

A MODERN ANGELIC GRIMOIRE



BY FR. RUFUS OPUS

A MODERN GRIMOIRE

of

ANGELIC MAGIC

Detailed Instructions for Working with the Classical Planetary Archangels of the

Renaissance Magical Traditions

~ Translated for the 21st Century ~

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About Frater R.O.

Born in East Chicago, Indiana in 1974, Fr. R.O. studied the Great Work for roughly fifteen years before performing Liber Samekh and contacting his HGA. During that time, he began writing technical manuals, and developed his skills of researching and documenting procedures from “subject matter experts.” These consist of programmers and engineers in his professional life. Grimoires are MUCH easier to understand than engineers.

In 2006, Fr. R.O. began this short compilation of the seals, symbols, tools, and procedures required to contact the Archangels of the Planets. It took way too long due to the normal distractions of life, and Fr. R.O. apologizes to those who have been waiting for him to finish this work.

This work began in response to a request for guidance on using Trithemius’ Art of Drawing Spirits into Crystals. Fr. R.O. used the manuscript extensively at the prompting of his Holy Guardian Angel, and had become accustomed to the processes involved in contacting spirits using this method. When he received the request, it became apparent that he had been taking for granted the days of piecing together the parts of the ritual necessary for each spirit, and realized that a single-source manuscript would be extremely convenient for magicians of all shapes and sizes.

The thoughts and ideas of Fr. R.O. regarding the Great Work can be found online at his blog, <http://www.headforred.blogspot.com/>.

Gratias Ago:

I bear many thanks to everyone who has helped me understand the grimoires*, and specifically [Patrick Dunn](#), [Joe Peterson](#), [Bill Heidrick](#), [Aaron Leitch](#), Frater S.L. (that wascawy wabbit), Eli Rushing, [Moloch](#) (even though if there were a hell, he’d definitely be going), Vorcirith, and Kathy McDonald, who is responsible for getting me into Agrippa in the first place.

* The incredibly knowledgeable members of [Alchemical College](#), [The Great Work](#), [Ritual Magic](#), [Solomonic](#), & [Evocational Magics](#)

Table of Contents

Chapter 1 1
 Introduction 1
 A Brief History of Grimoires 3
Chapter 2 5
 Drawing Spirits into Crystals: Trithemius Translated 5
 Some Notes on the Hierarchy 6
 Implements 7
 The Crystal 7
 The Wand 9
 Incense 11
 Table of Practice 12
Chapter 3 14
 The Lamens 14
 Saturn: Tzaphkiel 15
 Jupiter: Tzadkiel 17
 Mars: Kammael 18
 Sun: Michael 20
 Venus: Haniel 21
 Mercury: Raphael 23
 The Moon: Gabriel 24
Chapter 4 26
 The Conjurations 26

Table of Figures

Figure 1. The Wand 9
Figure 2 Table of Practice 13
Figure 3. Seal of Tzaphkiel 16
Figure 4. The Seal of Tzadkiel 18
Figure 5. The Seal of Kammael 19
Figure 6. The Seal of Michael 21
Figure 7. The Seal of Haniel 22
Figure 8. The Seal of Raphael 23
Figure 9. The Seal of Gabriel 25

Chapter 1

Introduction

Every act of magick involves the interaction of the magician and spirits. Whether you are performing something as common as the Lesser Banishing Ritual of the Pentagram, or calling the quarters in a neo-pagan ritual, every magickal rite you do involves gods, angels, elementals, or some form of spiritual entity. Because working with spirits is the method of all magickal acts, it is necessary for the successful magician to develop their skills in contacting, communicating with, and directing the activities of spirits.

This book is designed to provide you with the information you need to develop the fundamental techniques of spirit communication. Although this book focuses specifically on summoning and working with the angels assigned to the seven planets of classical astrology, you will find that the techniques described apply to any system of spirits.

This book is the product of my own frustration. When I began working with spirits, I chose to start with the angels to get a good foundation before moving on to “demons.” What I found in my early research was a mish-mash of methods. Agrippa presented the basic information on the angels themselves and where they fell in the general hierarchy in his *Three Books of Occult Philosophy* (Book 3, chapter x). I found a simple method of contacting the angels described in *The Art of Drawing Spirits into Crystals*, attributed to Johannes Trithemius. The seals for the spirits, however, were to be found in Joanne Baptista Grosschedelio’s *Magical Calendar*, and the art of drawing the lamens for the spirits is explained in Francis Barrett’s largely plagiarized *The Magus*.

