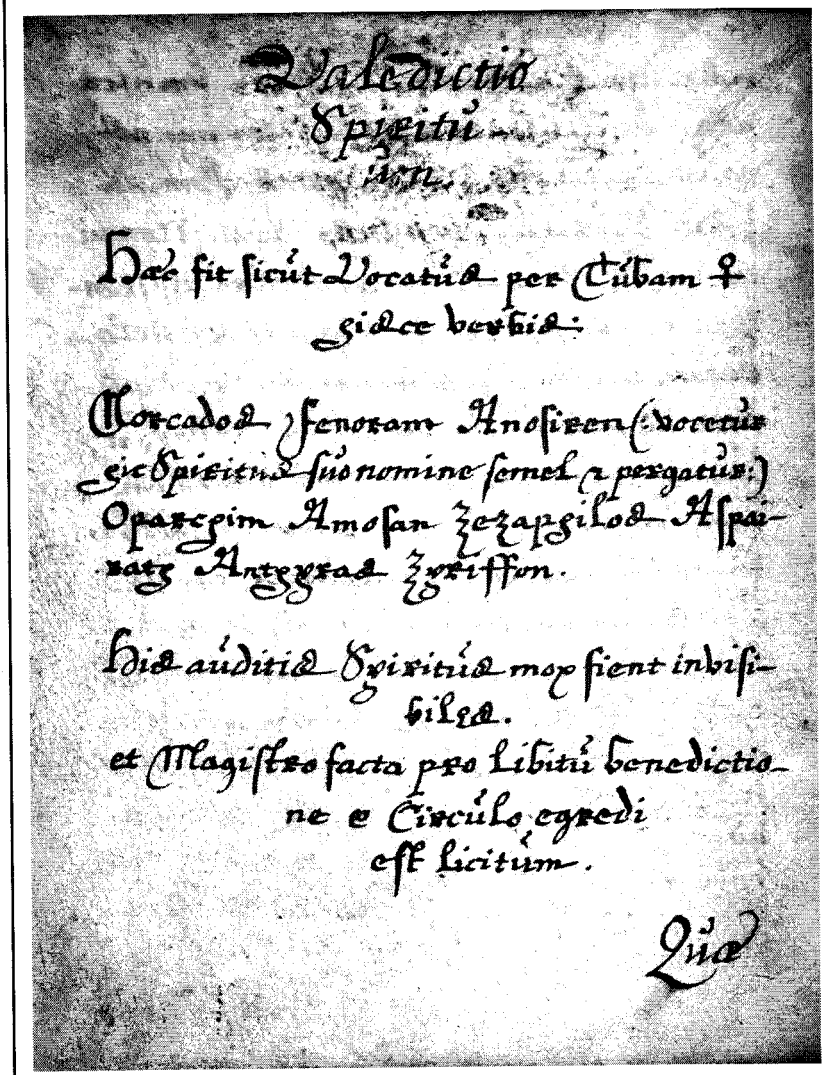

sesse indicato tempore sera & nocte
locum ab omni geminum pertubato-
re secretum vel in edibus vel meliu
in sylvis vi busque absitis atque
desertis disponat tibi Circulum &
suspendat sigillum & super collum
faciat fumigium & incipiat citare
spiritum ex numero assignato a se elec-
tum. Totum autem Vocatum per
Tubam pronunciet voretque spiri-
tum suo nomine tum ab initio citati-
onis tum in fine sed semper cum ali-
qua pausa. Advenientem spiri-
tum salutet modo sequenti.
Salve nobilis ac obediens spiri-
tus (nominetur sic spiritus suo nomine.)
Impero tibi per tremendum nomen
Adonai & per hoc sigillum!
(monstret spiritui sigillum.) Angeli
Amabilis





vel si fumigio non utatur (sicut etiam
ad confessionem non est) porriga-
tur digitum super candelam ardentem
ut fiat calidum & imponatur super il-
lud digitum istius spiritus qui cita-
tus per eos enormiter cruciantur
spiritus & rogabunt Magistrum
ut cesset illos tormentare cum am-
plius resistere adimplere ejus vo-
luntatem. Non tamen in petitionibus
& desideriis Magister nimium exce-
dat sua serum ne forte sibini nimi-
ni ad iram provocet nec inconstantem
astutis se monstret spiritibus aut
vaticillantem neminus conditio-
nes ab eis proponendas acceptet.
Sed animo forti ac constanti petitio-
nibus a se spiritibus semel propos-
tis