When I began piecing together the information from the various renaissance sources, I quickly grew frustrated. On more than one occasion, I found myself flipping from one resource to another, copying seals by hand from my computer screen into my 3-Ring Binder O' Shadows™, only to find out later that I needed part of a seal from another web page in order to finish the talisman I had already started. The techniques themselves were incredibly simple. It was just difficult to gather all the information together to make it useful.

I had a great deal of success, but I sympathized with other magicians who spoke of how complicated ceremonial conjuration of the spirits can seem. Someone asked me in email which Angelic Grimoire I would recommend, and I realized that the things I usually recommend don't look like grimoires. So I thought it would be useful to rewrite the techniques I've gathered from various manuscripts, and include the required seals and conjurations all in one place.

Before going any further, I want to be very clear about the material presented in this book. These are my personal techniques derived from my studies of Agrippa, Trithemius, and the Magical Calendar of Joanne Baptista Grosschedelio. All of these resources can be found at Joe Peterson's Web Site, The Twilit Grotto¹, and I strongly urge everyone who reads this book to go to the original sources to obtain your own interpretation of the information I'm presenting here.

In addition, I've used the Golden Dawn attributions of the angels to the planets, based on the research of Bill Heidrick². I am not a Golden Dawn initiate by any means. The primary reason I used the Golden Dawn attributions is because of 777, the table of correspondences attributed to Aleister Crowley. It's a well-researched reference book that maps out all the correspondences for each of the planets. I have verified enough of the content to feel comfortable

that what went into the final document is valid. In addition, using it in my work with the spirits has proven very effective. Success has been my proof.

Please note that all the information I'm presenting here is available in grimoires across the Internet. Most of the translations aren't written in very modern English, so I'm rewriting what I present in modern English. I'm also trying to break this into easy-to-follow steps. People familiar with the manuscripts I worked from will readily recognize how little of this is original. I'm not claiming these are original or traditional techniques. They are simply my pragmatic approach to applying the information from the renaissance grimoires.

A Brief History of Grimoires

Back in the 1400's, people called to interact with spirits were in an interesting position. Long gone were the days of Shamans and their pagan priestly-caste successors. Instead, people who heard the siren song of the spirits were drawn to Christian monasteries, or the priesthood to find a way to understand the call of the spirit worlds that haunted their dreams. What they found were secret names of God, lists of angels and demons, categories of spirits that had been revealed to other mystics by the spirits themselves in a symbolic language that the European inheritors of the Judeo-Christian religions could understand.

The animistic principle of existence had not disappeared from their culture. The wisdom of the neo-platonic writers had strongly influenced the formation of the Christian church, and had prepared a way for spirits and men to maintain contact with one another.

These occultists, students of hidden wisdom, recorded the conjuration ceremonies, the seals and symbols of the spirits, their names and attributes with great care in the language of their time. When other men and women came to them to learn their arcane arts, they created what we

now call Grimoires, a Latin word for grammars. To understand what these are, we must first understand what grammar meant to the people of that time.

In the classical education system, there are three stages of education: grammar, rhetoric, and logic. In the grammar stage, the basic building blocks of a subject are introduced to the student. In the rhetoric stage, contemporary theories built from the pieces of information learned in the grammar stage are taught. In the logic phase, the methods of finding new building blocks and new ways to put pieces of information together to form new theories are taught.

The books that contained the information presented in the grammar stage were called “grammars.” In the early twentieth century, these books were called primers. The magical grimoires we have are the equivalent of the Dick and Jane books, or Hooked on Phonics series that many people learned to read from as children.

¹ www.esotericarchives.com

² www.billheidrick.com

Chapter 2

Drawing Spirits into Crystals: Trithemius Translated

The primary “grimoire” I use in contacting the angels is not really a complete grimoire. It’s an essay, of sorts, called *The Art of Drawing Spirits into Crystals*. It’s been attributed to Johannes Trithemius (1462-1516), but there is some doubt about whether it was really written by Trithemius.

The text I work from appeared in Francis Barrett’s *The Magus* in 1801. Francis claims to have translated it from a “Valuable Latin Manuscript.” The copy I use can be found at Joe Peterson’s Web Site, *The Twilit Grotto*.

I love this grimoire. It’s very easy to adapt to modern needs, and everyone that I have recommended it to has been successful in contacting the angels. In less than an hour, you can be speaking with the Archangels that administrate the powers of the fates. The minimum required tools can be found in the average kitchen. Paper, a pencil, a bowl, water, and salt are all that are required to get started.

At the same time, this technique is even more effective when you begin to incorporate the actual tools the work recommends. As you spend more time studying and developing your skills, you can add style to your technique, substituting a crystal ball for the bowl of salt water, the appropriate metals and colors for the hand-drawn paper lamens and a hand-crafted wooden Table of practice. It doesn’t get much better than this.

One of the first things I did was swap out the names of the angels provided in the original grimoire with the ones used by the Golden Dawn. I did this primarily because I questioned my abilities to transliterate the names of the Archangels of the planets into their appropriate forms in

Hebrew, which seemed somewhat important. Thanks to Bill Heidrick’s *Magical Correspondences*¹, I have access to the names of the Archangels of the planets from the Golden Dawn tradition. He has them spelled out in Hebrew at his web site, and I was in a hurry to contact the angels, so I went with what was already available.

Since then, I’ve learned more about the Archangels listed in *The Art of Drawing Spirits into Crystals*. They are closer to the material realm than the Archangels I use in the seals in this book. This is a benefit for the less-initiated among us, as the Archangels I worked with originally are incredibly good at laying the spiritual foundation for developing effective relationships with the spirits that operate in the material realms.

Some Notes on the Hierarchy

One of the things people familiar with the Golden Dawn attribution of Archangels will notice is that Michael and Raphael are “switched.” That’s because the grimoire has them switched. I did a lot of research on the correspondence of the Archangels to the planets, and the following table presents the results.

Table 1. Planetary Angel Correspondences

Planet	Trithemius ²	Agrippa ³	Magical Calendar ⁴	Fludd ⁵	Golden Dawn
Saturn	Cassiel	Zaphchiel	Cassiel	Zabkiel	Tzaphkiel
Jupiter	Sachiel	Zadkiell	Sachiel	Zadkiel	Tzadkiel
Mars	Samael	Camael	Samael	Samael	Khamael
Sun	Michael	Raphael, Peliel	Raphael	Michael	Raphael
Venus	Anael	Haniel	Anael	Anael	Haniel
Mercury	Raphael	Michael	Michael	Raphael	Michael
Moon	Gabriel	Gabriel	Gabriel	Gabriel	Gabriel

In the system I developed from my research, I treat the Seals from the Magical Calendar as “fixed.” So the seal of the Sun remains the same, even though the name of the angel changes.

Trithemius puts Michael in Tiphareth, associated with the Sun. I've had personal confirmation from Raphael and Michael that this is the "correct" placement. I'm sure others have had the opposite confirmed as well, and it's really whatever the angels tell you that matters.

Implements

You will need the following tools to contact the angels using this technique:

- A Scrying Crystal[†]
- Wand
- Incense
- Table of Practice
- Lamen of the spirit you are contacting
- Conjurations/consecrations – you might want to write these out on a 3X5 note card or two for ready reference during the ritual

The Crystal

The Crystal used in the Art of Drawing Spirits into Crystals was a clear crystal ball an inch and a half in diameter, with a special gold plate covering the bottom half of it. On the gold plate, a Star of David with a Yod in it, a pentagram, a Maltese cross, and Tetragrammaton were engraved. On the other side of the plate, the names Michael, Gabriel, Raphael, and Uriel were engraved. The side with the symbols was placed against the crystal, and then the gold plate was mounted to a pedestal of ebony or ivory. I'm assuming the plate was molded to the shape of the crystal.

Being fresh out of gold, ebony and ivory, and having no crystal ball, I improvised.

[†] It doesn't *have* to be a crystal ball.