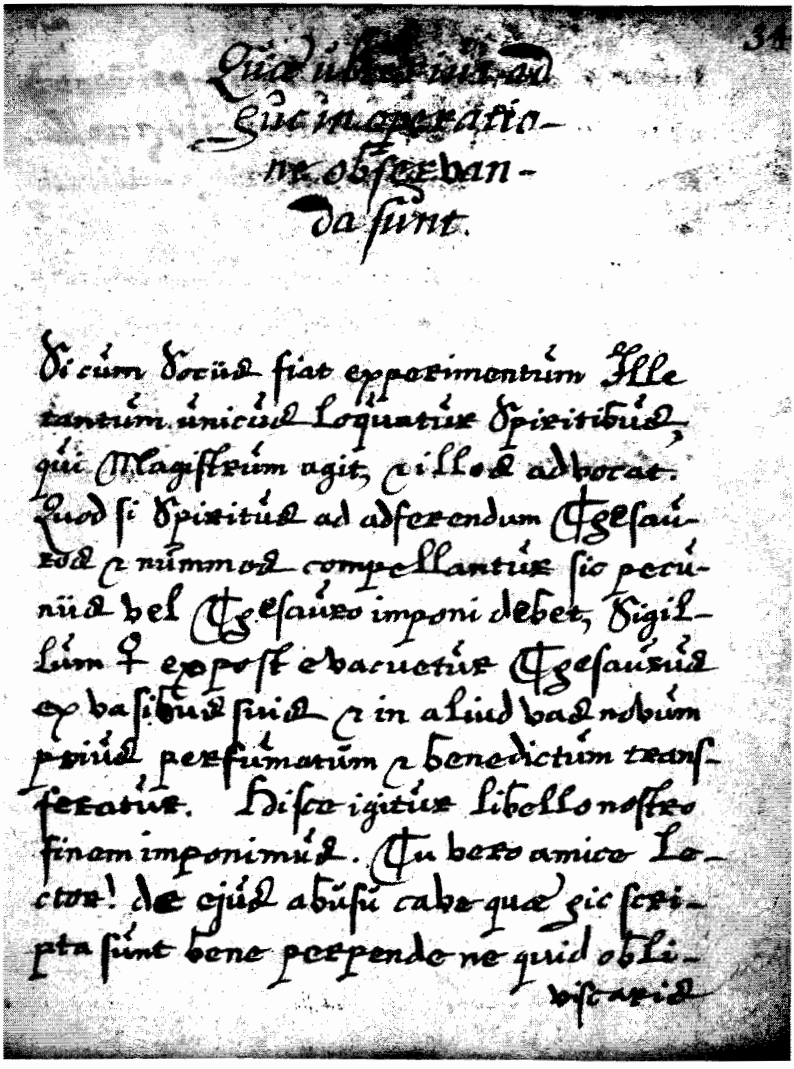
Valedictio
Spiritui
isti.

Hæc fit sicut Vocatio per Tubam &
eadem verbis.

Morcado Jenoram Amosiren (vocetur
sic Spiritus suo nomine semel & pergatur:)
Oparegim Amosan Zezapzilod Aspai-
ratz Anteyrad Zyriffon.

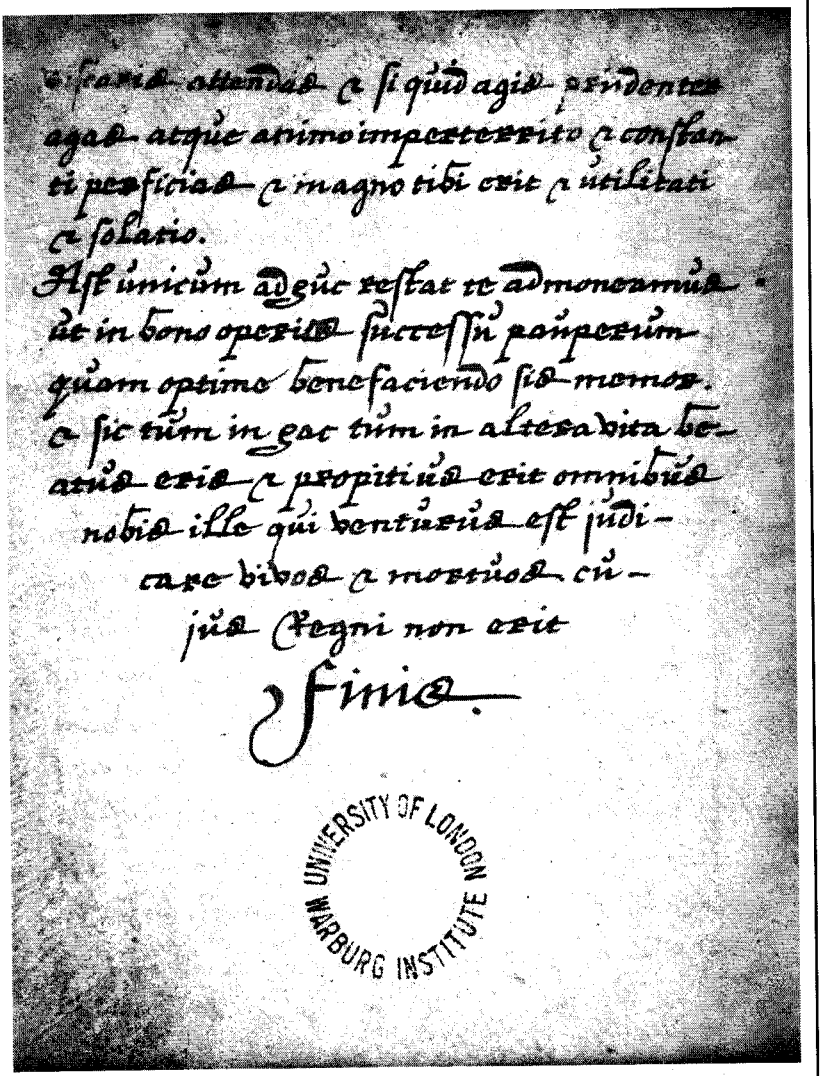
Hiis auditis Spiritus mox sient invisi-
biles.
et Magistro facta pro Libitu benedictio-
ne e Circulo egredi
est licitum.

Finis



Quid in hoc opere ad
quæ imperatio-
nem observan-
da sunt.

Hic cum Deum fiat experimentum. Ille
tantum unicum loquatur Spiritibus,
qui Magistrum agit, eosque advocat.
Quod si Spiritus ad adferendum Thesau-
rum nummos compellantur sic pecu-
niæ vel Thesauro imponi debet, Sigil-
lum & exposit evacuetur Thesaurus
ex basium suis & in aliud vas novum
prius perfumatum & benedictum trans-
feratur. Hisce igitur libello nostro
finem imponimus. Tu bene amice Lec-
tor! de ejus abusu cave quæ sic scri-
pta sunt bene perpende ne quid obli-
vis[illegible]


Finis.
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Libellus Veneri Nigro Sacer

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