I used a crystal point purchased at my local new age bookstore. It's about an inch and a half high, and it has a nice wide "window" facet that just happens to have five sides to it. I figured that would be handy when conversing with spirits.

I incorporated the symbols for the gold plate into the Table of Practice (see Figure 1), and placed the crystal in the triangle part of the Table of Practice.

There are a number of alternatives you can use to view the spirits. In my experience, they don't generally appear like little television images in the crystal anyway. It's more like the crystal serves as a visual focus. I do see things in the crystal, usually faces when the spirit is present, but the majority of the visuals I get are going on in my mind.

Patrick Dunn discusses the use of the faculty of Imagination as a key tool of the magician in *Postmodern Magic*, a book I highly recommend for beginning and intermediate magicians alike[‡]. The imagination is often viewed in our modern culture as an active property of the mind. However, in spirit conjuration, the imagination serves as the media through which the spirit communicates, operating in a passive role. It acts like a receiver of the images from the spirits.

Understanding this, you can use just about anything with a reflective surface. You can make a "Magic Mirror" by purchasing a picture frame, taking the glass out, and painting one side of the glass with matte-black spray paint. Replace the glass when it is dry, and voila! You have a magick mirror with just enough reflective properties to activate your imagination's receptive functionality.

I've heard rumors that Poke Runyon claims the black circle in the Triangle of Art in the Goetia was supposed to be a dark mirror and the mage distorted his features while letting smoke

[‡] I don't agree with *everything* Dr. Dunn says in his book, but there's more gold than dross in his book to make up for where we disagree.

pass in front of their face to further distort the image. There's no historic evidence that I know of to support this theory, but that doesn't negate the fact that magic mirrors can function as a means to establish two-way communication with the spirit realm.

Another alternative that offers more leeway is a bowl of water with some salt in it. (The bowl can be a mug.) The water can be colored to correspond with the angel being summoned (check 777 for a list of appropriate colors in the Golden Dawn scheme of things), or you can make a tea using the herbs associated with the planet (again, 777 is a good compilation of correspondences that includes herbs and plants associated with the planets).

A lady in Australia uses rainbow fluorite to scry into with success. My local new age bookstore has a ton of spherical carved stones of different materials. Sheen obsidian used to work really well for me, and it costs a lot less than a quartz ball. Crowley worked through the Enochian Aethyrs with a topaz ring.

So find something that works for you. It doesn't have to be expensive or traditional to be effective. The ritual consecration of the tool and the Table of Practice provide the necessary spiritual ingredients to make whatever you use for a crystal effective.

The Wand

The wand described in the grimoire is made of ebony, with the word "Agla," an empty Star of David, the word "On," a Star of David with a Yod in the center, the word "Tetragrammaton," and a Maltese Cross carved on it. It's used to draw the circle of protection.



Figure 1. The Wand

I have an elemental wand of fire that I bought at the local new age bookstore. It's a copper tube with a crystal point mounted on one end in some kind of silvery metal. It was relatively inexpensive, and I didn't have to cut it from a tree in a set number of strokes after asking permission.

You might be noticing a trend here. I don't have a lot of tools that I've made myself (other than talismen). I don't think this is better than traditional tools that are made by following traditional methods. I suspect that a wand made of ebony with the proper inscription would be even more effective. I just don't have the time or resources to put into it right now, and being a pragmatic Taurus, the tools I have work, and that's good enough for now.

It's unfortunate in some ways that the neo-pagan movement has permeated the modern occult realm as thoroughly as it has. But it does have its benefits. There are very few practicing magicians today that didn't get their start with some version of the neo-pagan tradition. As a result, magicians of just about any tradition have a wand as part of their magical tool kit.

If your wand is specially consecrated to perform only one function, you might want to get a different wand. This can be a branch from your favorite tree if that is acceptable to you. The most important part is that whatever you use is a wand.

If your wand is not specifically consecrated for a single purpose, it will serve you well. The ritual contains a consecration of the wand, so that sets its "vibration" to the appropriate level.

The wand is used to draw the circle during the ritual. Anything you can use to draw a circle should work, in theory, including your finger. In conjuring spirits, I have drawn my circles using a wand, so I cannot personally attest that finger will work. But it should.

By the way, when you “draw” the circle, it doesn’t have to show up on your floor. You are working with Spirits here, not with things that can be seen. While physically drawing out the circles is an excellent exercise, and should be done often in your practices, it’s not necessary for this particular ritual to have a physical circle drawn out on your floor.

Incense

In the grimoire, one of the required tools is a brazier that you use to burn incense on. This was a brass tripod that had a bowl at the top in which you could light a fire. The beginning of the consecration for the tripod begins, “Thou creature of fire....” You can imagine the tingles that run up and down the arms intoning that consecration.

I have a little incense burner. It’s brass, and has a lid with holes in it to let the smoke out. You put sand in the bottom, and then use a self-lighting incense charcoal you can buy at the local new age bookstore. Then you can sprinkle whatever incense you like on it.

It looks real pretty with the lid on, but it gets darned hot, and if I need to add more incense half-way through the ritual, it can be difficult to get the lid off. (I usually end up using my consecrated knife. The spirits of the Aires haven’t complained yet.)

The nice thing about incense is you can just use an incense stick. I like the control I get out of having a burner. I can start with a little, and add more as the ritual proceeds. If I’ve picked a scent that doesn’t work so well with the spirit, or seems to be causing some interference, I can exchange it for something else.

The most important thing in picking out the incense that you use is making sure it’s in keeping with the spirit you’re summoning. 777 is a good reference for this, but if you don’t have

a copy handy (there's a copy of it at the Hermetic.org web site), start with Frankincense. The spirit will give you guidance when it appears if you ask if the smell is appropriate.

Table of Practice

The Table of Practice is where you put your scrying crystal during the ritual. It creates a sacred space, serves as the circle of protection, and in my adaptation, also meets the requirements of the gold plate that was supposed to go around the base of the crystal ball.

The Table of Practice and the Circles of Protection from the grimoires formed the foundation of what the Golden Dawn used to develop the Lesser Banishing Ritual of the Pentagram, in my opinion. Anything you use the Lesser Banishing Ritual of the Pentagram for can be accomplished using a more permanent Table of Practice, or a Circle of Protection. I personally believe the opposite is true as well.

Figure 2 shows what my Table of Practice looks like. The original one I made used Agrippa's Celestial Script. The graphics tool I used to create the images for this grimoire has a Hebrew font, so it was easier. The text around the circle is the names of the angels associated with each planet: TzPhQIAL, TZDQIAL, CMAL, MIKAL, HANIAL, RPAL, and GBRIAL.



Figure 2 Table of Practice

The Table of Practice should be big enough for your crystal to fit inside the center triangle without touching any of the lines.

¹Magical Correspondences: <http://www.billheidrick.com/works/mcor.htm>

² *ibid*, <http://www.esotericarchives.com/tritheim/tritem.htm>

³ <http://www.esotericarchives.com/agrippa/agrippa3.htm#chap10>

⁴ <http://www.esotericarchives.com/mc/index.html>

⁵ http://www.amaluxherbal.com/robert_fludd_kabbalah_kabbalistic_astrology.htm

Chapter 3

The Lamens

In the *Art of Drawing Spirits into Crystals*, Trithemius instructs the magician to write the Lamens of the archangel on a piece of virgin parchment (paper that's never been written on), gold, or silver. Parchment is the least expensive option.

The Lamen is worn on a cord or chain around the neck during the ritual, the same as the seals of the Goetia. There's no requirement for the pentacle of Solomon on the back, for those familiar with the Goetia.

The basic format of the lamen is the same for each angel. A circle with a half-inch border encompasses the angelic symbols. Within the border, the holy names *El, Elohim, Elohe, Tzabaoth Elion, Escherie, Adonai, Jah, Jehovah, Tetragrammaton, Shadai, Yod, and Eheyeh*. These names are written in English, which is convenient, especially when you're creating the seal using modern software.

Within the center circle, at the top, the name of the angel is written in Hebrew. Beneath the name you draw a Star of David. In the center of the Star of David, you write the name of the angel in English. Beneath the English name, you draw the Seal of the angel from the Magical Calendar. Around the Star of David, you draw one pentagram for each spirit you wish to work with, but never less than four pentacles, even if you only wish to work with one spirit.

The following sections present the seals of the planetary Archangels and a little bit about my experiences with them.

Saturn: Tzaphqiel

Tzaphqiel is the Archangel of Saturn. This spirit has been one of my favorites to work with. The resonance of Saturn has always frightened me, more than a little bit, I might add. The powers of Saturn affect boundaries, limits, birth and death, the edges of your sphere of influence, the way things solidify. They affect the formation of things as an idea becomes reality. They also represent the never-ending passage of time.

I can't stand limitations, and I don't want to die. I know, I'm the only person on the planet with these hang-ups, but that's been my headspace for years. I don't like being told "this far, and no further" at work, in society, or in magick. I don't like the fact that I'm getting older, and the form I dwell in is falling apart slowly, and that nothing I do will stop that from happening. As a result, I've felt antagonistic towards Saturn for a long, long time.

However, when I worked with Saturn, I learned that boundaries are fluid, that Saturn's powers are about changing the boundaries, extending the limitations, enlarging one's personal sphere of influence in many areas of life. They are also good for establishing boundaries around people (and spirits) that have gone too far in their meddling ways. This planet is extremely pleasant to work with, and its angel is still, silent, and pervasive in its presence.

Lead is the metal associated with Saturn, so after you've worked with the Archangel a bit, and gotten the energies of the sphere of Saturn integrated into your own sphere, you may want to start making talismans for various purposes out of lead. Lead is the easiest of planetary elements to find, they have large "ingots" available in the fishing supply section of your local mega-mart or sporting goods store. They call them sinkers.

The Seal of Tzaphqiel that I use is attributed to Cassiel in the Magical Calendar. It hasn't mattered in the slightest to the Archangel of Saturn.

As you can see in Figure 3, the Seal ideographically implies the idea of boundaries and form, as well as the passage of time.



Figure 3. Seal of Tzaphkiel

When I worked with Tzaphkiel originally, I was trying to establish a relationship with him, and to learn about the powers of Saturn in general. To do this, I asked Tzaphkiel to integrate the powers of the Sphere of Saturn within my own sphere.

The result was beyond words. To get a true understanding of what happened with me, I strongly urge you to try the same, and see what happens. Tzaphkiel is the Archangel of the celestial realms, so working with him doesn't seem to result in the same kind of depression that Saturn is associated with in a lot of other Saturnine rituals.

Jupiter: Tzadkiel

Tzadkiel was the first planetary angel I conjured, the intent being to get the powers of the sphere of Jupiter manifesting in my life. I had read of Regardie's Jupiter ritual that resulted in him making enough money to quit working as a therapist and to pursue his alchemical works full time.

What magician in their right mind doesn't want enough money to pursue the Great Work full time?

So I conjured Tzadkiel and asked for money. Tzadkiel gave me a job making less money than I had been making, and the means to make it stretch to fit my budget. While not what I had in mind, it was an interesting way of working things out. Tzadkiel is excellent to work with if you want to learn to manage your resources in your life better.

(I got more money from a Goetic Spirit though.)

The Seal in this lamén is attributed to Sachiél in the Magical Calendar. I personally believe that "Sachiél" is a misspelling of the name Tzadkiel. The Tz became an S, the DK became a ch as in loch. Others believe they are two separate spirits.

The powers of Jupiter are good to work with in conjunction with Tzaphqiél. Work with Saturn to expand the boundaries of your fortune, for instance, and then work with Jupiter to fill the boundaries with wealth and power.

While there are some who are not too pleased with using magick for getting money, I personally see nothing wrong with it.

When I look at the Seal, I get the idea of a sailing ship, and money and influence and power coming in by way of trade and merchandising. While Mercury is seen as the God of merchants (and thieves), wealth and power are the domain of Jupiter.



Figure 4. The Seal of Tzadkiel

Mars: Kammael

Kammael is the spirit of Mars. Mars and I didn't integrate well for a long time. I have a horrible temper, and this is the one spirit I was afraid to work with in as much detail as I should have. Part of that stemmed from simply being afraid that my anger would burst forth, and in a fit of self-righteous rage, I would damage the things I hold most dear.

When I finally started working with Mars though, the opposite was true. Working with Mars in stages to integrate its powers into my sphere seems to have worked out rather nicely. The result was a sense of peace. My temper fits come from the energies of Mars being out of alignment, and the Archangel is the perfect entity to work with in this regard.

I've also worked with Kammael in times when I suspected I was under some form of spiritual attack, or when I had the urge to actually attack someone spiritually, to "teach them a lesson." The Martian quality of Justice managed to keep my own wrath righteous, eliminating negative side effects.



Figure 5. The Seal of Kammael

Sun: Michael

Michael, the Archangel of the Sun... There's not enough I can say in praise of Michael. He's another of my favorite spirits. I've worked with him in exorcism rites, protective rites, and theurgical rites. He's always come through for me in miraculous ways.

Michael isn't particularly "friendly," in the way that Aslan of C. S. Lewis' *Chronicles of Narnia* isn't a "tame" lion. Michael is a warrior Spirit. In my workings with him in the role of exorcist, Michael has been silent, impenetrable, and completely, instantly effective. Michael is also a good spirit to contact when you're feeling attacked.

Note within the seal the Christian story of Christ coming from Jupiter/Jove/Jehovah to the earth, dying on the cross, being buried, rising from the dead, ascending to heaven, and returning again to take the faithful home.

This motif can be found in the process of Knowledge and Conversation with the Holy Guardian Angel (HGA). The HGA is a manifestation of God that descends to earth to initiate you directly into the higher mysteries of the occult. As part of that process, the initiated magician will undergo a realization that they are not who they think they are in the flesh, but of a realm higher than any material they've ever witnessed. This realization is akin to the death on the cross and the resurrection prior to the ascension to the highest of realms, or the Hermetic "return to the Source."

A friend I greatly respect is convinced that Michael is *the* HGA, that everyone's HGA is a manifestation of Michael. I don't personally agree, but the HGA is found in Tiphareth, the Qabalistic attribution of the Sun.

This friend is also a long-time member of the Builders of the Adytum, an initiatory descendent of the Golden Dawn, and is more familiar with the Tarot attributions than anyone

I've met in 15 years of occult practice. One of the things he points out is that the Temperance Trump is the perfect symbol of Michael in the role of Spirit of the Sun. I've found this to be completely true in all my workings with Michael. Remember, if you're into Raphael in the Sun, remember the Seal is the same; the name is all that changes.



Figure 6. The Seal of Michael

Venus: Haniel

When I was into the idea that an initiation into each Sephira was required of the Great Work, I also happened to be completely and thoroughly disgusted by modern magical lodges'

politics[§]. I figured I'd go to the Spirits themselves; Netzach seemed logical at the time. Haniel of Netzach was the initiator of choice.



Figure 7. The Seal of Haniel

Specifically, I was trying to understand a Golden Dawn reference to Hod as the realm of practical magic and Netzach of natural magic. I quickly learned that “natural” is a Victorian-age euphemism for “sex.” Haniel appeared, agreed to the initiation, and my wife and I enjoyed the consequences. Greatly.

[§] I still am. All Magickal lodges suck in some ways, are wonderful in some ways, and are meaningless in others. Mostly I think they're anachronistic, but your mileage may vary.

Mercury: Raphael

Raphael, the Archangel of Mercury, has appeared to me without any particular use of his seal. Simply meditating on his name spelled in Hebrew was sufficient to attract his presence. The feeling was unmistakable.



Figure 8. The Seal of Raphael

Mercury is generally associated with business, thievery, and matters of the intellect. I've found Raphael to be very useful when attempting to understand the details of a system, whether it's a software system or a magical system. When attempting to communicate a particularly complex idea, Raphael is a good Spirit to conjure.

The Moon: Gabriel

Gabriel is the Lord of the Powers of the Moon. Of all the planets, the moon is the closest to our own sphere, and receives and reflects all the powers of the other spheres into the earth below. The moon is constantly waxing and waning, and is, in my opinion, the least trustworthy of the planets. Gabriel is a decent enough chap; it's really not his fault he got stuck with the moon. He is a good fellow to contact to see through illusions, and to become aware of deceptions.

One of the things that annoy me to no end is the fact that the best time to do magick is during a waxing moon. The more into astrological magick I got, the more I was incapable of doing anything when the moon was waning. I'd find myself not working, and that's kind of dangerous when you've got a family to support.

Working with Gabriel directly seems to have put an end to that particular cycle. "A place for everything, and everything in its place." When you get the moon in its place (or yourself in the right place in relation to the moon), things fall into place.



Figure 9. The Seal of Gabriel

Chapter 4

The Conjurations

The conjurations in the Art of Drawing Spirits into Crystals are extremely simple and straightforward. They consist of little more than brief prayers. I'm modernizing them here for your sake, but I enjoy saying them with the thees and thous myself.

To begin, the magician puts on their lamens and says:

“Oh, God! Author of all good things, strengthen me that I may stand fast, without fear, through this dealing and work; enlighten me, oh Lord! so that my spiritual eye may be opened to see and know thy angelic spirits descending here in this crystal.”

Then laying a hand on the crystal, the magician says:

“And you, oh inanimate creature of God, be sanctified and consecrated, and blessed to this purpose, that no evil fantasy may appear in you; or, if they do, that they may be constrained to speak intelligibly, and truly, and without the least ambiguity, for Christ's** sake. Amen.”

The magician continues:

“Grant me the power of conjuring those celestial spirits or intelligences that may appear in this crystal, and grant the wisdom to use the gifts they bring to the honor of your holy name. Grant this for thy son Christ's sake. Amen.”

Take your wand and trace out a circle on the ground around you while you say:

** If you're not a Christian, you're screwed. Just kidding. Use “Logos” instead.

"In the name of the blessed Trinity, I consecrate this piece of ground for our defense; so that no evil spirit may have power to break these bounds prescribed here, through Jesus Christ our Lord. *Amen.*"

Then place the incense burner next to your Table of Practice and light the charcoal and sprinkle incense on it, or light the incense stick and say:

"I conjure thee, oh thou creature of fire! by him who created all things both in heaven and earth, and in the sea, and in every other place whatsoever, that you cast away every phantasm from you, that no hurt whatsoever shall be done in any thing. Bless, oh Lord, this creature of fire, and sanctify it that it may be blessed, and that you may fill me up with the power and virtue of their odors; so neither the enemy, nor any false imagination may enter into this space; through our Lord Jesus Christ. *Amen.*"

Next, you conjure the appropriate Angel.

"In the name of the blessed and holy Trinity, I conjure you, you strong mighty angel Kamael, that if it is the divine will of Tetragrammaton, the Holy God, the Father, that you take the shape that best reflects your celestial nature, and appear visibly here in this crystal, to the glory and honor of his divine Majesty, who lives and reigns, world without end. Amen.

"Lord, your will be done on earth, as it is in heaven; -- make clean my heart within me, and take not your Holy Spirit from me.

"O Lord, by your name I have called him, suffer him to minister unto me. And that all things may work together for your honor and glory, to whom, with you, the Son and blessed Spirit are ascribed all might, majesty and dominion. Amen"

"Oh, Lord! thank you for the hearing of my prayer, and thank you for allowing your spirit to appear unto me. Amen."

The spirit should be present. You'll know the spirit's there when you feel a change in the atmosphere, smell something really sweet, or see an image superimposed from your mind's eye in the crystal that doesn't flit away the way your imagination normally does.

Now you speak to the spirit, making sure it is who it's supposed to be, and ask it whatever you will. If you're asking for it to manifest something, ask what kind of gift it would like to receive in thanksgiving when your request manifests. If it wants your blood, it's a good idea to say "no." Usually candles, bread, a steak roasted slowly in its honor and then left out for the spirit to do as it will with are appropriate.

When you're done talking with the spirit, say goodbye. It's only polite.

"You great and mighty spirit, as you came in peace and in the name of the ever blessed and righteous Trinity, you may now depart in this same name, and return when I call you in his name to whom every knee bows down. Fare well, (spirit name); peace be between us, through our blessed Lord Jesus Christ. Amen."

Then the spirit will then leave. Say:

"To God the Father, eternal Spirit, fountain of Light, the Son, and Holy Ghost, be all honor and glory, world without end. Amen."